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SHOWMEN'S TRADE REVIEW

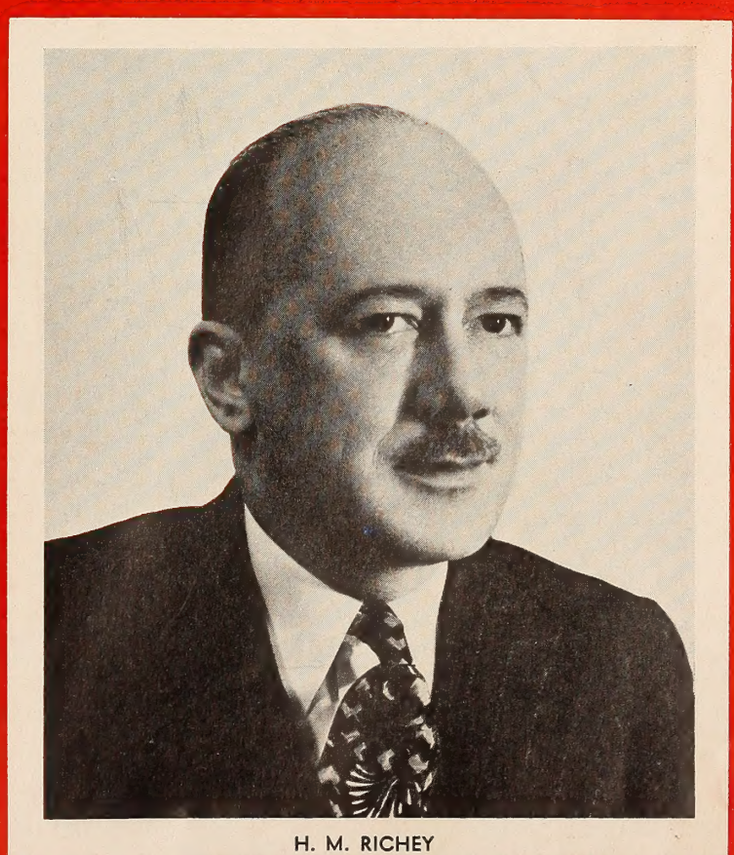
FILE

FILE

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

REVIEWED IN THIS ISSUE

	Page
Till We Meet Again	22
Star Dust	22
And One Was Beautiful	22
Dr. Kildare's Strange Case	23
Three Weeks Together	23
Fighting Mad	23
Ghost Valley Raiders	25
Son of the Navy	25



H. M. RICHEY

Vol. 32 No. 11

April 6
1940

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"Listen to the folks applaud, Eleanor!"



"Listen to the critics rave, Fred!"



GONE WITH THE WIND

NORTHWEST PASSAGE

THE NEW CAPITOL HIT!

BROADWAY MELODY OF 1940

"'Broadway Melody of 1940', another M-G-M lavish musical splash ... Eleanor Powell and Fred Astaire dance brilliantly ... Cole Porter's music is worthy of his genius, and the settings and costumes are as striking and effective as any we've seen." —*Herald Tribune*

"M-G-M's 'Broadway Melody of 1940', melodious, sensational; funny gags throughout. The kind of merry musical movie which can not miss." —*Post*

"Astaire and Powell new dancing team in a happy musical. One of the pleasantest in a long, long time ... replete with good music by Cole Porter." —*Mirror*

"Even M-G-M hasn't done a better musical unless it was 'Great Ziegfeld'." —*Brooklyn Eagle*

"Gay, lively ... A treat of major proportions." —*Daily News*

"Audience enthusiastic. Gay and sparkling entertainment." —*World-Telegram*

"It's good to welcome Fred Astaire, Eleanor Powell and George Murphy back to the screen. Big musical numbers, with laughs and expert dancing." —*Sun*

"Superior ... Mr. Astaire's rhythmic arabesques even more fascinatingly intricate than ever before! Miss Powell blends in beautifully." —*Times*

"Handsome, racy and tuneful ... the routines leave you gasping with their brilliance. Effervescent screen entertainment." —*Journal-American*

HELD OVER! 2nd WEEK!



FRED ASTAIRE • ELEANOR POWELL
***in* "BROADWAY MELODY of 1940"**

GEORGE MURPHY • FRANK MORGAN • IAN HUNTER
FLORENCE RICE • LYNNE CARVER • Screen Play by Leon Gordon and George Oppenheimer • Lyrics and music by Cole Porter
Directed by NORMAN TAUROG • Produced by JACK CUMMINGS
Capitol, B'way & 51st St. *Major Edward Bowes, Mng. Dir.* **Doors open 10 A. M.**

"Listen to the cash register jingle, Mr. Exhibitor!"



Plenty of newspaper space brings results at the Capitol!

The Editorial Page

Deadly Venom

The action of the New England Independent Exhibitors in taking an organization stand against a consent decree shows how far these factions will go to work off their perpetual grudges against the industry.

From all indications the leaders, so-called, of groups like this are living in some sort of a fool's paradise wherein they hope to see the day when all of the ills of the industry are wiped out in one stroke.

And to all appearances they seem determined that before they will listen to or accept any compromise, they will fight with their backs to the wall for what appears to be the impossible. We doubt whether any of those day dreamers will live to see the day when this industry will reverse its make-up and its policies overnight.

Eliminating some of the controversial trade practices or the several sore spots which exist between exhibitor and distributor can only come about through a gradual process. Getting concessions from the distributors a little at a time is the most anyone can expect and is the only way, in our opinion, that, eventually, all of the controversial trade practices will be revamped.

It is reasonable to assume that if the government is willing to accept a consent decree it is satisfied it has made progress in the direction it set out for when it instituted the equity suit. And when the major companies, if they finally do so, agree to a consent decree it is only because they are satisfied that there are some concessions they must agree to.

Spitting venom at every move for peace or the start of readjustments in the workings of the industry structure, or refusing to accept anything but a complete victory for themselves and an equally complete defeat for the other side, will never solve the problems of this business.

Some day the dues-paying members of groups like the New England independents will wake up to that fact. When they do they will either change their tactics or their leaders.

▽ ▽ ▽

Stop The Clowning

From various territories come stories that certain branch managers and salesmen are not living up to the letter of the home office promises made about trade practices.

Every time one of these charges is brought to the attention of the sales head of a company, emphatic denials are forthcoming. Nevertheless, the charges persist and in some territories are becoming more numerous.

The chief kick is about forcing of shorts, newsreels and trailers. Apparently, over-ambitious sales people are determined to maintain their gross sales regardless of how much trouble it will cause their sales managers and companies. So the old gag of tacking on the charges for what they don't sell to the features they do sell, has become too much of a temptation for many of them to resist.

There is absolutely no way, in our opinion, that this condition can be eliminated or eradicated except by the sales managers themselves. So long as the field selling forces are out to do a thorough job you will find some who will take a chance and put on the squeeze or anything else that will help them make a good showing to the branch managers and the home offices.

If the sales managers are sincere about not wanting their branches to force shorts, newsreels and trailers, then we can only tell the complaining exhibitors that they will gain no salvation or help by writing anonymous letters to trade papers lamenting their buying troubles. They should address their kicks directly to the sales managers and pull no punches about names or exactly what they are kicking about.

We haven't the slightest doubt in the world that if exhibitors would use this system they would be able to buy strictly in accordance with the promises made by the various companies earlier this season. Bellyaching to the trade papers will never solve this problem unless those complaining furnish adequate proof of their complaints.

▽ ▽ ▽

Observations

Monogram will kill two birds with one stone by spotting its national sales meeting immediately following the Variety Club convention in Dallas. Not only will the franchise holders enjoy the three day Variety Party, but will follow this up with their own confab on product for next season. . . .

New York travellers to Dallas have their choice of special Pullman cars or a chartered plane to the Variety Club party. The special train leaves New York on the 16th and the plane on the 17th. From all indications every home office will be represented by top ranking executives. . . .

Theatremen who have been pining for the good ol' SRO days should have strolled around New York's Times Square area during Easter Week. Every house was packed to the rafters and had lines extending, in some cases, entirely around the block. This jam of business continued throughout the entire week, including a rainy Saturday, to give the picture palaces one of the greatest business weeks on record.

—"CHICK" LEWIS.

20th-Fox Sales MeetNextWeek

248 Delegates To Attend Annual Convention in Chi.

Twentieth Century - Fox' sales convention will open next Friday, April 12, at the Drake Hotel in Chicago with 248 delegates attending. These will include home office officials, district and division chiefs, branch managers, salesmen and bookers from all the company's branches. Herman Wobber, general sales manager, will be in charge of the convention and will announce the titles of the 52 features the company will release next season as well as give details of the 52 short subjects to be released, the same number as this year.

Principal speakers on the program aside from Wobber will be President Sidney R. Kent and Joseph M. Schenck, chairman of the board. The New York contingent to the convention will leave next Wednesday at 5:00.

Rodner Arranges for Filming of Short Subject

Harold Rodner, Warner executive and vice-president of the Will Rogers Memorial Hospital at Saranac Lake, has just returned from the Coast, where he arranged for the filming of the all-star short subject to be shown during Will Rogers National Theatre Week in theatres throughout the country.

ENLIST

enlist
in the Women's Field Army of the American Society for the Control of Cancer, and help in the intensive war against this disease.

educate
yourself and others to recognize early symptoms that may indicate cancer.

save
some of the 150,000 who may die this year unless promptly treated. Early cancer can be cured.

join your local unit now!

or send your enlistment fee of $1.00 to

AMERICAN SOCIETY for the CONTROL of CANCER
350 Madison Ave., N. Y.





Harry Edington, production chief of RKO, was guest of honor at a cocktail party in the Sherry Netherland Hotel in New York this week. Among those who attended, beside the trade press are those pictured above. From left to right, they are Erich Pommer of Mayflower Productions; S. Barret McCormick, RKO director of advertising and publicity; Gunther Lessing, counsel for Walt Disney; George J. Schaefer, president of RKO; W. J. Merrill, vice-president; Richard C. Patterson, chairman of the board; Ned E. Depinet, vice-president in charge of distribution; Phil Reisman, foreign sales chief; Cresson Smith, western division sales manager.

RKO Meet Set for May 27-30

Sessions to be Held at Waldorf-Astoria; Minimum of 52 Pictures Announced by Edington

RKO Radio's ninth international sales convention will be held in New York, May 27-30, it was announced early this week by Ned Depinet, company vice-president. The business sessions, expected to be the greatest in point of attendance in the company's history, will be held in the Sert Room of the Waldorf-Astoria Hotel.

Almost at the same time, Harry Edington, executive producer who is in New York for a brief stay, told trade press representatives at a cocktail party in his honor that a minimum of 52 pictures costing between $18,000,000 and $20,000,000, would comprise RKO Radio's 1940-41 program. He will supervise at least 20 class "A" films included in the group, while 6 others will be included to come under the "A" classification. Outside producers will include Max Gordon and Harry Goetz, Herbert Wilcox, Towne and Baker, Orson Welles and Harold Lloyd.

Called for by present commitments are two Charles Laughton pictures, two Carole Lombards, one Ronald Colman, two Anna Neagles, two Cary Grants, two Anne Shirleys, two Maureen O'Haras, one Irene Dunne, one Lucille Ball, and at least one each from Laughton & Lombard and Laughton & Elsa Lanchester.

Heading the list of speakers at the convention will be George J. Schaefer, president, Phil Reisman, vice-president in charge of the foreign department, Cresson Smith, western and southern sales manager, A. W. Smith, Jr., eastern and Canadian sales manager, Harry J. Michaelson, short subjects sales manager, Herb MacIntyre, captain of the Ned Depinet Drive, and Walter Branson, last year's drive captain, along with studio executives.

Ark. ITO to Meet

Little Rock, Ark.—ITO of Ark. will hold its annual convention here at the Hotel Marion on April 28-29. Officers will be elected at the meeting.

Georgia to Get 50 "Eater" Prints

Canines to be Present at Premiere of Film

Atlanta, Ga.—Fifty prints of "The Biscuit Eater" will be delivered for showing in more than 100 theatres, principally in Georgia, during the week following the world premiere of the picture at the Albany Theatre, Albany, Ga., on April 11, it was announced this week by John Kirby, local Paramount branch manager. This number of prints is unusually large, since the number ordinarily handled is five.

Aristocrats of Southern dogdom, as well as scores of human notables, will be present at the premiere. They will see their own performance in this film tale of dog training and quail hunting. Cooperating to bring the representative canine blue blood to the premiere are Roy Smart, district manager, Wilby-Kincey Theatres; Guy Kennemer, Florida Theatre, Jacksonville; William Wilson, Paramount Theatre, Montgomery; Bob Blair, Saenger theatres, New Orleans; R. M. Kennedy, Alabama Theatre, Birmingham, and Emmett Rogers, Tivoli, Chattanooga.

Atlas Acquires Two Films for Distribution

Atlas Film Exchange has acquired two films, "Bedroom Diplomat" and "Captain Moonlight," for distribution in New York State and northern New Jersey, according to Walter Bibo, head of the Exchange.

B & L Denies Gov't Charges

Declares Indictment News Reports are Misleading

Declaring that newspaper articles concerning the indictment of Bausch & Lomb Optical Co., and certain of its officials have led to confusion on the part of the public, the company this week issued a lengthy statement concerning Department of Justice charges alleging that by reason of an exclusive license from Carl Zeiss, Jena, Germany, B & L has been prevented from supplying foreign governments with optical gun-fire control instruments and also from supplying such instruments to the United States.

The statement points out that the U. S. Government has not made Zeiss or any other foreign concern a source of supply for military instruments. The Zeiss contract, the statement continues, was a matter of public record when effected in 1926, and entitles B & L to receive from Zeiss technical advice and assistance in connection with military instrument development work. U. S. Naval officers, it is further stated, "continuously since 1912, have been stationed at the factory in Rochester to serve as inspectors of military instruments in process of manufacture and the B & L technical staff has worked in close association with the Navy in developing gun-fire control instruments."

H. M. RICHEY

(The Man on the Cover)

He is Director of Exhibitor Relations for RKO. His is a unique position and one for which he is well fitted because of his many friends among exhibitors. He was for many years associated with the Co-operative Theatres of Michigan.

SHOWMEN'S Trade Review

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Arbitration "With Teeth" Part of Proposed Consent Decree Plan

Discrimination Cure Also Included; New England Exhibs Oppose Any Consent Plan; Allied Studies It

Washington—As one of the features looking to settlement of the New York equity suit via the consent decree route, the Department of Commerce was reliably reported last weekend to have presented the motion picture industry a comprehensive system of arbitration "with teeth." The arbitration machinery administration, it was said, would rest with a three-man commission or committee, on which the Government would be represented by a Commerce Department official. Distributor and exhibitor groups would be represented by the other commissioners.

The proposals now being studied by the majors, defendants in the suit, represent the second draft, the first being found unsatisfactory several weeks ago. More than defense acceptance is necessary to make the proposals the basis for a consent decree, it is emphasized here, since the approval of the D of J, of Federal Judge Henry Goddard, and, indirectly, of the independents who support the Government's case, are also essential.

No mention of divorcement appears in the present proposals, despite the fact that divorcement is a primary objective of the suit. The key to the proposals, according to sources close to the newest moves, is contained in the arbitration provisions which, it is understood, provide for designation by the American Arbitration Society of panels of neutral arbitrators in each exchange district. A single arbitrator would probably be assigned to each dispute.

The "teeth" are said to be assured by provision for arbitrator authority not only to award costs against either party or to apportion them but for penalization in the form of liquidated damages. An exhibitor found to have instituted proceedings because of their "nuisance" value would face penalization similarly under the proposed plan.

Also among the proposals is a remedy for the alleged practice of discriminating against independent exhibitors by distributors and methods of controlling the leasing of product to newly acquired theatres by circuits. If an exhibitor claimed that a distributor had discriminated against him over a period of time in favor of a competing affiliated house, the subject would be subject to arbitration. Should the independent theatre be found the better house and discrimination evident, an award would be issued prohibiting the offending distributor from leasing pictures to the circuit house except under a separate contract for each picture or group of pictures.

However, possibilities of settlement of the suit became slimmer this week when Special Assistant Attorney General Paul Williams stated that the Sherman Act had been violated and that "we will strike out against the fundamental conditions of the trade."

Meanwhile, a unanimous front against the granting of a consent decree was presented by the board of directors of Independent Exhibitors, Inc., at that organization's meeting in Boston with a number of invited non-affiliated circuit representatives.

It was learned this week that revisions might be made in the proposals for the out-of-court settlement of the suit, with their submission to Congress looming as at least a possibility. This move, of course, would tie in with House consideration of the Neely Bill, which is scheduled to come up after work on Wheeler-Lea Transportation Bill has been disposed of. Senator Matthew Neely said he would watch any consent decree worked out by the Government and the majors with the greatest interest. On studying such a settlement, he said, he would then decide what effect it would have on his legislation.

VARIETY CLUB CONVENTION NOTES

Dallas, Texas, April 18th to 20th

With the time element becoming an important factor, all who contemplate attending the convention and festivities in Dallas are urged to write or wire in their reservations at once. Fortunately, the committee in charge has handled the room situation perfectly so there will be no shortage of good accommodations. However, the only difficulty that can possibly happen is through a rush of last minute reservations.

* * *

It is expected that between thirty and forty executives from New York home offices will make the trip via the special cars to be run from that city. Those using the special cars will not have to change at St. Louis since the special cars will be attached to the Convention-Gateway Special from St. Louis to Dallas.

* * *

To cash in on the welcoming ceremonies you should go via railroad. The three-day ceremonies will start right at the railroad station the moment the two special trains arrive in Dallas. To miss this phase of the celebration is to miss one of the highlights of the convention. You may forget your lousy golf score or some of the other "attractions," but we doubt if you will ever forget the sight that will greet your eyes when the trains pull in on the morning of the 18th.

Pioneers' Spring Dinner To Be Held April 26

Spring Dinner Conference of the Picture Pioneers will be held Friday evening, April 26, according to Jack Cohn, House Manager of that organization, in an announcement which followed a meeting of the Executive Committee at the Hotel Astor last weekend. The place at which the event will be held has not yet been selected. Applications for membership in Picture Pioneers have been received from 14 motion picture industry veterans, and all have been accepted. They include R. J. O'Donnell, W. Ray Johnston, Gilbert Josephson, Douglas D. Rothacker, Charles L. O'Reilly, P. J. Morgan, Jack Bowen, Lou B. Metzger, Jerome Safron, J. L. Barkey, J. R. Malcolm, Louis W. Schine, J. Myer Schine, Samuel Strausberg.

Mono. to Have 50 in '40-'41

Franchise Holders' Sales Meet to be Held in Dallas

Following a board meeting this week, W. Ray Johnston, president of Monogram, revealed a plan whereby Monogram franchise holders will acquire stock in the company in excess of $100,000. Announcement was also made of the annual franchise holders' sales meeting to be held April 21-22 at the Baker Hotel, Dallas, Texas, following the Variety Club convention. Fifty feature pictures comprise the contemplated program for next season.

More top bracket pictures are planned for next season than were on this season's program, Johnston stated. The lineup will consist of 26 features and 24 westerns, final details of which will be announced at the Dallas meeting. Eight of the westerns scheduled will be produced by George W. Weeks.

Col. T. C. Davis, an officer of the Standard Statistics Corp., was elected a member of the board at this week's meeting. Johnston will return to the Coast in a few days to speed up production on the 11 remaining pictures for this season.

YMCA Classes to Get Use of School Shorts

Terre Haute, Ind.—Ten million dollars worth of 16 mm. shorts, made available through the MPPDA to American schools last July, will also be released by Teaching Film Custodians, Inc., distributing agency, to teaching classes in all American Y.M.C.A.'s, it was announced by Will Hays, MPPDA prexy, here this week to deliver the dedicatory address at the opening of the city's new Y.M.C.A. building.

Important Dates

April 7: Pittsburgh Variety Club Movie Costume Ball.
April 12-13: 20th Century-Fox sales convention, Drake Hotel, Chicago.
April 17: Canadian Picture Pioneers Club rally, Toronto.
April 17: Wilmington Better Films Council annual luncheon.
April 18-20: National convention Variety Clubs of America, Dallas, Texas.
April 21: AAAA Ball, Waldorf-Astoria.
April 21-22: Monogram franchise holders' sales meet, Baker Hotel, Dallas, Texas.
April 18-25: Will Rogers National Theatre Week.
April 22-25: SMPE Spring Convention, Chalfonte-Haddon-Hall Hotel, Atlantic City.
April 26: Picture Pioneers Spring Dinner Conference, New York.
April 28-29: ITO of Arkansas annual convention, Hotel Marion, Little Rock.
May 8-10: Pacific Coast Conference convention, Los Angeles.
May 12-14: National Film Carriers annual convention, Park Central Hotel, New York.
May 27-30: RKO Radio international sales convention, Waldorf-Astoria, New York.
June 19-21: National Allied convention, Morrison Hotel, Chicago.
June 24: MPTO of Va. midsummer convention, Chamberlin Hotel, Old Point Comfort.

30 Okla.-Mo. Theatres Sold

New Company Formed, With L. C. Griffith at Helm

Oklahoma City—Thirty theatres in Oklahoma and Springfield, Mo., operated by Southwestern Theatres, Inc., have been taken over by Griffith, also president of the Griffith Amusement Co. The new firm owns and operates eight theatres in Tulsa, three in Oklahoma City, and others in Pichor, Pawhuska, Chickasha, Okla., and Springfield, Mo.

T. R. Isley, president of Southwestern Theatres, and W. P. Moran, secretary and treasurer, of Oklahoma City, will retain interests in the new firm, which will remain independent. The financial consideration involved was not disclosed.



Glutz Tries a Blackout Stunt To Exploit "The Light That Failed"



Dick Kirschbaum

THE KIND OF DOUBLE TALK



THAT MAKES SENSE!...

Every sm

WA

DOUBLE TIME!

Everybody's holding

"VIRGINIA CITY"

The attraction that topped 'Dodge City'!

Time extended here — and everywhere!

Fox, Frisco • Esquire, Oakland • Center, Salt Lake City
Broadway, Portland • Majestic, Dallas • Palace, Cincinnati
Strand, New York • Ohio, Canton • Hollywood, Los Angeles • Stanley, Utica • Downtown, Los Angeles
Strand, Albany • Warner, Wilmington • Keeney, Elmira
Shea, Jamestown • State, Johnstown • Grand, Lancaster
Virginia, Charleston • Ohio, Lima • Stanley, Baltimore

ERROL FLYNN • MIRIAM HOPKINS
in
'VIRGINIA CITY'
with
RANDOLPH SCOTT • HUMPHREY BOGART
FRANK McHUGH • ALAN HALE • GUINN
'BIG BOY' WILLIAMS • **Directed by Michael Curtiz**

Original Screen Play by Robert Buckner • Music by Max Steiner
A Warner Bros.-First National Picture

UBLE TRIUMPH!

It's a triumph for author Louis ('*The Rains Came*') Bromfield! A triumph for the film that makes a No. 1 Star name of ANN SHERIDAN



ANN SHERIDAN
in Louis Bromfield's
'IT ALL CAME TRUE'
FFREY LYNN • HUMPHREY BOGART
TTS • UNA O'CONNOR • JESSIE BUSLEY • JOHN LITEL
Directed by **Lewis Seiler**
by Michael Fessier and Lawrence Kimble • A Warner Bros.-First Nat. Picture

Music too!
GAUCHO SERENADE
ANGEL IN DISGUISE
And the Hit Parade of the Past

art showman knows it means RNERS *for Showmanship!*

DOUBLE SMASH!



A smashand *what* a smash! Absolutely the 1940 peak for dramatic romance! (This is so—the minute you see it you'll know!) Note the smashing star lineup: the feminine leads of 'Wuthering Heights' and Brent and O'Brien after their victory in 'Fighting 69th'!

'TIL WE MEET AGAIN"



MERLE OBERON • GEORGE BRENT
in
'TIL WE MEET AGAIN'
with
PAT O'BRIEN • GERALDINE FITZGERALD
BINNIE BARNES • FRANK McHUGH
Directed by **Edmund Goulding**
Screen Play by Warren Duff • From an Original Story by Robert Lord • A Warner Bros.-First National Picture

LCK L. WARNER *In Charge of Production*
HAL B. WALLIS *Executive Producer*

OFF TO HOLLYWOOD



Gradwell L. Sears, General Sales Manager for Warner Bros., and Mrs. Sears, just before they left for the Warner studios in Burbank, California, where Mr. Sears will confer with H. M. Warner, Jack L. Warner, Hal B. Wallis, and Charles Einfeld on plans for the forthcoming sales convention and to set plans for the merchandising of spring and summer product. Sam Schneider, home office executive, was also a member of the party.

Coast Exhib. Meet Plans Formulated

Large Attendance Expected at L. A. Conv'nt'n, May 8-10

Plans for the Pacific Coast Conference of Independent Theatre Owners to be held at the Ambassador Hotel in Los Angeles on May 8, 9 and 10, were made this week when the program committee met to complete the details. Those attending this week's conference were Rotus Harvey and Ben Levin of San Francisco, Hugh Bruen of Whittier, Jack Y. Berman of Los Angeles, Robert H. Poole, executive secretary and Nat Tanchuck.

The conference will be the biggest exhibitor conclave ever held on the West Coast according to present indications. Theatremen from all over California, Oregon, Washington, Nevada, Idaho, Montana and Arizona are expected to attend. The three day meeting will discuss many problems concerning the industry at present. Equipment concerns have taken considerable space in the Ambassador to display the latest in theatre equipment.

Harry Buxbaum Honored At YMCA Dinner

Harry Buxbaum, New York branch manager of 20th-Fox, received an award for continuous membership of 30 years at the annual dinner of the West Side branch of the Y.M.C.A. last week. Also among the recipients was Chief Justice Charles Evans Hughes.

Sets Conclave Date

Richmond, Va.—Mid-summer convention of MPTO of Virginia will be held at the Chamberlin Hotel, Old Point Comfort, on June 24, according to William F. Crockett, president.

Name 103 Whose Theatres Were Acquired by Coercion

Government Release Identity of Additional Witnesses; Also Answers Columbia's Request for Specific Charges

A list of 103 names of witnesses in the government suit in addition to the already large list was released this week. The newly named exhibitors are those through whom the government expects to show that the majors have acquired theatres by coercive methods.

In addition to this list, the government also filed a supplemental bill this week referring specifically to Columbia Pictures. There were 68 instances cited where Columbia permitted an exhibitor to overbuy; five where Columbia forbade showing of its pictures on double bills, and 38 where Columbia fixed minimum admission prices.

The additional witnesses named, the theatres which were acquired by allegedly coercive methods and the defendants involved in these transactions are given here:

ARKANSAS—R. V. McGinnis, New—Hope (Paramount); Saul Harris and Ike Kempner, Gem, Royal and Kempner—Little Rock (Paramount); Arkansas Theaters, Inc., Arkansas—Little Rock (Paramount).

ARIZONA—Nick Diamos, unknown—Bisbee (Paramount).

CALIFORNIA—Russell Rogers, Nile—Bakersfield (20th-Fox); Russell Rogers, Palace—Long Beach (20th-Fox); Arnold Schaak, Long Beach—Long Beach (20th-Fox); Dave Bershon, Leimert—Los Angeles (20th-Fox); Max Schotiner, Melrose, Ravena, Parisian—Los Angeles (20th-Fox); A. L. Gore, and Mike Gore, Irish—Los Angeles (20th-Fox); Robert Gumbiner, Tower—Los Angeles (20th-Fox); H. Herond and Mark M. Hanson, Arroyo, Western—Los Angeles (20th-Fox); Joe Leo, Los Angeles—Los Angeles (20th-Fox); Gus Metzger, Fairfax—Los Angeles (20th-Fox); Simon Lazarus, Lyric—Monrovia (20th-Fox); Roy Hunt, Golden Gate, Riverside, Rubigous—Riverside (20th-Fox); Russell Rogers, Mission, Plaza, Aztec—San Jose (20th-Fox); George Nasser, New Mission. New Filmore—San Francisco (20th-Fox); Simon Lazarus, Rialto, Ritz—South Pasadena (20th-Fox).

COLORADO—DeWitt C. Webber, Webber—Denver (20th-Fox); Charles McIntyre, America—Sterling (20th-Fox).

FLORIDA—Jesse Brown, Wallace—Bradenton (Paramount); M. Pitman, Clearwater—Clearwater (Paramount); E. C. Hall, Delray—Delray Beach (Paramount); Herbert Wales, Euston—Euston (Paramount); Charles Walder, Tivoli—Miami (Paramount); M. Beacham, Beacham—Orlando (Paramount); Guy M. Ragan, Garden—Sarasota (Paramount); B. E. Gore, Nebraska—Tampa (Paramount); B. E. Gore, Garden—Tampa (Paramount).

GEORGIA—O. O. Gaston, Lincoln—Thomasville (Paramount).

IDAHO—Joseph George, Rio—Idaho Falls (20th-Fox); A. B. Grosman, Rialto, Capitol—Pocatello (20th-Fox).

ILLINOIS—Joseph Desberger, Gem—Alton (Paramount).

INDIANA—Lewis Cochavety, Blackstone—South Bend (Paramount).

IOWA—Vern S. Brown, Rialto—Missouri Valley (Paramount); Ludy Bosten, Uptown—Muscatine (20th-Fox); Bruno Pierce, Joe Stack, Mahaska, Princess, Rivoli, Strand—Oscaloosa (Paramount); A. B. Friedman, Sol Shulkin, Iowa, Hipp—Sioux City (Paramount).

KENTUCKY—Lee W. Moffit, Saville—Owensboro (Paramount).

LOUISIANA—W. S. Samuel, Lamar Hargrove, New Realart—DeRidder (Paramount); James E. Chauvin, Wallace Hepler, Fox—Houma (Paramount); Paul Blanchet, Royal, Liberty—Lafayette (Paramount); William Kreisle, New Opera House—Morgan City (Paramount); Harry Suddath, Amusu—Matchitoches (Paramount); Kalil Slinam, Evangeline—New Iberia (Paramount); C. & C. Enterprises, Inc., Glenwood, Centenarey—Shreveport (Paramount).

MAINE—Willard B. Harwood, Strand—Gardner (Paramount-Publix); Abraham Goodside, Strand—Portland (Paramount-Publix).

MASSACHUSETTS—Walter V. Littlefield, Eggleston—Boston (Paramount); Nathan Yamins, Nathan Yamins Theater—Fall River (Paramount-Publix); George Ramsdell, Granada, Strand, Mystic, Orpheum—Malden (Loew's).

MICHIGAN—W. A. Cassidy, Frolic, Mecca—Midlands (Paramount).

MINNESOTA—Joseph Friedman, Tower—St. Paul (Paramount).

MISSISSIPPI—H. H. Alexander, Crescent—Belzani (Paramount); E. D. Lawrence, Ritz—Laurel (Paramount); Mrs. F. L. Marshall, Strand — Temple (Paramount); Independent Theatres, Inc., Strand—Vicksburg (Paramount); Mrs. A. J. DeZoto, Yazoo — Yazoo City (Paramount)

MISSOURI—G. L. Hooper, Tiger—Carthage (20th-Fox); Frank C. Grubel, Paramount—Joplin (20th-Fox); A. C. Bowman, Arbo—Nevada (20th-Fox).

NEBRASKA—George L. Monroe, Rivoli—Hastings (Paramount); George L. Monroe, Empress—Kearney (Paramount); Ralph C. Goldberg, Omaha, State—Omaha (Paramount).

NEW JERSEY—Eugene Mori, Landis—Vineland (Warners).

NEW MEXICO—Joseph Barnett, Sunshine, Chief—Albuquerque (Paramount); Victor Bachechi Kino, Messa—Albuquerque (Paramount).

NEW YORK—B. S. Moss, Criterion—New York (Loew's); Benjamin Bordenaro, Palace—Olean (Warners); W. W. Farming, State, Erie, Strand, Van Curler—Schenectady (RKO).

NORTH CAROLINA—Ellis Blumenthal, Granada—Lexington (Paramount); Ellis Blumenthal, Carolina — Lexington (Paramount).

NORTH DAKOTA — Benny Berger, Metropolitan, Strand, Orpheum—Grand Forks (Paramount).

OHIO—Theodore and Gus Chifos, Strand—Middletown (Paramount); Earl Seitz, State, Sandusky—Sandusky (Warners).

PENNSYLVANIA—Harry Fried, Suburban—Ardmore (Warners); Joseph Wodozk, County — Doylestown (Loew's); Charles Segall, Bromley — Philadelphia (Warners); George Graves, Carman—Philadelphia (Warners); William Freihoffer, Nixon, Tower, Frankford, Roosevelt—Philadelphia (Paramount); William Goldman, Terminal—Philadelphia (Warners). H. A. Batastiny, Alpine—Punxsutawney (Warners); I. Ouslander, Pinebrook—Granton (Paramount); Harry Fried, Wayne, Saville—Wayne and Grenmore (Warners).

SOUTH DAKOTA—Richard H. Wagner, Topical, Royal—Sioux Falls (Paramount); Carl P. Knudsen, State—Watertown (Paramount).

TEXAS—R. P. Condron, unknown—Harlinger (Paramount); W. H. Powers, unknown—Henderson (Paramount); I. V. Adelman, Delman—Houston (Paramount); Ruben Frels, Victoria, Uptown—Victoria, Normana — El Tampo, L'Arcade — Yorktown, Orphic — Columbus, Alamo — Bellville (Paramount); Z. E. Hann, State—Wichita Falls (Paramount).

UTAH—W. Vosco Call, Capitol, Brigham City (20th-Fox).

VIRGINIA — J. V. Trent, Trenton — Lynchburg (Paramount).

WEST VIRGINIA—Don Tapulias, Capitol—Wheeling (Warners); J. M. Ulmer, Capitol—Wheeling (Warners).

WISCONSIN—William L. Amesworth, three unknown theaters — Fond du Lac (20th-Fox); J. Zanias, Myers—Janesville (20th-Fox); August Berkholtz, New Menasha—Menasha (20th-Fox); George Fischer, National, Milwaukee — Milwaukee (Warners); Edward F. Mertz, Zenith—Milwaukee (20th-Fox); Harry Perelwitz, Astor, Jackson—Milwaukee (20th-Fox); Joseph Luntz, Uptown—Racine (20th-Fox).



Columbia's district managers and managers of branches without district supervision met at the Gotham Hotel, New York, last Friday, for a two day conference with home office executives to plan final weeks of the "Montague 15th Anniversary Campaign" and discuss some of the forthcoming product. From left to right: Buffalo Branch Manager Joe Miller; Louis Astor, Circuit Sales; Philadelphia Branch Manager Harry Weiner, New Haven Branch Manager T. F. O'Toole, General Sales Manager Abe Montague, Albany Branch Manager Phil Fox, Central Division Manager Carl Shalit, Boston Branch Manager I. H. Rogovin, Western Division Manager Jerome Safron, Mideast Division Manager Sam Galanty, Ass't. Sales Manager Rube Jackter, Midwestern Division Manager Phil Dunas, New York Branch Manager Irving Wormser, and Louis Weinberg, Circuit Sales.

PRODUCER SPEAKS



Joe Pasternak addressing more than 100 exhibitors at a luncheon in the Hotel Astor in New York last week. Seated next to him are Universal general sales manager William A. Scully and President Nate Blumberg.

Dinner for Factor

Chicago—More than 100 bookers from Chicago and nearby territory attended a testimonial dinner here last week in honor of Max Factor, Great States booker.

Selling the Picture

For Better Show Selling
***Showmanalyses* Have Appeared In STR on Following Pictures**

Abe Lincoln in Illinois	Mar. 2
Balalaika	Dec. 30
Brother Rat and a Baby	Jan. 13
Charlie McCarthy, Detective	Dec. 23
Congo Maisie	Jan. 20
Destry Rides Again	Dec. 16
Dr. Cyclops	Mar. 30
Earl of Chicago	Jan. 6
Fighting 69th	Jan. 27
Geronimo	Dec. 30
Great Victor Herbert	Dec. 23
His Girl Friday	Jan. 13
House Across the Bay	Mar. 9
Hunchback of Notre Dame	Dec. 30
I Take This Woman	Feb. 3
It's a Date	Mar. 16
Joe and Ethel Turp Call On The President	Dec. 9
My Son, My Son!	This Issue
My Little Chickadee	Feb. 24
Northwest Passage	Feb. 24
Primrose Path	Mar. 23
Reno	Dec. 2
Son of the Navy	This Issue
Strange Cargo	Mar. 16
Swanee River	Jan. 6
Swiss Family Robinson	Feb. 10
Too Many Husbands	Mar. 23
Vigil in the Night	Feb. 17

Robert E. Lee Luncheon, Junior League Ball Staged in Philly

A Robert E. Lee luncheon tendered at one of the city's leading hotels by the Daughters of the Southern Confederacy, and a Junior League "Gone With the Wind" ball were some of the highlights attending the Philadelphia premiere of the film at the Boyd and Earle theatres.

Costumes of the "G.W.T.W." period were the rule at the D.S.C. affair, at which Alicia Rhett, who plays India Wilkes in the picture, was an honored guest. Everett Callow, advertising director for Warners' theatres, in cooperation with M-G-M exploiteer James M. Ashcraft, secured from the organization a number of original flags of the Confederacy for lobby decoration. These flags were insured for $50,000.

At the Junior League Ball, which took place following the premiere, the winners of the costume contest, conducted in connection with M-G-M's "G.W.T.W." fashion caravan, were guests of honor.

Both these affairs, and the story of the opening itself, enjoyed front page publicity on a grand scale. The Robert E. Lee luncheon was good, too, for a half-column in *The New York Times.*

Costume tie-ups were arranged with all leading department stores and fashion salons. Full page art breaks were secured in a number of newspapers in Sunday rotogravure sections. An 8-page ad supplement was secured in the *Philadelphia Record.*

For the first time in the history of the Boyd, the house was closed for the entire day prior to the evening of the premiere.

Ties In With Studebakers

Several thousand heralds were distributed by Manager Lloyd Howell of the Fox Theatre, Watsonville, Calif., on "Grapes of Wrath," via a tieup with the local Studebaker agency. The copy read: "See your land of promise in America's economy cars — the Studebaker Champions." When you play the picture, it might be wise to remember Howell's promotion and get in touch with your local Studebaker dealer.

No Matter How Old, Pictures Can Be Sold

So Declares DeHaven, Who Still Finds Plenty of "Cream" After Product Has Been "Milked"

SHOW selling, according to Manager A. Milo DeHaven of the Belmont Theatre, Highland Park, Michigan, is a matter of individuality, despite all that has been written about "milking" of product in the first runs, etc.

As a whole, DeHaven points out, entertainment for the masses has been getting better and better, and the public has been more appreciative of the general movie offerings.

"Regardless of any established box office records in downtown first runs, second or neighborhood runs," DeHaven declares, "there will always be a percentage of the theatregoing public who do not patronize downtown theatres—those who have been prevented for one reason or another from seeing a picture in its first three runs. . . ."

Box Office Results from Left Overs

It is these people to which the Belmont caters. The theatre must reap its boxoffice results from the left-over theatre-going public after all runs—long after the picture has been forgotten by the average theatregoer. In other words, the Belmont operates successfully on a revival policy. Many pictures have played a week, and in one instance, "Jezebel" and "The Citadel," as a combination, played 24 consecutive days.

"The answer to all this," the Belmont manager continues, "is that while any number of theatremen sold these offerings in their respective houses, we still found enough 'cream' after these 'milkings' to make it worth our while to hold over a large number of the pictures.

"Only this past week we closed another very successful ten-day run with the combination of 'Jezebel' and 'Dodge City,' considering that 'Jezebel' played this theatre some 10 months ago for 24 days. The only answer is salesmanship, exploitation or whatever you wish to call it."

DeHaven says there are many factors in his salesmanship. Among other things, "we try to offer as much home atmosphere as possible." He also makes it a point to tell his patrons that the pictures coming to the Belmont are the "cream" of all productions, and that if any of their friends have missed a picture, to make a request for it.

More free radio publicity has been received by DeHaven than any other manager in Detroit, he claims. Furthermore, he still believes that a good front always sells pictures. "If you can stop traffic," he says, "the percentage of ticket buyers is in your favor."

When Belmont patrons request showings of certain features, DeHaven replies with a postal card giving the date on which the picture will be "revived."

No matter how much "milking" the old Holstein has had, "we milk it all over again and get plenty of 'cream'," DeHaven concludes.

And so, managers who worry about an attraction that has had a first and perhaps a second run should take heart from the Highland Park exhibitor's experience. If it's worth playing at all, it's worth selling.



Good Front Always Sells Pictures

This view of the front of the Belmont Theatre, Highland Park, Mich., proves Manager A. Milo DeHaven's contention that a good front always sells pictures. In this instance, Warners' "Dodge City" and "Jezebel" were being presented. Note the theatre's slogan and policy: "Biggest Little House in the States" and "Request and Revival Presentation Only."



Unusual Poster Display

The poster depicted above was used in the Roxy Theatre in New York to plug Universal's "My Little Chickadee." It is made completely of paper of dime-store materials. Much attention was attracted to it. Jack Eisner of the Roxy staff did the work under the direction of Homer Harman, director of advertising and publicity for the Roxy.

Program Exchange

Blankenship Tells How a Small Town Can Put Out a Program; Pringle's Cashier Notes Styles

NOW that Easter is well out of the way, Easter programs are beginning to trickle in. From what we've heard, the day was fair and balmy in the southwest and far west, while in other parts of the country it was cold. To our members in the southwest and far west, we hope your business wasn't crimped too much. For those in other parts of the country, the day must have been ideal for business. Anyway, Easter is two weeks gone by now; but it will be a few hundred years before it comes this early again. Perhaps by that time there will be some more improvements in programs.

From time to time we've mentioned The Reminder in these columns. Recently, we received a letter from W. B. Blankenship, operator of the Wallace and Rose theatres, Levelland, Texas, in which he gives us the "dope" about his mimeographed program.

"We realized," Blankenship writes, "the need of some sort of individualized kind of advertising medium well within the limited advertising budget of a theatre in a town with less than 3,000 population. Since special printed programs are too expensive, we turned to the Mimeograph. Never having used one of these machines, we didn't know what kind of a job we'd turn out. Well, perhaps the programs aren't so 'hot,' but they seem to get the job done, and after all, results are what we're after.

"The machine we have cost $32.50, and we now have about $10 worth of accessories. The legal-sized paper used costs us about $1.50 per thousand sheets, the letter size somewhat less. So, you see, we can print a program suited to our particular situation for about $4 per week.

Members Added This Week

O. E. Huck, Crestview Theatre, Crestview, Florida.
Fred Shakespeare, Capitol Theatre, Hancock, N. Y.
William C. Cooke, Garberville, Garberville, Calif.
W. C. Harris, Park Theatre, Caldwell, N. J.

We find that the ten or twelve names printed each week, each of whom receives a free ticket, sustain reader interest. The mis-spelled word contest we used for some time usually drew from 250 to 300 replies by mail, which was proof that the sheet was being read. Other contests have had about the same response. The Reminder is mailed only to those who request it. They are delivered house-to-house in all kinds of weather every Thursday.

—Your Application Blank— Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name.....

Theatre.....

City.....

State.....



Brizendine's Novelty Giveaways

Here are a couple of the novelties which supplement the program issued by Will Brizendine, manager of the Rialto Theatre, Baltimore, Md. The giveaway at the top on RKO-Radio's "Flying Deuces" contained a merchant ad on the reverse ad. The tag at the bottom, of course, featured an ad on MGM's "Shop Around the Corner," on the reverse side. More about Brizendine's novelties next week.

"In addition to The Reminder, we distribute a Jumbo Herald not only to homes but also to small towns. Combine this with The Reminder and our ads in the weekly newspapers, as well as a sound truck carrying 3-sheet posters, and you can see it certainly can't be our fault if they don't know what we're playing."

Blankenship's information should be especially important to those small town exhibitors who avoid putting out programs because they feel it is too expensive.

We've been receiving some copies of Movie Guide from Maurice Osterman, Buffalo, who prints the programs for Shea theatres in western New York. One which attracted our attention most had the front page headline on "Northwest Passage," as well as a box announcing "Pinocchio," printed in green. Osterman does an excellent job with his program.

From Schine's State Theatre, Cortland, N. Y., comes a collection of small weekly programs printed in various colors. Small two-column and one-column mats are used. Each front page is attractively designed.

Up in Tilbury, Ontario, Harland Rankin issues a cardboard Better Entertainment Guide, with the cost of the programs being borne by a local electric company which advertises on the back. Rankin also ties in with other merchants for theatre parties in which tickets are issued admitting two for the price of one. With so much promotion, one wonders when the Tilbury exhibitor gets any rest. He also sends us his Hollywood game card, an audience game about which the folk up that way are enthusiastic.

A large headline, "Cashier Forecasts Fashion Trends for Spring," highlights the program from Tom Pringle, Ideal Theatre, Toronto. "With Easter now in the offing," the story goes, "everyone is eagerly awaiting the first gentle breath of spring. My box office vantage point at your gayest rendezvous, the Ideal Theatre, is an excellent place to study fashion trends.

"They are whispering around the theatre lobby that pastels for milady are quite the thing with reds, turquoise, and greys taking precedence. But to be really smart this spring, one must be utterly feminine. . . ."

The story goes to state that the well-dressed woman must definitely "be a lady." Tom has given members a swell idea. Why not have your cashier note the fashion trends from time to time and write about them for your program? Who better than the cashier is in a position to notice what's new. Maybe you could get your doorman to note what the men are wearing. We won't say how it would sound, but you can try it.

Sidney Poppay, manager of the Majestic Theatre, Gettysburg, Pa., distributed a smash herald to announce the showings of "The Man From Dakota" and "Strange Cargo." One four-column ad mat on "Dakota" appears on one side, while another on "Cargo" appears on the other. Boxes are used to announce the rest of the week's attractions. Printed in purple ink on heavy white stock, the herald must surely have gained maximum attention.

A bunny carrying a basket of eggs was the "Easter Greeting" on the front cover of a program from James Hayes, manager of the DeSoto Theatre, DeSoto, Mo. Listed inside were the films to be shown during the week.

Thanks, Michael Carroll, for the latest copy of your program, which to us, is just as good as it always is. In Cinemag, the tabloid program for the Capitol and Majestic Theatres, Paragould, Ark., Orris F. Collins succeeded in planting some tie-up ads in connection with "Young Tom Edison."

So long until next week, and we'll be on the lookout for more theatre publications.

Showmen's Parade

A considerable shakeup occurred last week among managers of Fox West Coast theatres in Los Angeles. BERT JACKSON, manager of the Granada, Inglewood, has retired. DAVE MARTIN, formerly at the United Artists, succeeds him while MARTIN'S post is taken by JOHN KLEE, formerly at the Stadium in Los Angeles. MAX TRUMPOWER has moved from the Beverly at Beverly Hills to the Academy in Inglewood, replacing JAMES BRINTON. ROBERT WEEKS moved from the Western to the Stadium, replacing KLEE. JOHN ECHOLS, from the Paramount in Hollywood takes TRUMPOWER'S post at the Beverly, while ROBERT ENSIGN replaces him at the Paramount. ENSIGN'S post at the Larchmont was taken by GORDON HEWITT who was at the California in Glendale. HERB MOREWITZ moved from the Embassy to the Western, replacing WEEKS. ARTHUR PAULSON, formerly assistant at the Fox, San Bernardino, has been promoted to the managership of the Inglewood replacing GEORGE KANE who has been transferred to the La Brea. BARTON AYLESWORTH, formerly at the LaBrea is now at the Embassy, the post vacated by MOREWITZ. IRVING BRODE, assistant at Loew's State, Los Angeles, replaces HEWITT as manager of the Glendale, another promotion. ALBERT TRAPP, assistant at the Boulevard in Los Angeles, has been promoted to the managership of the Rex in Bakersfield. RICHARD MOSS and MORT GOLDBERG, managers of the Belmont and Fairfax respectively, have exchanged posts.

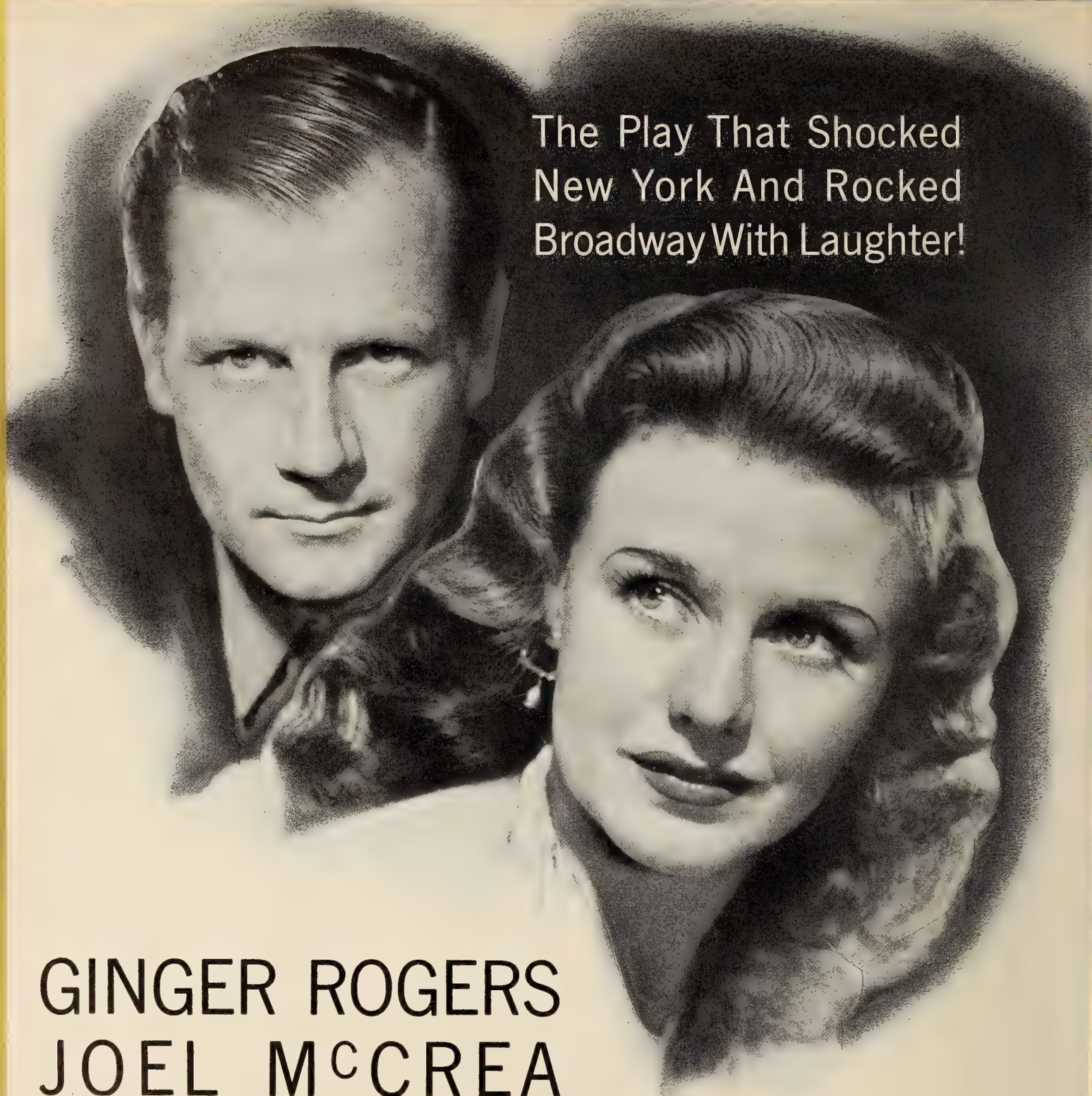
HARVEY TRAYLOR, manager of the Nebraska Theatre, Lincoln, and MANCEL E. LOFGREN, manager of the Stuart, have exchanged posts. LYMAN BOREN, former assistant manager at the Stuart, went with LOFGREN to the Nebraska.

JOSEPH SLOAN, formerly relief manager at Loew's Capitol in Washington, has been appointed manager of Loew's Broad, Columbus, O., replacing CLINTON WANDER.

ALL THESE NAMES

GINGER ROGERS • • • CARY GRANT • • • IRENE DUNNE ANNA NEAGLE • • • • JOEL McCREA • RONALD COLMAN MAUREEN O'HARA • • RAY MILLAND • • • • • ADOLPHE MENJOU • • • • • RAYMOND MASSEY • • ANNE SHIRLEY HERBERT MARSHALL • • • • RANDOLPH SCOTT • • GAIL PATRICK • ROLAND YOUNG ALAN MARSHAL • • • • MAY ROBSON • • BILLIE BURKE FREDDIE BARTHOLOMEW • • SIR CEDRIC HARDWICKE • • CHARLES LAUGHTON • • • • CAROLE LOMBARD • • • • •

ON YOUR SCREEN THIS SPRING AND SUMMER FROM RKO-RADIO



The Play That Shocked
New York And Rocked
Broadway With Laughter!

GINGER ROGERS
JOEL McCREA

in

PRIMROSE PATH

with

MARJORIE RAMBEAU
HENRY TRAVERS
MILES MANDER
QUEENIE VASSAR
JOAN CARROLL

Screen Play by Allan Scott
and Gregory La Cava

Produced and
Directed by

GREGORY LaCAVA

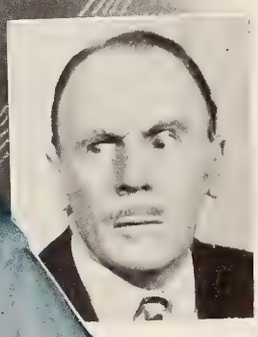




"In Her Sweet Little Alice Blue Gown, She'll Be The Toast of Your Town!"









ANNA NEAGLE · RAY MILLAND

Irene

with

ROLAND YOUNG · ALAN MARSHAL
MAY ROBSON · BILLIE BURKE
ARTHUR TREACHER · MARSHA HUNT
ISABEL JEWELL · DORIS NOLAN

PRODUCED AND DIRECTED BY
HERBERT WILCOX





Screen play by Alice Duer Miller. From the Musical Comedy, "IRENE" Book by James H. Montgomery. Music and Lyrics by Harry Tierney and Joseph McCarthy.



A BILL OF DIVORCEMENT

MAUREEN O'HARA • ADOLPHE MENJOU

FAY BAINTER • HERBERT MARSHALL

and DAME MAY WHITTY • PATRIC KNOWLES • C. AUBREY SMITH • ERNEST COSSART

Produced by Robert Sisk • Directed by John Farrow • Screen Play by Dalton Trumbo • From the Play by Clemence Dane



Undoubtedly One of The Biggest Hits On The RKO List of Big Ones!

IRENE DUNNE
CARY GRANT

MY FAVORITE WIFE

with

RANDOLPH SCOTT • GAIL PATRICK

Written for the Screen by Bella & Samuel Spewack

A LEO McCAREY PRODUCTION

Directed by Garson Kanin

The Two Stars Above All Others Your Folks Will Want To See TOGETHER!



GINGER ROGERS
RONALD COLMAN

LUCKY PARTNERS

(TENTATIVE TITLE)

DIRECTED BY LEWIS MILESTONE

Sidney Howard's Prize-Winning,
Two-Season Stage Sensation

CHARLES LAUGHTON
CAROLE LOMBARD
in

THEY KNEW WHAT THEY WANTED



PRODUCED BY ERIC POMMER • DIRECTED BY GARSON KANIN

One of the Great Best Sellers of All
Time Screened in All Its Wide Appeal!



TOM BROWN'S SCHOOL DAYS

SIR CEDRIC HARDWICKE • FREDDIE BARTHOLOMEW
JIMMY LYDON • JOSEPHINE HUTCHINSON
ERNEST COSSART • GALE STORM • Directed by Robert Stevenson
Produced by GENE TOWNE and GRAHAM BAKER



GENE
TOWNE
presents

A THE PLAY'S THE THING Production

The Picture Acclaimed By Press and Public
As One of The Greatest Of Our Time!



ABE LINCOLN IN ILLINOIS

with

RAYMOND MASSEY

GENE LOCKHART · RUTH GORDON · MARY HOWARD · DOROTHY TREE
HARVEY STEPHENS · MINOR WATSON · ALAN BAXTER · Produced by
MAX GORDON · Directed by JOHN CROMWELL · Screen Play by Robert E. Sherwood

Beloved "Anne" Returns In A Story Even Better Than Her Famed "Green Gables"



ANNE SHIRLEY

ANNE OF WINDY POPLARS

ALL THESE SHOWS

RKO RADIO PICTURES

FOR YOUR BEST PLAYING TIME THIS SPRING AND SUMMER FROM RKO-RADIO

PRINTED IN U.S.A.

Saga of a Smart Showman

Harland Rankin Has Made the Plaza A Community Institution Through Wise and Efficient Management

THIS business of operating a theatre, whether it's in a metropolis or a small community, is easily one of the most fascinating occupations one could hope for. "Fascinating?" one might ask with a dour expression on his face. Yes, fascinating—for those who put themselves wholeheartedly into it and do everything in their power to make their theatre the community's showplace.

Whether you work for a circuit or operate your theatre independently, there is much more to be achieved than simply opening and closing, billing your attractions or trying to please the district manager or home office. Your theatre should be regarded as "your own" in the manner in which you run it, though the actual owners may be miles away; it should be "your own" because most of us are more apt to take pride in, and be more careful of, that which is ours than that which may belong to someone else.

From time to time you've seen reports in this publication anent the activities of Harland Rankin, operator of the Plaza Theatre, Tilbury, Ontario, Canada. In these reports, Rankin has displayed a brand of showmanship of which few other exhibitors can boast. He knows what it is to keep a theatre successfully going in good times and bad, for during the past five years he has had the chance to learn and observe, and he has adopted many angles that have helped him to keep his business when the closing down of the town's main factories put nearly a thousand people out of work.

Good Staff Essential

Rankin believes (and he certainly must be right) that there is more to this business than just luring them to your theatre only to have the illusion end as soon as they reach the box office. A good house staff is essential. As the Plaza management puts it: "We wanted a staff that was 100 percent for the theatre; that would take a personal delight in their work, and who would be just as interested in the business as if it were their own. It took us almost three years to accomplish this, and today we are rightfully proud of our personnel—it is as fine as one could wish for."

The cashier is something more than a girl who says "How many?" punches a key and grabs at the patron's money without even saying "Thank You." Yes, she is something other than that—she's a diplomat. She always has a smile for the patrons; her personality is pleasing. She knows how to "sell" the attraction to those making inquiries; but above all, she is honest with the customers. And while honesty may cause the loss of a customer now and then, it is better to have that customer's goodwill than his distrust.



Harland Rankin

Five feet six inches tall, and immaculate in his military uniform, the house manager is courteous and cheerful, not by necessity, but by nature. He does not smoke or drink, and he shows a keen interest in the patrons at all times. When they are absent, he notices it, and he misses them. He admires children. He sees that his customers' whims are satisfied for he knows their peculiarities. Such as in which part of the house they like best to sit, how they like the sound, and whether the temperature is suitable to a majority of them.

Rankin's usherettes are known far and wide. And rightfully so, too. For these lovely young ladies in their military satin uniforms greet the patrons with winsome smiles and give them the best seats available. Occasionally the usherettes may be forced to place a patron in the front row near the screen. But that patron knows that when better seats are vacant farther back, one of the girls will notify him. Because of this, there is no difficulty in getting the patrons to cooperate temporarily by taking front-row seats.

Projection Highly Efficient

Efficient to the nth degree properly describes the projectionists. They take pride in seeing that the show at the Plaza is put on to the best advantage for the enjoyment of the patrons; they never "let the show down." They take care of their own department, with Rankin's approval. Whether they want the projection room painted green, white or lavender, they get the color of their choice. Says Rankin: "When they take pride in their booth and in the machines, the least we can do is to cooperate." They nearly always figure out methods to keep the cost of power and lights at an absolute minimum, and they do it without hindering the quality of the performances. As an example of their interest, one of them remained throughout the installation of a new converter recently, refusing to leave until he was absolutely sure it was properly installed, would operate smoothly and was not damaged in any way.

From the list of shows given him, the Plaza's house artist has created displays and an attractive small town lobby that keeps not only the public admiring his work, but also keeps Rankin on his toes in appreciation for the artist's efforts.

Almost every small town theatre has its "extra special" patrons, and the Tilbury house is no exception. A private box is reserved for them, to which ice cream is sent in the summer, hot dogs and hamburgers in the winter. A present is always sent with the compliments of the management to every newly married couple, sick cards are dispatched to those indisposed, and when a member of a family passes on, a sympathy card is sent to that family.

To take personal interest in the customers not only pays big dividends, but is also a joy and delight to Rankin. He is always on the floor, seeing that the kiddies receive all-day suckers, the teen-age boys and girls pictures of their favorite stars. No matter who enters the Plaza, that patron is the "king" or "queen," and the management and the staff are his or her servants.

"We all like personal interest and our patrons like it from us," Rankin declares. "Pick up those babies. Take a chance on small pox. Every child is a dear to its mother, and your interest in it makes theatre boosters. Here's something we may be wrong about, but we don't believe so. In the winter months we always help the people with their coats. When we celebrated our anniversary a few weeks ago, we received a letter from a group of people in appreciation of our past courtesies. It gladdened our hearts. One chap told us that never had the staff of any other theatre ever helped him with his coat or done so much to make his visit a pleasant and comfortable one."

Here are a few other gestures that make the Plaza something unique in small town theatres. Whenever the management hears of a birthday, a Happy Birthday slide is flashed on the screen. When a customer brings an out-of-town friend and introduces him or her to Rankin or the manager, plans are immediately made to flash a "Welcome!" on the screen. "This gives our customers a big kick—showing relatives or visitors the kind of show they have in their small town," is the way Rankin puts it. "Whenever anyone is called out of the theatre, a courtesy pass is given them, and we tell them we are sorry they cannot remain for the rest of the show. They can use the courtesy pass at their convenience."

Patrons From 30 Miles Away

That these little courtesies are worth while is substantiated by the fact that many of Rankin's patrons prefer his theatre—30 miles away—to those which are only a short distance. "The last farmer who told me that made me so happy," the Plaza management jubilantly relates, "that I excused myself long enough to get him a pair of work gloves. Now I'm sure he'll be back."

Waiting for seats or for the show to break is never minded by Plaza patrons. They are invited to come into the executive office and read

(Continued on Page 25)



The Plaza's house staff is courteous, and enjoys making every patron feel right at home. None of the members smoke or drink, Rankin proudly asserts. Shown in the photo above are (front row) Miss Eva Trembly, usherette, and Miss Leah Rivard, assistant cashier and usherette; (back row) Miss Ordella Moe, cashier, Mr. Vannie Chauvin, manager, and Mr. Bazil Markle, assistant projectionist and advertising manager. Fred Tessier, chief projectionist, was unable to be in this group.



All phases of theatre operation are just as important to members of the house staff as to the manager. So reason the Plaza cashiers, shown here in one of their pleasant and informative weekly rituals: reading STR.

The Box Office Slant

Till We Meet Again

WB | Drama | 100 mins.

(Prod. No. not set, Nat'l Release, April 20)

Cast: Merle Oberon, George Brent, Pat O'Brien, Geraldine Fitzgerald, Binnie Barnes, Frank McHugh, Eric Blore, George Reeves, Victor Killian, Cy Kendall, Marjorie Gateson, Henry O'Neill, Frank Wilcox, Herbert Anderson, Frank Orth, Chester Gan, Jack Mower, Doris Lloyd, William Halligan, Maris Wrixon, Jane Gilbert, Dewolf Hopper, John Ridgely. Credits: Screenplay by Warren Duff. Original story by Robert Lord. Director of photography, Tony Gaudio. Art director, Robert Haas. Film editor, Ralph Dawson. Directed by Edmund Goulding. Associate producer, David Lewis. Hal B. Wallis, executive producer; Jack L. Warner in charge of production.

Plot: Merle Oberon and George Brent meet in a bar in Hong Kong and fall in love. But as Brent leaves, O'Brien a detective, captures him and tells him he will bring him back to the U. S. where he is under a death sentence. It is then learned that Merle suffers from angina pectoris and is given but a few months to live. They are on the same boat along with McHugh and Binnie Barnes, Brent's friends. Neither lets the other know his fate, and their romance progresses. With the help of his friends, Brent escapes at Honolulu, but daring not to disappoint Merle, spends the day in the country with her. When he wants to leave her, she faints and he carries her back to the boat, certain to be recaptured. At the end of the voyage she learns of his fate but doesn't tell him she knows. They have agreed to meet in Mexico City on New Year's Eve and the end leaves the audience in doubt as to whether they do or not.

Comment: This remake of "One Way Passage," in which William Powell and Kay Francis took the leading roles back in 1932, is as good a picture if not a better one than the original. It is a fine story with a wonderful romance and all the glamor of shipboard life. If audiences do not remember the earlier picture, which, unfortunately, was reissued only a year ago, this one will receive a fine reception. The present title is even better than the original for selling purposes.

Merle Oberon is gorgeous throughout and beautifully gowned, making a striking picture. Brent is admirable in his role, and the part of the detective has been built up for Pat O'Brien so that he runs a close third to the two principals. The ending is one over which audiences will puzzle considerably and it somewhat relieves the strain of being forced to believe that the story ends most unhappily. Sell it on the strength of the names. Place a large map of the Pacific in the lobby with stills showing Brent and Merle Oberon in romantic attitudes at different points along the way. Introduce "Paradise cocktails" (whether the strong kind or otherwise) all over town, and point out that they are especially for people who know that every second of life is important. **(FAMILY)**

Catchline: "Glorious romance — and just minutes to enjoy it!"

AUDIENCE SLANT: PROVIDING THE AUDIENCE DOESN'T REMEMBER "ONE WAY PASSAGE," THEY'LL GET A BIG KICK OUT OF THIS. THE WOMEN WILL BE USING MANY A HANDKERCHIEF DURING ITS UNREELING.

BOX OFFICE SLANT: CAN BE SOLD SO AS TO YIELD HIGH BOX OFFICE RETURNS. THE NAME VALUES IN THE CAST ARE BIG ENOUGH IN THEMSELVES TO WARRANT THIS PREDICTION AND IT'S A WOMAN'S PICTURE WHICH MEANS BOX OFFICE.

Legion of Decency Ratings

(For Week Ending April 6)

SUITABLE FOR GENERAL PATRONAGE

Golden Gloves | Star Dust

Texas Stagecoach

SUITABLE FOR ADULTS ONLY

And One Was Beautiful

Adventure in Diamonds

OBJECTIONABLE IN PART

King of the Lumberjacks

Star Dust

20th-Fox | Drama | 83 mins.

(Prod. No. 36, Nat'l Release, April 5)

Cast: Linda Darnell, John Payne, Roland Young, Charlotte Greenwood, William Gargan, Mary Beth Hughes, Mary Healy, Donald Meek, Harry Green, Jessie Ralph, Walter Kingsford, George Montgomery, Robert Lowery, Hal K. Dawson, others. Credits: Associate Producer, Kenneth Macgowan. Directed by Walter Lang. Screenplay by Robert Ellis and Helen Logan. Based on a story by Jesse Malo, Kenneth Earl and Ivan Kahn. Director of Photography, Peverell Marley. Art Direction, Richard Day and Albert Hogsett. Musical Direction, David Buttolph. Film Editor, Robert Simpson.

Plot: Linda Darnell, aspiring to become an actress, works in her aunt's restaurant on an Arkansas college campus. On a discovery tour, Roland Young, talent scout, sees possibilities in her and also in John Payne, a football star. Indifferent, Payne decides to go to Hollywood; but Young tries to discourage Linda, believing he will save her possible heartbreak. By a ruse, Linda manages to be sent for by the studio, and on the train meets Payne. In Hollywood, her troubles begin, because Donald Meek, casting director for Producer William Gargan, has no love for Young or his discoveries. When the chance for a big role comes, Linda finds the script belonging to Mary Beth Hughes, Meek's discovery, studies the part and takes a test. Meek, however, will not permit the test to be seen by Gargan. Charlotte Greenwood, studio dramatic coach, in a plan to foil Meek, has the test scenes spliced into the newsreel which is on view at a premiere attended by the producer. Meanwhile, Linda has gone home, but the public ovation at her test is so enthusiastic that she is called back to Hollywood.

Comment: The "cinderella" story of the girl who eventually made good in the movies stacks up as diverting screen fare for the masses, especially for the thousands of screen-struck adolescents. Not to be counted too strongly against it is the fact that it just misses being topnotch, for in spite of this it's the kind of film exhibitors can exploit, serene in the knowledge that their patrons will be pleasingly entertained. The glimpses behind the scenes, the glamor of Hollywood plus the drama and heartbreak of seeking a screen career are qualities that will label the film a "natural" in most situations, if not a smash hit. And because the story so closely parallels her own meteoric rise to screen fame, lovely Linda Darnell is right at home in her first starring role, and continues to display the beauty and talent that should carry her to even greater heights. Back from a temporary screen absence, John Payne returns in a role that fits him like a glove, thus establishing a successful future for him. Seasoned troopers Roland Young, Donald Meek, Charlotte Greenwood and William Gargan turn in a quartet of excellent performances. In honor of the boys and girls in your own community who have attained success, arrange to have the premiere tie in with their good fortune. Star-shaped hangers should be suspended from the marquee, and star values might be used as the basis for merchant tieups. **(FAMILY)**

Catchline: "Thrilling as the song that inspired it! Exciting as the beauty of its lovely star."

AUDIENCE SLANT: IT HAS ALL THE NECESSARY INGREDIENTS TO PLEASE THE MASSES.

BOX OFFICE SLANT: BECAUSE IT LENDS ITSELF TO EXPLOITATION, THE PICTURE SHOULD DRAW WELL FOLLOWING IN THE WAKE OF A STRONG ADVANCE CAMPAIGN.

And One Was Beautiful

(Hollywood Preview)

MGM | Drama | 64 mins.

(Prod. No. 32—Nat'l Release, April 19)

Cast: Robert Cummings, Laraine Day, Jean Muir, Billie Burke, Ann Morriss, Esther Dale, Charles Waldron, Frank Milan, Rand Brooks, Paul Stanton, Ruth Tobey, Edgar Deering, Wallis Clark, Wm. N. Bailey and others. Credits: Screenplay by Harry Clork, based on the story by Alice Duer Miller. Director of photography, Ray June. Film Editor, Conrad A. Nervig. Associate art director, Harry McAfee. Musical director, Daniel Amfitheatrof. Directed by Robert B. Sinclair. Produced by Frederick Stephani.

Plot: Laraine Day, plainer and tomboy sister of Jean Muir, meets wealthy playboy Robert Cummings when she substitutes for the older girl at a dance. Later, Jean kills a man while driving the unconscious Cummings, and flees leaving him to face manslaughter charges. Laraine suspects her sister and, loving Cummings, tries to force a confession. Jean marries Frank Milan to escape her sister's campaign, but it leads to divorce. Laraine leads a successful fight for a pardon, and Jean tries to annex Cummings, but his troubles have taught him which girl to value.

Comment: Obvious hasty production proves the principal drawback to this feature whose cast and name value from author and director promise more originality and workmanlike welding of situations than is delivered. As a result it can rate nothing better than as a supporting feature. There is little or no cloaking of the obvious transparencies in the plot, and the audience is at all times far ahead of the action. Laraine Day offers a sincere and sympathetic performance of the less attractive sister, Cummings plays down the maudlin sympathetic gestures handed the alcoholic hero and the sound system has been kinder to Jean Muir than was the camera. In sections covered by her recent stage tour, the latter's name will have some exploitation value; for most, however, her long absence from pictures makes Cummings and Billie Burke the best names from the cast. A library and bookstore tieup with the long list of books by Alice Duer Miller is a possibility, and her frequent contributions to national weeklies may create a situation where inserts

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 25

in current issues by the magazine distributors will help. If there are any organizations active in your district battling drunken driving, its membership can be circularized to point this out as a strong example of what the menace it fights can lead to. While the dialogue is suitable for family showing, its lack of action will hardly create any enthusiasm among the juveniles. **(ADULT)**

Catchline: "Brains and beauty in a battle for love."

AUDIENCE SLANT: WILL NEED HELP TO SATISFY THEM.

BOX OFFICE SLANT: A SUPPORTING PICTURE ON A DUAL BILL.

Dr. Kildare's Strange Case

MGM Drama 76 mins.

(Prod. No. 30—Nat'l Release, Mar. 26)

Cast: Lew Ayres, Lionel Barrymore, Laraine Day, Shepperd Strudwick, Samuel S. Hinds, Emma Dunn, Nat Pendleton, Walter Kingsford, Alma Kruger, John Eldredge, Nell Craig, Paul Porcasi, Frank Orth, others. **Credits:** Directed by Harold S. Bucquet. Screenplay by Harry Ruskin and Willis Goldbeck. Based on an original story by Max Brand and Willis Goldbeck. Director of Photography, John Seitz. Art Director, Cedric Gibbons. Film Editor, Gene Ruggiero.

Plot: Ayres, young interne, sacrifices the chance for a better job to remain with Barrymore, one of the hospital's chief physicians When an accident case arrives, Ayres, who is assistant to Strudwick, advises his superior to operate, since a skull fracture is involved. Following the operation, the patient, Eldredge, is out of his head. Strudwick is suspended, but Ayres, believing the man's senses can be brought back, risks his own suspension to try a formula. It works, the patient becomes normal again, and Ayres learns Barrymore had "paved the way" for him to carry out his formula.

Comment: Not quite up to the standard of past Dr. Kildare films, this latest in the series is nevertheless a good program offering, suitable for heading a twin bill or playing alone as a latter-half-of-the-week attraction in situations where duals are not prevalent. Most of the cast is familiar to those who have followed this series, and the performances, notably those of Lew Ayres, Lionel Barrymore, Laraine Day and Shepperd Strudwick are first rate. The picture is a little slow at first, but builds up suspense about half way and sustains it to the end. Whatever methods have worked most favorably for you in selling past Dr. Kildare films could be put to use again for your campaign on this one. There is an opportunity for tieups with dairies, plugging the importance of milk in the daily diet, and also the chance to tie up on Laraine Day fashions. **(FAMILY)**

Catchline: "Not only Dr. Kildare's strangest case, but the most exciting yet in this series."

AUDIENCE SLANT: GOOD ENTERTAINMENT FOR AVERAGE AUDIENCES.

BOX OFFICE SLANT: THE POPULARITY OF THE SERIES SHOULD HELP THIS ONE TO GOOD GROSSES.

Three Weeks Together

(London Trade Show)

Columbia Drama 75 mins.

(Nat'l Release, April)

Cast: Vivien Leigh, Leslie Banks, Laurence Olivier, Francis Sullivan, Hay Petrie, Robert Newton. **Credits:** Adapted from John Galsworthy's "The First and the Last" by Graham Greene and Basil Dean. Director, Basil Dean.

Plot: Olivier sees Vivien, the girl he loves, home. Her husband, whom she has not seen for years, is there to blackmail them. A scuffle ensues and Olivier accidentally kills him. Petrie, a derelict clergyman, finds the corpse in an alley and steals a ring from it. He is arrested for murder. Olivier wants to give himself up, but Banks, his barrister brother who hopes to become a judge, fearing that it will jeopardize his chances, tells him that Petrie will get off. Olivier determines to confess if Petrie is sentenced and he spends the 21 days before the trial with Vivien. The parson is convicted, but dies of heart failure.

Summary: This film has all the hallmarks of a class production and is brilliantly acted, but is too slow to be anything more than a programmer; indifferent dialogue and lack of humor do not help. With Vivien Leigh and Laurence Olivier playing the leads, smart showmen may well be able to cash in on the popularity that they are now scoring in "Gone With the Wind" and "Rebecca." Other powerful characterizations are those of Leslie Banks, as the selfish, ambitious brother, Robert Newton, counsel for the defence, and Hay Petrie, the religious maniac who, having robbed the dead, feels that no fate is too bad for him. Run competition on how you would spend the last 21 days of freedom. Tie up with fashion stores and book shops. Tie up the title with the Leigh-Olivier romance. **(ADULT)**

Catchline: "21 days of uncertainty made bearable by a woman's love."

AUDIENCE SLANT: THEY'LL BE ANXIOUS TO SEE THE TWO STARS AGAIN AND EVEN THE SLOWNESS OF THE PICTURE WON'T HURT THEIR ENJOYMENT OF THAT.

BOX OFFICE SLANT: WILL HAVE TO BE SOLD STRICTLY ON THE DRAW OF THE TWO STARS WHICH SHOULD BE TERRIFIC.

Fighting Mad

Monogram Drama 60 mins.

(Prod. No. 3937—Nat'l Release, Nov. 5, '39)

Cast: James Newill, Sally Blane, Benny Rubin, Dave O'Brien, Milburn Stone, Walter Long, Warner Richmond, Ted Adams, Chief Thunder Cloud, Ole Olson, Horace Murphy. **Credits:** Produced by Philip Krasne. Directed by Sam Newfield. Screenplay by George Rosener and John Rathmell. Based on the novel, "Renfrew Rides Again," by Laurie York Erskine. Photographed by Jack Greenhalgh. Music and lyrics by Jack Brooks.

Plot: Sally Blane, with Warner Richmond and Ted Adams when they committed a robbery in the States, is brought along by them to Canada. The plot concerns the efforts of James Newill and Dave O'Brien, mounted police, to catch the gangsters. When they are caught, Sally is vindicated.

Comment: This picture's plot is as thin as the filling on a night club sandwich. Were it not for Benny Rubin's comedy, almost too silly at times, the film would fall almost completely flat. As it is, Rubin's shenanigans, and some fistic encounters which don't seem too real, will keep the action fans entertained. There is a notable absence of logic; in one scene, for example, O'Brien is "picked off" by a rifle while at the top of a high tension pole, and falls to the ground apparently wounded. But five minutes later he comes into the action again as though he had just emerged from a health class. Some of the intended dramatic moments cause laughter instead. The performances are fair, but Newill's singing is good. Tie up with the weekly Renfrew radio broadcast, and also with book stores on the book. Conduct a Canadian Quiz among school students. You could create plenty of interest with a coloring contest, embracing the sketch designated for this purpose in the press book. Attire ushers as mounties. **(FAMILY)**

Catchline: "Here come Canada's rough riders with fighting thrills."

AUDIENCE SLANT: ACTION FANS WON'T COMPLAIN.

BOX OFFICE SLANT: IT SHOULD DO ALL RIGHT ON A WEEK-END BOOKING WHERE OUTDOOR FILMS ARE FAVORED.

(*More Box Office Slants on Page 25*)



The Advertising Clinic

By "OLD DOC" LAYOUT

Doc Gives a Plentywood Ad Layout An Anesthetic and Then Operates; The Ad is Recuperating, Thank You

IN suggesting to Howard Hansen, Orpheum Theatre, Plentywood, Montana, how he might improve the appearance of his ads (*STR, Sept. 9, page 11*), Old Doc told the jack-of-all-trades (Hansen is combination projectionist, janitor, advertising man, sign painter and fireman) that instead of using a heavy rule all the time he "might use a shaded rule, or you might dispense with the rules entirely once in a while."

"We gather that one ad appears in the paper to take care of all the attractions booked for the coming week," Doc wrote, "in other words, your newspaper in Plentywood is apparently a weekly. You use only ad mats on the opening feature, utilizing type for those booked the balance of the week. Couldn't you once in a while, if not all the time, use small mats on the others?"

Vary the Layouts

Doc went on to suggest that instead of making all his layouts long and narrow, Hansen might vary the layout by making them shorter and wider.

Recently we received another communication from the Plentywood theatre man, along with some new ad layouts. Hansen thanks us for our advice and states that since that time he has been trying to improve his layouts.

"The manager gives me only one mat to work with, and that is for the Sunday show," he writes, "so you can see that I am limited in the mats that I use. You will note that I have used the heads of stars in two of my ads; they are originally from a mat that I had previously used on a Sunday show. So back I went to dig them out again. They serve the purpose when they're all you have to work with.

"The manager also states that a three- and four-column layout is too much for the pocketbook up here, so I am right back to where I started from using what is sent to me. That is also the life in the far west.

"Talking now about the weather—it is only now 39 degrees below zero, and if you don't think that's cold, drop in and say 'Hello!' With this I must come to a close and go down and do some coal shoveling.

Collects Doc's Columns

"There is one thing more, and that is that I have made a scrap book with all of your columns that I get a lot of good out of. When I run out of ideas I dig it out and start all over again. The title that I have given it is 'Old Doc's Headache.' Time for a changeover, so must close."

For a man who must bear the brunt of so many duties on his two shoulders, Hansen is indeed optimistic. We've known several people with only one of his duties who were always complaining. Not so with Howard. In spite of the extreme sub-zero temperature (and 39 degrees below zero is pretty nippy, by heck) he retains his infectious good humor. The rest of us complain because it's either too hot or too cold (Doc is no exception, for he's always harping about his rheumatism) or because business is bad. Hansen didn't complain in his other letter, if readers remember; he merely wrote, with probably a tongue-in-cheek attitude, "the boss said that if times don't pick up he is going to let me have the theatre and he is going to take my job."

We've just been looking over the new batch of ads and, considering his handicaps, we believe Hansen is doing a good job. Only one mat to work with, yet he saves the mat from each attraction and finds it valuable later on when he has to go back through the pile to pick out an important element for a current ad.

A Week's Attractions in One Ad

What makes it so difficult for him to inject variety into his layouts, aside from the fact that "a three- and four-column ad is too hard on the pocketbook up here," is that all the attractions for the week, plus any other important events, must be contained within the ad's border. And there is plenty of copy to get in, if the ads sent us are true examples.

However, we believe Hansen misunderstood us when we suggested that he go in occasionally for wider layouts. An ad can be wider and still not cost any more. For instance, he submits a two-column layout by 14 inches—a total of 28 inches, in all. Now 28 inches in an ad can mean 2x14 or a 4x7, or, for just an inch less, it can be a 3x9. In other words, we can get three different layouts, with the number of inches, and consequently the cost, remaining the same. To go further, one could make a 5x5½ ad totaling 27½ inches, just one-half inch shy of 28.

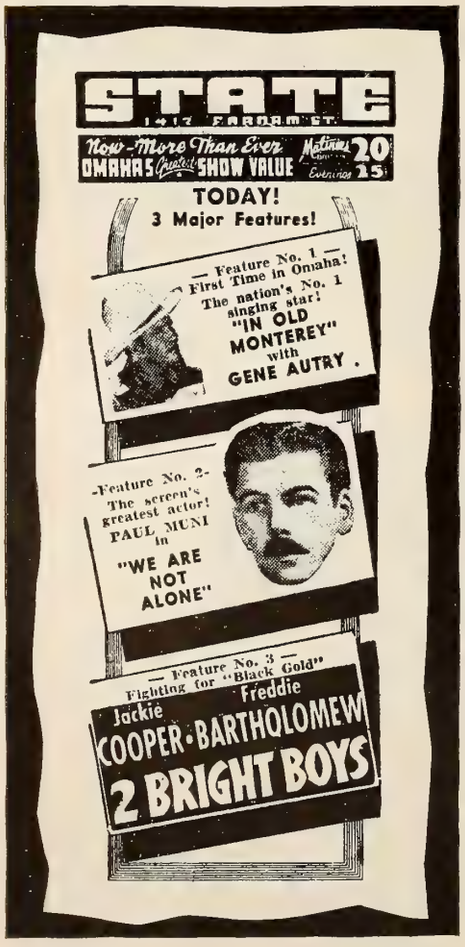
Although the re-vamp of one of Hansen's ads on this page won't win first prize in any newspaper layout competition, it serves as an example that Hansen *can* use wider layouts occasionally without bursting the pocketbook. We've included all the copy Hansen utilized in his two-column ad, in some cases making star names bigger because of their box office appeal. We made no change in the order, but we are of the opinion that he would have been smarter to feature the action film, "Mexicali Rose," with Gene Autry, ahead of the other feature, in view of Gene's strong popularity in small towns throughout the country. In the average community, especially on family or "action day," exhibitors find it pays to plug the outdoor feature heavily, unless the other picture has unusually wide appeal. Folk coming into town from the countryside like action, shooting and fast-riding in their film fare.

How Employes Would Advertise

We'll leave young Hansen now, but we want to hear from him again before many more months have slipped by. Perhaps the frigid weather up there in Plentywood will take a turn for the better in the near future, so that the citizens can thaw themselves out and start attending the Orpheum again regularly.

Having been notified by the Program Exchange Department that Tom Pringle, manager of the Ideal Theatre, Toronto, Ontario, adapted our impression of how certain theatre employes would advertise the show, we are simply overcome. Little did we realize when we wrote those words that we were laying the foundation for the advertising treatment of some motion picture. But Manager Pringle used 'em, and they looked pretty good on his program. It makes us feel that, old and dilapidated as we are, there's still some life in the old boy yet. If any of the rest of you boys want to use the same idea, just read the *Clinic* which appeared in the issue of December 16. You'll have to make certain revisions in the copy, of course, to apply to the particular picture you're advertising.

Thinking of that 39 below zero temperature up in Plentywood has made us so shivery we can't continue writing any longer. If you have any advertising troubles, or just want to have your say about newspaper advertising, drop a line, or even two or three lines to Old Doc layout. He'll be glad to hear from you.



The Patron Wants Action!

To prove our contention that they like action in the average community, we have culled this ad from a midwestern newspaper. Regardless of what critics deem best in entertainment, the manager of this theatre knows his patrons want, first of all, action! Yes, it's true!



Doc Operates On An Ad

With rusty surgical instruments, the veteran ad doctor took a 2x14 display made up by Howard Hansen of the Orpheum Theatre, Plentywood, Mont., and retaining all the copy, revamped it into a 4x7. No work of art by any means, nevertheless it proves that it can be done.

The Box Office Slant

(Continued from page 23)

Ghost Valley Raiders

Republic **Western** **57 mins.**

(Prod. No. 991, Nat'l Release, March 26)

Cast: Donald Barry, Lona Andre, Leroy Mason, Tom London, Jack Ingram, Horace Murphy, Ralph Peters, Curley Dresden, Yakima Canutt. **Credits:** Associate Producer-Director George Sherman. Screenplay by Bennett Cohen. Based on an original story idea by Connie Lee. Photographed by Ernest Miller. Film Editor, Lester Orlebeck.

Plot: Donald Barry, a Government agent, is sent to Silver City to solve the mystery of repeated stagecoach hold-ups. To conceal his identity, he becomes the Tolusa Kid, a notorious bandit who was recently killed in a prison break. Leroy Mason, manager of the stagecoach line, is secretly the brains behind the band of robbers. He and his men make each robbery appear to be the work of the Tolusa Kid. When Lona Andre, his niece, learns that Barry is really a G-Man, she unwittingly tells Mason, who plans to "erase" the Kid, who meanwhile has joined the gang. But Barry succeeds in holding the heavies at bay until the sheriff arrives with help.

Comment: Whether western fans will miss the strumming guitar and singing voice, attributes that almost all popular cowboy heroes these days possess, is a matter of conjecture, for Barry has neither. But he's okay otherwise, riding and shooting as well as the best of them, and not at all a pretty boy who didn't make good in drawing-room dramas. His first starring film is not too happy a choice, with its bandit hero who is really a G-Man and its suave stagecoach line manager who is really the brains of a gang of robbers; but the scripter has injected enough fighting, gunplay and other bits of action so as to not let the fans down. Leroy Mason is the Jekyll and Hyde villain, but is more Jekyll than Hyde, while Lona Andre is pleasing enough as his unsuspecting niece. The story gives itself away almost at once after the beginning, but manages to sustain the interest of those who revel in this type of screen entertainment. Your job in selling the picture is to first sell the star. Organize a Donald Barry fan club, and distribute photos to the members. Use a blowup in the lobby well in advance, with a caption announcing "the great new western star, etc."

(FAMILY)

Catchline: "Six-gun action in the land of thrills as a new ranger star blazes a trail to adventure across western plains."

AUDIENCE SLANT: ACTIONFUL ENTERTAINMENT FOR OUTDOOR FANS.

BOX OFFICE SLANT: IF YOU PUT OVER A GOOD CAMPAIGN TO INTRODUCE DONALD BARRY, RESULTS SHOULD BE SATISFACTORY.

Have You a Parking Summons?

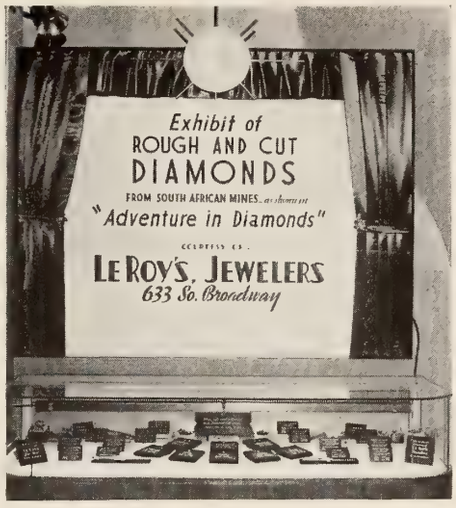
WE WILL SAVE YOU TIME AND INCONVENIENCE

Let us go to court for you. Will pick up your summons plus $2.00 and pay your fine. For this, there is a service charge of $1.00. After fine is paid, your receipt will be returned to you. For further details, phone or write

ABBYE SERVICE

1650 BROADWAY NEW YORK CITY

Circle 6-5315



Diamond Display in Los Angeles

Paramount has completed an exploitation tie-up with the De Beers Consolidated Mines, Ltd. of South Africa whereby exhibitors are offered outstanding window display and advertising cooperation on Paramount's "Adventure in Diamonds." Here is one of the displays promoted by the manager of the Paramount Theatre in Los Angeles.

Son of the Navy

(Hollywood Preview)

Mono. **Comedy-Drama** **72 mins.**

(Prod. No. 3908—Nat'l Release, March 30)

Cast: James Dunn, Jean Parker, Martin Spellman, William Royle, Selmer Jackson, Dave O'Brien, Sarah Padden, Craig Reynolds, Charles King, Gene Morgan. **Credits:** Director, William Nigh. Original story by True Boardman and Grover Jones. Screenplay by Marion Orth and Joseph West. Photographer, Harry Neumann. Film Editor, Russell Schoengarth. Associate Producer, Grant Withers. Scott R. Dunlap, in charge of production.

Plot: Martin Spellman runs away from an orphanage to find a "mom" and "pop" whom he'd like to adopt. He attaches himself to James Dunn, a sailor whom he meets on the road trying to get a lift back to his ship. They both get a hitch from Jean Parker, daughter of the commanding officer on Dunn's ship. Martin leads Jean to believe that Dunn is his "pop," who always leaves him stranded when he sails, so Jean decides to take matters into her own hands and see that Dunn is made to take care of his responsibilities. Right there trouble starts for Dunn, and he lands into one mess after another, until Martin finally decides to tell the truth. Things are then straightened out by Dunn and Jean getting married and adopting Martin.

Comment: Monogram can take a well deserved bow for this one, and the movie public is in for a pleasant surprise and plenty of delightful entertainment. Here's a picture on a par with the product turned out by any of the major studios that will click in any situation. Its theme is new and refreshing, and the trouping, direction, script and production are tops in every respect. James Dunn, Jean Parker and Martin Spellman head a fine cast, all doing swell jobs, and there's an appealing Scotty pup that adds a lot to the fun of the film. William Nigh's direction is competent, getting the most out of every situation and the entire production is a credit to associate producer Grant Withers. For exploitation, see Showmanalysis in this issue on page 30.

(FAMILY)

Catchline: "He called the sailor 'pop' and made it stick."

AUDIENCE SLANT: A PLEASANT SURPRISE AND PLENTY OF DELIGHTFUL ENTERTAINMENT FOR THE MASSES.

BOX OFFICE SLANT: IT SHOULD CLICK IN ANY SITUATION, IF WELL EXPLOITED.

Saga of A Small Town Showman

(Continued from page 21)

the motion picture fan magazines and trade papers until the next show begins. The staff makes these people feel it has a personal interest in them and is just as delighted to have them visit each member in his own home as to attend the theatre. No high-jinks are permitted; those who make too much noise or feel a little gay are politely but firmly ejected from the theatre.

To prove that the customer is not a person, "but our bread and butter," Rankin cites a recent incident.

"Some time ago we had a mother rush out of the theatre with her child in convulsions," he tells us. "We immediately rushed after her and took the child to the doctor, who rendered first aid. He discovered that the little girl had been eating green apples. We drove the mother and child home, and telephoned the following day to find out if her child was well again. We paid the doctor a small fee in passes. This mother and the community from which she comes are now staunch patrons."

Such are the experiences and the courtesies that have made Harland Rankin one of the outstanding showmen of Canada and the United States. His territory is only a small town, but he has adopted and used methods of theatre operation that if practiced by others would keep every theatre operating at a profit and at the same time would help to quell complaints that "business is lousy."

Business is always good for Rankin. The past five years have indeed paid him dividends many times over.

Distributes Pink Pills

"Take this pill right after dinner so you won't forget to see 'Remember'." These words were printed on glassine wrappers which contained pink pills. The novel little packets were distributed to patrons of the State Theatre, Stockton, Calif., of which Phillip Lees is manager.

Look in the Book



Live-wire SHOWMEN all over this land get results, avoid nervous exhaustion by resort to the EASY WAY to work out selling campaigns. They "look in the book" of Showmanship—THE ENCYCLOPEDIA of EXPLOITATION—for ideas, plans, practical methods. If you don't have a copy of this marvelous manual you're working overtime, missing opportunities and passing up bigger profits and advancement. Drop a card NOW to Showmen's Trade Review, 1501 Broadway, New York City, for further information.


David O. Selznick's
Rebecca
GIVES RADIO CITY MUSIC HALL
THE BIGGEST OPENING BUSINESS
IN ITS HISTORY!
In the first 5 days, Radio City Music Hall played to more than 150,000 admissio
and turned away close to 75,000 additional prospective ticket-buyers. Held ove



8:15 **a. m.** a half hour before opening everybody's heading toward the rapidly growing Music Hall line!



8:45 the doors are open while the crowds are jamming up as far east as Rockefeller Plaza!



9:00 no more seats in the orchestra as patrons rush for last remaining places in balcony and mezzanine!



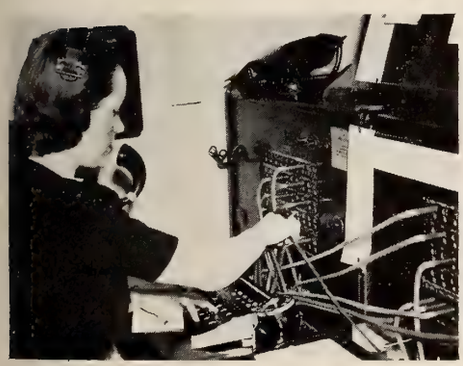
9:30 the "sold out" sign goes up on the reserved seat window... largest advance sale on record!



10:00 extra police called in to keep the lines in order. It's S. R. O. already and the crowds still piling up!



11:00 extra ticket windows open and money comes in faster than the girls in the box-office can handle it!



12:00 switchboard takes record number of phone inquiries in busiest day operators ever remember!



1:30 **p. m.** lobbies jammed... first mezzanine filled to capacity...waitees lined up on second mezzanine stairs!



4:00 the line extends to Fifth Avenue as every matinee record falls before the onslaught of eager patrons!



and far into the night...

as "Rebecca" soars 'way past all previous Selznick hits... topping "Star Is Born" and "Prisoner of Zenda", both of which played 3 weeks!

Selznick International PRESENTS

Rebecca

starring

LAURENCE OLIVIER · JOAN FONTAINE

hero of "Wuthering Heights" *in her sensational starring debut*

with

GEORGE SANDERS · JUDITH ANDERSON

Directed by **ALFRED HITCHCOCK** • *From the best-selling novel by* **DAPHNE DU MAURIER**

Produced by **DAVID O. SELZNICK** *who made "GONE WITH THE WIND"*

RELEASED THRU UNITED ARTISTS

A Pictorial Survey of RKO'S Spring Product









The photos above show Anna Neagle and Ray Milland in "Irene," Herbert Marshall, Fay Bainter and Maureen O'Hara in "A Bill of Divorcement," Randolph Scott, Irene Dunne and Cary Grant in "My Favorite Wife" and Sir Cedric Hardwicke teaching the lesson in "Tom Brown's School Days."

SPRING and early summer showselling calls for some extra zest—an added dash of "oomph" and sparkle. Further emphasis is given this pertinent fact in this issue, as it includes a dramatic expression of showmanship on the part of RKO, whose group of current and soon forthcoming attractions is limelighted on pages 11 to 20 in a manner that again calls attention to a point which is often overlooked by theatremen. That point is that trade announcements of the film companies more often than not provide material for campaigning which has a practical, seat-selling value in connection with exploitation activities for the attractions concerned.

Nine Strong Attractions

Illustrated at the left are highlight scenes from four of the nine RKO attractions announced for spring and summer presentation by theatres. Two of the group of nine have been considered in detail by STR via Showmanalyses. These are "Primrose Path" and "Abe Lincoln in Illinois." The other three pictures ("Lucky Partners," co-starring Ginger Rogers and Ronald Colman; "They Knew What They Wanted," starring Charles Laughton and Carole Lombard, and "Anne of Windy Poplars," starring Anne Shirley) are in production and stills are not yet available.

Showselling material on all of these spring and summer attractions from RKO is to be found in the trade announcement concerning them in this issue, and it serves as a concrete example of what STR continually has urged as smart showmanship. This is the use of ready-made material when it is thus put into the hands of showmen through trade announcements whose illustration and copy expresses the carefully considered opinion of advertising experts as to the right selling slant for the individual attractions.

Keep the List on File

To continue the concrete example before us, the suggestion has been made by many practical theatremen that when the time comes to put the selling pressure behind any attraction, the job of campaigning is that much easier if a file is kept on the pictures the showman knows he will play in the future. Into this file (many theatremen we know use envelopes marked with the title of the picture) go all the ideas or suggestions or good, punchy selling lines that appear in trade announcements or publicity releases on that film. This material, added to the service features such as reviews, Showmanalysis, Advance Dope, etc., appearing in your trade paper, and which is on file and readily referred to through the indexing of the various features in current issues, gives the showman a wealth of suggestion to facilitate newspaper advertising, publicity stories and exploitation stunts. Following this system, the theatreman doesn't have to go into a high-pressure session with himself to discover the basis of a campaign and the approach to proper selling ideas on the picture. The file presents ready-made catchlines, layout ideas, or, at least if the ideas are not used in the precise form, the suggestion is there for almost automatic action and frequently for an improved presentation of the picture's best-selling angles.

Working theatremen who use this system have repeatedly told us that they hope they never get lax about these files, because experience has shown them that it pays dividends when they have to work up a campaign. A good time to try the system is now, and we suggest you commence with the material you find in trade announcements in this very issue.

TANK TOWN SHOWMANSHIP

What does the average small town exhibitor think about theatre operation, exploitation, equipment and maintenance, etc.? From the field comes one exhibitor's answer to these questions in the light of his personal experiences, and what he has to say and the manner in which he says it will make his series on "Tank Town Showmanship" something no reader of STR will want to miss. In all likelihood, in his observations you'll find the serious, yet often amusing, parallels to your own problems.

Watch for the first article on "Tank Town Showmanship" by "Ole 3-Sheet" in next week's issue of STR.

Novelties Plugging "Edison" Are Being Used with Good Results

Many seat-selling novelties have been used for the promotion of "Young Tom Edison" in New York and other cities. One of these is an emblem-shaped hanger which urges the public to "celebrate the boyhood of a great American." Another is a card with a series of dots and dashes, with a Morse code printed below. "Hey kids!" the novelty literally yells, "here's a message for you. Use the Morse code below for solution."

Perhaps the cleverest of the novelties is a folded affair which resembles one of the old telegraph "bugs" used to send messages. Hidden inside is a "cricket." When follows the direction to "press here," a noise is made as though a message were being sent. The kids will go for something like this, and so will the adults. Better pass them out away from the theatre, however, or at least to kids on leaving, for if they are distributed to in-coming juveniles, patrons won't be able to hear the dialogue for the noise.

Mickey Rooney "King of the Movies" buttons are also being used to form kid clubs. Since each badge is numbered, lucky numbers for free tickets can be posted in the lobby.

These novelties are packing them in everywhere. They'll do the same for you.

Layettes as Gifts

Managers of several theatres playing "Four Wives" are attracting plenty of attention to their engagements by tieing in with merchants on the promotion of layettes as giveaways to the first babies born during the film's respective engagements. If you have not yet played "Four Wives," better put down this stunt as one to be definitely used. "A Child Is Born" would also be appropriate for such a tieup.

Theatre Manager AVAILABLE

Has had 17 years experience in the motion picture business. Has done publicity, exploitation, tie-ups in home office. Also worked as production manager. 34 years of age, married, willing to go anywhere.

ADDRESS
BOX 504
SHOWMEN'S TRADE REVIEW
1501 Broadway New York City

Money Dates

MAY

5th

NATIONAL MUSIC WEEK. Sponsored by the National Music Week Committee, 45 West 45th Street, New York. This is a good time to play one of those Paramount Symphonic reels or some other subject embracing classical music. Tie up with music teachers and shops on the event and point out that your theatre is joining in the observation of the occasion. Note that popular music is not included in the celebration.

NATIONAL RAISIN WEEK. Sponsored by the Fresno Chamber of Commerce, Fresno, Calif. You might persuade some distributor to furnish you with sample packages to be given to patrons. They might also advertise in your program, giving recipes using raisins.

6th

NATIONAL RESTAURANT WEEK. Sponsored by the National Restaurant Association, 666 Lake Shore Drive, Chicago. This is a good week to tie up with local restaurants who will do a little more splurging than usual. Offer them specially printed napkins advertising your current show, menu holders and other items of interest.

10th

CONFEDERATE MEMORIAL DAY. Observed in Kentucky and the Carolinas. It is a big holiday in those states, so theatres there should observe it with flags flying, and with holiday prices in effect. It would be a great day for a picture with a Civil War background.

11th

MINNESOTA ENTERED THE UNION, 1858. Theatres in that state should participate in any local observances of the occasion.

Kleintopf Makes Sidewalk Map In "Swanee River" Campaign

Oscar Kleintopf, manager of the Egyptian Theatre, San Diego, Calif., staged a campaign for "Swanee River" that got real results. Giant banjos, the drum-heads of which carried large blowups of Don Ameche and Andrea Leeds, were placed around the box office.

Perhaps the highlight of the front display was a "Swanee River" which flowed from under the box office, across and down the sidewalk, spilling into the street. Real water it was, too, and it came from a concealed faucet. To make the effect realistic, Kleintopf painted a flat map of the Swanee River in colors. The rivulets spelled out the title.

Big Albany Campaign For "Dr. Ehrlich"

An unusually strong campaign on "The Story of Dr. Ehrlich's Magic Bullet" was staged recently in Albany by M. A. Silver, Warner Bros. zone manager, C. A Smakwitz, district manager, Jules Curley, advertising manager, and Andy Roy, manager of the Strand Theatre.

Managers of other Warner theatres in Albany gave talks from their stages, urging the public to see the picture. At the Strand, a giant 24-sheet layout was placed in the lobby, while at the others 40x60's were displayed. There was also a special front for the Strand, utilizing flood lights and cut-out letters in lights on top of the marquee.

A special screening was held for the State Health Department, City Health Department and various officials. The Commissioner permitted distribution of cards to all State Office employes urging that they see the picture. Special screenings were also held for Women's Clubs, schools, Medical School faculty, State College faculty, clergy, rabbis, representatives of the press and all wire services. The local marriage license clerk gave announcement cards to all couples appearing for licenses.

Spot announcements were made over two radio stations. Nurses, pharmacists, medical students, etc., were contacted by mail. Displays were placed in all libraries. Notices were posted on the bulletin boards of various clubs and lodges. The newspapers cooperated wholeheartedly, giving feature stories and special art as well as bannering their trucks.

It would take pages and pages to give every single detail of the campaign. But this general outline should give one an excellent idea of the showmanship that was exerted to make the Albany run a tremendously successful engagement.

Orpheum, K. C., Features Contest For "Abe Lincoln in Illinois"

Manager Lawrence Lehman of the Orpheum Theatre, Kansas City, tied in for the run of "Abe Lincoln in Illinois" with the University of Kansas City for a contest based on the best 250-word letter on Lincoln's life. The student body printed and distributed one thousand circulars announcing the contest and playdate.

Faculty members were the judges of the letters and the awards consisted of popular works on Lincoln.

Other factors in Lehman's campaign included the placing of a bust of Lincoln in the lobby, 2,500 heralds distributed by the P. T. A. to high school classes, a P. T. A. committee appointed to contact mothers' clubs, mailings to members of Boys Club of Kansas City and endorsement by the D. A. R. and circularization by that organization.



SON OF THE NAVY

Put It Across With Selling Slants Geared to Lure the Whole Family to your Theatre

An STR Showmanalysis (REG. U. S. PAT. OFF.)

ONE Sunday evening recently, a large number of radio fans had their ears "glued" to their loudspeakers as they listened to a Silver Theatre dramatization of "Son of the Navy." Realizing the play's excellent screen possibilities, Monogram arranged to film it, and the finished production stars Jean Parker and James Dunn with Martin Spellman. In all probability you have it booked for an early playdate, and since it has a strong family appeal, you should make every effort to exploit it to the limit to be sure of getting every houseful of humans in your town all keyed up.

To a certain degree, much of your patronage has been "prepared" for your showing. That is to say, many of them heard the broadcast. And just so they won't completely forget, you'd better get some display material in your lobby right now.

The chief angle in selling "Son of the Navy" is the fact that young Spellman is a runaway orphan looking for a mother and father, eventually choosing Dunn, a Navy officer, and Jean Parker. So, in your advance teaser ads, use a cut of the boy and his dog, with varied copy each day. One day, for instance, the ad might be headed: "Wanted—a mother and father!" Then, just below the illustration, this copy might suffice: "Nobody wanted an orphan as big as me, so I've run away from the orphanage to adopt a mom and pop for myself. Watch this space for more news of my adventures." From day to day you can use such headlines as "Escaped!—from an orphanage!" "Have you seen this boy?" etc., and finally lead up to the fact that he's a "Son of the Navy" now, adding catchlines and playdate information.

It occurs to us that instead of taking the regular display space, you might write a series of stories about the escaped orphan in search of a mom and pop and run them instead. Of course, the word "Advertisement," will have to appear at the bottom in small letters, but that won't keep the ads from being read. Don't forget your house programs, either, for in them you can run the ads as "front page stories."

Curiosity can be aroused, too, by having several hundred tack cards printed and posted around town, each bearing the illustration of the boy and his dog. For copy, something like this might be used: "Have you seen this boy? He's Tommy—a runaway from an orphanage because he thought nobody wanted him. According to latest information, he has adopted James Dunn and Jean Parker as his mom and pop. For full details see 'Son of the Navy' at the Blank Theatre next week."

Going now into the week-before-opening campaign, let's see what can be accomplished in the way of street ballyhoos, lobbies, window displays, newspaper contests, etc. Carrying a sign with the copy, "I want a mom and pop," a youngster dressed in a sailor outfit could walk around the business section. A sign on his back, of course, could give the title, theatre and playdate.

From an upper window, or from the top of a building, have a man in sailor uniform blow a bugle, then unroll a banner lettered with the picture's title. After the banner has been rolled up again, the man can repeat the stunt.

Have your artist make a replica of a ship and mount it on an auto for use as a street ballyhoo. Cutouts of Dunn and Miss Parker, taken from the three- or six-sheet, plus the title and playdate, should be on each side. A navy marching song, such as "Anchors Aweigh," might be played through a loudspeaker, with a barker plugging the picture at frequent intervals. Prettily costumed girls, or Sea Scouts, could ride aboard the truck.

"Son of the Navy" gives you a chance to tie in with the Sea Scouts in your town. This organization of boys should be willing to cooperate with you in every way. They'll talk up the picture among themselves and among their schoolmates. Furthermore, arrangements should be made to have them parade to the theatre on the night of the opening, perhaps giving a short band concert (if the personnel includes band members) just before the picture starts. Examples of Sea Scout training could take place on the stage.

Conduct a contest, either via radio or the newspaper, for the best designs of a flagship. Display the winning designs in your lobby or in a store window. If you've never used the model ships building contest, you have the opportunity now. Get permission from the local navy recruiting office to use its boards for posters announcing your attraction.

When an idea has been tried and tested and proven successful, it must be good, even if you have to vary the procedure in repeating it. Such an idea is that of selecting a worthy individual and feting him or her. In this case, it would be a local orphan lad. He could be your guest at a performance of the picture. He could be the recipient of an outfit of clothes, donated by merchants. He could be awarded a week at a camp or vacation resort, provided the weather is good and the necessary arrangements can be made. His experiences during a day in which he appears at various stores, dines with civic club members, is guest of honor at a hotel, would make excellent publicity copy.

Incidentally, children of the local orphanage should be invited to a performance. Send a bannered truck to the institution to convey them to the theatre. Be sure to have a photographer along to photograph the youngsters, and thus be assured of "landing" a story and picture in the newspaper.

Sailor caps are available, as you'll learn when you see the press book. Members of your house staff should wear them, as well as newsboys, hat check girls, soda fountain clerks, waitresses, etc.

For the feminine slant, get local women's shops to display the latest trends to nautical fashions. For general style tieups, your exchange will furnish you with stills of Jean Parker coiffures, fashions and beauty hints which can be worked into elaborate window displays. And beautiful fashion mat layouts are available, too, which should be easy to plant on the women's page.

Here's a contest that's bound to get replies from every youngster. Running a still of Spellman and his dog, invite juvenile readers to name the pet. As a prize, a dog could be awarded, presumably the gift of the young star.

There's a still showing Spellman drinking milk which you can use in tieups with dairies and milk agencies. The copy should bring out the fact that Spellman drinks milk regularly for that energy so necessary in the work of making motion pictures.

Have your cashier write a number of little notes stating that she has seen the picture and that she recommends it as a happy, snappy comedy hit for the whole family. When the note is folded, the copy, "A Personal Note from the Cashier," should appear on the outside. Have her distribute these notes with tickets sold in advance of the picture's playdate.

Because of the film's background, you can "go to town" on a flashy front. Pennants can fly above the marquee. Papier mache guns can project from above the box office. Mats to serve as frames for the stills can be in the shape of life-savers, while shield-shaped displays, with cutouts of Dunn and Miss Parker, can be placed on the sidewalk. If you have a resourceful art department, they might rig up a front to resemble a ship.

As we said before, you have a picture for the whole family. Make sure that every family knows about your showing. By so doing, you should have a profitable engagement.

Screenplay by Marion Orth, Joseph West. Original story by Grover Jones, True Boardman. Director, William Nigh. Associate Producer, Grant Withers.



An Ad for the Family

An appeal for the whole family is embodied in the ad layout reproduced above—just one of the many created by Monogram for your use. Whether it's mom and dad, sister or brother, or Junior who sees the ad, any one of them will be impressed and ready to see the picture at your theatre.



Getting the Feminine Slant

If you're looking for layouts on fashions, hair styles and beauty hints, Monogram provides them for you, with lovely Jean Parker as the model. We illustrate herewith the art on beauty hints, which surely should be easy to plant in your daily newspaper. And if you want to arrange window displays, we understand stills used on the layouts are available for you. Never pass up feminine slant.



An STB Showmanalysis (REG. U. S. PAT. OFF.)

WELL, Well. Showmen, Showmen. Here is a picture, here is a picture for you to sell, for you to sell. "My Son, My Son!" Without any double talk at all, there are many more selling slants on this picture than we can get on this page so we'll get right down to brass tacks.

The title suggests, of course, innumerable father and son tieups. For instance, why not set aside the week of your engagement as "My Son, My Son! shopping week?" Put a banner across the main drag (preferably in front of the theatre) and get the leading merchants behind the drive wholeheartedly. It's a fine time for bargains in boys' clothing, sporting goods, haberdashery, etc. They should all be featured in newspaper advertising in connection with the big week.

In addition to this, the father-son angle can be exploited through a series of father and son sporting events in which the cooperating merchants will award prizes to the best teams. This type of event always gets lots of publicity, principally because a number of the town's big shots will always want to get in on the events, and even if they don't, their sons will drag them in. The newspapers accordingly give such occasions wide coverage. You can best promote this through some local clubs or group of clubs.

Another father-son stunt in connection with the events suggested above is to send out a photographer and have him snap a number of boy and man duos, obviously fathers and sons. If you are in a large town or city, you can announce that you will post these pictures in the lobby and that the fathers and sons snapped will be admitted free. You can also arrange a highly profitable and interesting contest through the photos in which patrons will judge which father and son look most alike, which are the handsomest, etc. The newspaper might be glad to cooperate on this sort of stunt since, once again, you can inveigle the big shots. Still another way is to post the pictures with the faces masked and offer passes to those fathers and sons who can identify themselves. Or the pictures could be published in the newspapers in this manner with the same purpose.

In putting over the "Son" angle, which is mighty important when you consider that the word is repeated in the title, how about the favorite sons of your town? "Favorite son" is an expression often tied to politics. But how about all the local boys who made good in the city? This offers a chance to get the newspaper excited about local people who have gone elsewhere and become famous. And sometimes, local boys have made good in their own town. Remember William Allen White, but for whom Emporia, Kansas, wouldn't . . . (Censored by Emporians).

A father-son matinee is a good way to put over that angle of the subject. You can offer a special price inducement to men accompanied by their sons at this special matinee.

Now, along this same line, there's a national contest with which you can tie up. This involves picking a "perfect son" from all over the country to whom a four year college scholarship will be given. A number of newspapers have been tied up in the contest already. In order to cash in on it yourself, you have to arrange to pay the expenses of the winner to whatever city of five or six is nearest you for the semi-finals. Details on this can be obtained from Monroe Greenthal at the United Artists home office, 729 Seventh Ave., New York. Some of the suggestions for cashing in on the contest can be found in the press book and the rest can be obtained from UA.

As you doubtless know, "My Son, My Son!" is adapted from a book. A special low-priced edition has been published with illustrations from the picture. A special window card has been furnished to book dealers everywhere to display in connection with the book and the picture, tieing the two together. In addition to this, the story was serialized in the latest issue of *Photoplay*, a Macfadden publication. The huge staff of boys employed by the Macfadden Publications will help to make effective distribution of a herald prepared to plug the picture and the magazine. Similar serializations are available from the *Philadelphia Bulletin* syndicate. You can obtain it for your local newspaper, too.

Although there is little music in "My Son, My Son!" a song has been inspired by the picture. The song has the same title, so any plugging the song gets will help to sell the picture as well. In addition to sheet music promotion through music stores and orchestra and radio plugs, the song has been recorded by a popular band.

Two of the many prominent players in the picture have posed for tie-up stills. Madeleine Carroll can be seen in a sports hat in which she looks very attractive—don't forget that about a year ago students voted that if they were cast away on a desert island they'd want Madeleine Carroll as their companion. Brian Aherne, who has made a series of hits lately, is shown in one still smoking a Kaywoodie pipe. This still can be used in tobacconists and cigar stores.

There is a whole page of suggestions in the press book on how to sell the picture on the radio. So we won't go over them here except to say that there are any number of tieups you can work on the radio. Scripts of various lengths are ready for your use and there are recordings as well. So if you have this means of selling open, be sure to take advantage of all opportunities.

Either through the newspaper, by means of special heralds or in the lobby you can build up the romantic interest in the picture. One way is to use a series of questions such as "Should a man give up the woman he loves for the sake of his son's happiness?" or "Should the mother's or father's influence prevail in rearing a son?" For the best answers to these questions or similar ones based on problems presented in the picture, award passes or promoted prizes.

There are many other simple, inexpensive stunts which can be used to put over the picture. For example, you can tie it up with many other pictures adapted from books. Run a series of stills from recent pictures of this type and ask readers to identify them. Another angle would be to have a sandwich man with a catchline like those in the previous paragraph on the front of his board, while on the rear are the title and playdates. Still another idea is to interview prominent people who have seen the picture on your opening night for follow-up stories during the run.

Fortunately for many theatremen, Mother's Day and Father's Day will occur about the time of their playdates on "My Son, My Son!" The former is May 11 and the latter June 15. Copy using the words of the title can be tacked to merchants ads plugging goods for sale on either of these occasions. Cooperative ads can be arranged with the assistance of your newspaper's advertising manager. There is a good suggested layout in the press book suitable for occasions other than Mother's Day or Father's Day, but you can easily write your own copy if your playdate falls before either of these two occasions.

Screenplay by Lenore Coffee from the novel by Howard Spring. Directed by Charles Vidor. Produced by Edward Small.



Ads Sell Romance

Some of the ads of which this is a representative specimen sell the romance heavily. This is an eye-catching layout because it looks as though Madeleine Carroll is upside down, although it is merely an illusion on account of the angle at which the photo was taken.



Tie-up Stills

Here are two of the many good tie-up stills on "My Son, My Son!" At the left you see Brian Aherne, smoking a Kaywoodie pipe. This still is easy to plant in tobacconists shops and cigar stores. On the right is lovely Madeleine Carroll wearing a new sports hat that is bound to become exceedingly popular. The women's hat shops will go for this one.

The Short Subject

IN THE

SHORT SHOPS

VITAPHONE

First three historical featurets on the 1940-41 program will be "Discovery of America," the story of Christopher Columbus; "Crusaders of the Red Cross," dealing with its founder, Clara Barton, and "The Unknown Soldier," concerning the unidentified hero of the World War. Under a schedule mapped out by Gordon Hollingshead, in charge of short subject and featuret production, all three pictures will be made before May 30.

MGM

Basil Wrangel, continues as the director of John Nesbitt's Passing Parade series of one reelers. Wrangel will next handle "Symbols," a series of three "clips" in one reel dealing with doodles, the numeral seven, and clothes styles. Jack Chertok and Richard Goldstone produce.

Pete Smith, from the soundtrack of his new quiz short, "What's Your I. Q.?" conducted a general intelligence contest between faculty and students recently at New York University, in which the professors went down in defeat. Answers were written as the film was unreeled before a picked team of students and faculty members selected by Professor Frederic Thrasher. Students piled up a score of 1,000 out of a possible 2,000 while the best the faculty could do was 700.

The home states of James A. FitzPatrick and his wife are about to receive their reward. They will each become the subject of one of FitzPatrick's Technicolor Traveltalks, in his series of films for next season's release. The noted travel-commentator is a native of Connecticut and his wife from Illinois. Both these states will be seen in all their colorful beauty, on the screen, FitzPatrick announces.

Pete Smith's "Audioscopiks" went before the cameras last week with George Sidney directing. Walter Lundeen is the cameraman.

Interstate Prepares Manual On "Rough Rider" for Managers

A sales campaign manual on the Historical Featuret, "Teddy, the Rough Rider," has been prepared by Jimmie Gardner and Lynn Harris of Besa Short's Short Subjects and Publicity Department of Interstate Circuit, Inc., Dallas, Texas, to aid managers in placing the proper emphasis on their promotional activities for the subject.

In addition to a review, together with the reproduction of a letter from William O'Donnell to all city managers urging them to "get behind this one with everything you've got," the manual contains two scenes and two ad mats; suggested exploitation and tie-up tips embracing schools, patriotic organizations, libraries, screenings, etc.; copy for a personal letter to schol teachers; a raft of stories for planting in the newspapers, and trailer copy.

"Ferdinand" Returns Third Time To Charm Ft. Worthians

Remember "Ferdinand the Bull?" Well, he comes back again every now and then, and seems to do all right for theatres. To cite a specific case, the bull was brought back for a third time at the Parkway Theatre, Fort Worth, Texas, and broke some records.

Manager Charlie Murray contacted local critics for special stories, distributed 3,000 heralds, and made up some unusual lobby displays and ads. Many people told him later that they were attending the show solely to see "Ferdinand."

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning April 6)

CAPITOL—Valiant Venezuela (MGM) rev. 12-23-39; Know Your Money (MGM) rev. 2-3-40.

CRITERION—Mutiny in the County (RKO-Radio); Story of Charles Goodyear (Col.) rev. 10-21-39.

GLOBE—A Plumbing We Will Go (Col.).

PARAMOUNT—Busy Little Bears (Para.) rev. 11-11-39; Females is Fickle (Para.) rev. 3-23-40.

RIVOLI—Overture to Aida (Guaranteed Pictures); Jerusalem (UA) rev. 10-8-38.

ROXY—For Outdoors (20th-Fox) rev. 3-30-40; Kittens Mittens (Univ.) rev. 2-24-40.

STRAND—Africa Squeaks (Vita.) rev. 2-24-40.

CHICAGO LOOP

(Week Ending April 6)

APOLLO—What's Your I. Q. (MGM) rev. 3-9-40; Females is Fickle (Para.) rev. 3-23-40.

GARRICK—Following the Hounds (20th-Fox) rev. 2-24-40; Screen Snapshots No. 6 (Col.); Louis vs. Paycheck Fight Films (Mono.).

ROOSEVELT—Jack Pot (MGM) rev. 3-30-40; Puss Gets the Boot (MGM) rev. 3-9-40.

UNITED ARTISTS—Canada at War (RKO-M of T) rev. 3-9-40; The Beach Picnic (RKO-Disney) rev. 5-27-39; For Outdoors (20th-Fox) rev. 3-30-40.

Warners Prepare Special Trailer For "Academy Award" 4-Reeler

A special free trailer announcing the "Cavalcade of Academy Awards," Warner Bros.' four-reel featurette on the industry's annual awards, is being readied at the company's Burbank studios for early availability among the nation's exhibitors.

The film, which is one of the most ambitious the company has ever produced in the short subject field, was made with cooperation of all Hollywood studios and personally supervised by Frank Capra. It presents a survey of Academy Award winners from 1928 through 1939. This year's Academy Award Dinner was filmed on the spot in the Cocoanut Grove of the Ambassador Hotel in Los Angeles.

Among the Academy Award winners throughout the years, who are seen in this film, are: George Arliss, Fay Bainter, Lionel Barrymore, Warner Baxter, Claudette Colbert, Bette Davis, Walt Disney, Robert Donat, Marie Dressler, Clark Gable, Judy Garland, Janet Gaynor, Helen Hayes, Katherine Hepburn, Charles Laughton, Vivien Leigh, Frederic March, Hattie McDaniel, Victor McLaglen, Thomas Mitchell, Paul Muni, Louise Rainer, Norma Shearer and Spencer Tracy.

"Cavalcade of Academy Awards" will be nationally released May 4th.

Calendar of Important Dates

The short subject department of Interstate Theatres, Dallas, Texas, headed by Mrs. Besa Short, is preparing a calendar that lists every date "that has to do with this grand old nation of ours." Exhibitors are advised that when one of these dates rolls around, "let your town know how you feel about it . . . you may have a short subject that has been made just to help you celebrate the event." And you might also advise them, Besa, that consultation of the "Money Dates" column in STR every week will further aid them in getting the most out of these dates.

. . NEWSREEL SYNOPSES . .

(Released Saturday, April 6)

MOVIETONE (Vol. 22, No. 60)—Fleet off to war games; San Francisco Fair prepares for opening; Mule Day in Tenn.; Wild geese migration; Army bombers over Grand Canyon; Derby hopefuls; Diving in Calif.; Kids' boxing bouts in New York; Torpedo boat tested.

NEWS OF THE DAY (Vol. 11, No. 258)—Fleet off to war games; Army bombers over Grand Canyon; 1940 census begins; French foreign legion off to war; Churchill becomes Britain's war boss; Flying rescuers save ice-bound crew (except San Francisco); San Francisco Fair prepares for opening (San Francisco only); Kids' boxing bouts in New York.

PATHE (Vol. 11, No. 75)—1940 census begins; Fleet off to war games; Torpedo boat tested; FDR-Dewey win Wisconsin primary; French foreign legion off to war; San Francisco Fair prepares for opening; Inter-collegiate swim meet at New Haven.

UNIVERSAL (Vol. 12, No. 864)—1940 census begins; Foreign legion in Algeria; Fleet maneuvers begin; Torpedo boat tested; Army bombers over Grand Canyon; Floods pass danger mark; San Francisco Fair prepares for opening; Mule Day celebration; Diving exhibition; Dog show in Chicago; Kids' boxing bouts in New York.

PARAMOUNT (No. 63)—San Francisco Fair prepares for opening; Torpedo boat tested; Fleet maneuvers begin; Dewey-FDR win Wisconsin primary; Mule Day celebration; Badminton in Seattle; New York parimutuel; 1940 census begins.

(Released Wednesday, April 3)

PARAMOUNT (No. 62)—Flood in Pennsylvania; Spanish refugees arrested in New York after clash with police; Finnish Minister weds English girl; Louisiana tornado; Windsors at Western Front; Glamor contest in New York; Finland at peace; Louis knocks out Paycheck; Fighting Irish begin spring football training; Finland Relief Fund race.

MOVIETONE (Vol. 22, No. 59)—Finland at peace; Paul Reynaud heads new French cabinet; Welles reports to Roosevelt; Windsors visit Western Front; King George inspects English Channel; Queen Elizabeth encourages girl farmers; Anthony Eden watches Canadian troops; Mauretania passes through Panama Canal; Liner Stockholm goes into service; Glamor contest in New York; J. Edgar Hoover at F. B. I. graduation; Queen Wilhelmina at Amsterdam flower show; Finnish Minister weds English girl; Fighting Irish begin spring football training; Ping Pong championships in London; Surf riding in Australia.

NEWS OF THE DAY (Vol. 11, No. 257)—Flood in Pennsylvania; New French cabinet; French artillery in action; Allied forces active in Near East; Finland at peace; G-Man college holds graduation; Finnish envoy to U. S. weds; Glamor contest in New York; Greg Rice breaks track record; Fighting Irish begin spring football training.

PATHE (Vol. 11, No. 74)—Finland shocked by peace terms; Welles reports to Roosevelt; New York seaplane base dedicated; New French war cabinet; Flood in Pennsylvania; Tommies bathe in mobile showers; Billiard matches in Chicago; Greg Rice breaks track record.

UNIVERSAL (Vol. 12, No. 863)—Finland at peace; Windsors visit Western Front; Flood in Pennsylvania; Welles reports to Roosevelt; New York seaplane base dedicated; G-Man college graduation; Finnish Minister takes bride; Boys' Club picks 1940 "queen"; Notre Dame grid aces warm up; Rice tops world 3-mile track record.

Short Subject Reviews

TOM THUMB, JR.

Prod. No. 4267 *(Tech.)* *Cute*

Univ. **Lantz Cartune No. 7** **8 mins.**

Comment: Adventuring with his friend, the grasshopper, Tom Thumb, Jr. goes in search of food. They run into many difficulties with a sardine, a cat, mouse and a goose and a gosling. Having made so many enemies, they decide to go back to their ship. The children will revel in this, while the adults will get a chuckle or two. It was produced by Walter Lantz.

Exploitation: This subject would be especially apropos for a kiddies' matinee. Mention it in your program and in your newspaper ads. Prizes could be awarded for the best drawings of the original Tom Thumb, hero of childhood story books.

STRANGER THAN FICTION No. 72

Prod. No. 4377 *Average*

Univ. **Stranger Than Fiction** **9 mins.**

Comment: An advertising genius's "dream" house, the 36th birthday of a former race horse, the man who collects horseshoes, a sidewalk made of tombstones and a one-man railroad comprise the majority of clips in this subject. One or two of them are interesting, but on the whole the reel is average. It was produced by Joseph O'Brien and Thomas Mead.

Exploitation: Bill each item in your front display frame. The one which deals with the horseshoe collector might be used in arranging a lobby display showing the hobbies of local folk.

STRANGER THAN FICTION No. 73

Prod. No. 4378 *Interesting*

Univ. **Stranger Than Fiction** **9 mins.**

Comment: Clips are few in this subject, but those few are exceptionally interesting. One concerns a school in New York State with only one pupil, while another shows a Louisville man making inlaid pictures and murals from natural woods. Still another has to do with a Texas photographer whose resemblance to Abraham Lincoln is amazing. All in all, this is a reel that audiences will enjoy. Joseph O'Brien and Thomas Mead were the producers.

Exploitation: In a tieup with the newspaper, a search could be conducted for the closest local likenesses to "The Great Emancipator." With the item about the inlaid pictures from natural woods as the basis, a contest could be held for the best collections of unusual murals and pictures, those most uniquely designed winning prizes.

GOING PLACES No. 72

Prod. No. 4357 *Good*

Univ. **Going Places** **9 mins.**

Comment: This is an interesting and educational reel on one of Africa's most picturesque spots—Rhodesia. It shows how the land that was only a veldt and jungle 50 years ago has been transformed into prosperous cities, rich plateau farms, booming mine industries, etc. Highlights of the reel are the Cape-to-Cairo railroad and the famed Victoria Falls. Joseph O'Brien and Thomas Mead produced, with Graham McNamee handling the narration.

Exploitation: Students should see this subject, so make sure notice of its showing is posted on the school bulletin board. Arrange displays of coke, asbestos and chrome as examples of products of Rhodesia's natural resources.

INTERNATIONAL REVELS

Prod. No. 4227 *Okay Filler*

Univ. **Musical No. 7** **18 mins.**

Comment: This is just what the title conveys—a collection of vaudeville acts featuring artists from a number of countries. There are Spanish dancers, hula-hula girls, a French songstress, some Tyrolean entertainers, Indian dancers, a Cossack entertainer, a voodoo number, and a Chinese dancer. The film has been given good production treatment, but that doesn't lift it above the classification of a program filler. Larry Ceballos directed.

Exploitation: Mention it in your regular advertising mediums. Since the acts represent different countries, you might display a world map in the lobby, with ribbons leading from the countries to the names of the entertainers.

MUCH ADO ABOUT NOTHING

Prod. No. 557 *Good*

20th-Fox **Terrytoon (7th Tech.)** **7 mins.**

Comment: The little duckling leads the chick into water. Chickie tells its mother who spanks the duckling. The latter tells mother duck who is then chastised by the rooster. The duck brings the drake into the fracas which soon results in a free for all, and that winds up when duckling and chick are comfortable again together. There isn't a word spoken, but the sound effects are good, and that makes it a little different from the ordinary cartoon.

Exploitation: You might get a placard in the window of butcher shops alongside of a duckling and a chick together. You can also fix up a cute lobby display along the same lines.

"ARISTOCRATS OF FASHION"

Sponsored by the American Bemberg Corp., manufacturers of rayon fabrics, this ten-minute Technicolor subject is well produced and beautifully photographed, showing as it does, fashions for almost every occasion modeled by lovely John Powers models. It is made interesting by virtue of the fact that the characters, instead of being merely mannequins, are young ladies who chatter about their boy friends, stopping only to permit Narratress Muriel Evans to describe the fashions and to mention the quality of Bemberg fabrics. A plug is also accorded the product in the sub-titles at the beginning. However, the advertising is not offensive and does not seem too apparent to mar the enjoyment of those patrons who have an aversion toward screen advertising. Rowland Reed produced, and the fashions were designed by Tobé. The film will be distributed to deluxe theatres in key cities only, according to Al Bondy, distributor.

INFORMATION PLEASE NO. 7

Prod. No. 4,207 *Entertaining*

RKO-Pathe **Information Please** **11 mins.**

Comment: With Clifton Fadiman hurling the questions, the regular panel of experts augmented by Clarence Budington Kelland supply the answers, losing out only once when F. P. A. forgets to remember the Alamo. Some of the questions are tricky, and the wisecracks of Oscar Levant and F. P. A. add several laughs to the proceedings. The subject was produced by Frederic Ullman, Jr. and supervised by Frank Donovan.

Exploitation: The special press book prepared by RKO-Pathe for this series will enable you to make many tieups with Canada Dry and the radio program and to effect many displays for your lobby. A large cutout of the three experts, with space to include the guest expert of each subject, should be placed out in front at each engagement.

PENNANT CHASERS

Prod. No. 4,307 *For Baseball Fans*

RKO-Pathe **Sportscope No. 7** **9 mins.**

Comment: Baseball fans, and they are almost legion, will enjoy this subject; other patrons are apt to find it boring. It shows the tactics and technique of such diamond stars as Carl Hubbell, Dizzy Dean, Joe Medwick, Merrill May, Gabby Hartnett, Arky Vaughn and Ernie Lombardi. The subject was produced by Frederic Ullman, Jr. and supervised by Frank Donovan.

Exploitation: Run an ad on the sports page. Try to get the sports editor, after he sees a screening of the subject, to write a feature article about prospects for ball clubs this year, mentioning "Pennant Chasers" in the story. If you have a local baseball team, invite them to attend a performance.

FLYCASTING

Prod. No. 4,308 *Interesting*

RKO-Pathe **Sportscope No. 8** **9 mins.**

Comment: Two fishermen, in the angler's paradise of Idaho's Sawtooth Range, try both wet and dry fly tactics to lure the trout which lurk in the pools and eddies of the glacial streams. Watching them make their catches should prove interesting not only to seasoned anglers but to everyone else as well. The photography is excellent, and the narration of Andre Baruch makes every move understandable. Frederic Ullman, Jr. produced, while Frank Donovan supervised.

Exploitation: Posters should be displayed in the local Izaak Walton league lodge. Because the two anglers represent *Field and Stream*, the fisherman's magazine, you should effect newsstand tieups by having announcements inserted in copies of the publication.

ALL'S WELL THAT ENDS WELL

Prod. No. 510 *Fair*

20th-Fox **Terrytoon No. 10** **7 mins.**

Comment: Four kittens left to drown have to fend for themselves. One gets into the dog's house, is pursued by the dog. Then the latter, feeling sorry for them, comes to their rescue. It's just average cartoon fare.

Exploitation: Mention in lobby, programs and newspaper ads.

Hollywood

STR West Coast Offices Guaranty Building 6331 Hollywood Blvd. Hollywood, Calif. Telephone, Hollywood 1390

. . . Program Notes From the Studios . . .

Audience reaction to the romantic pairing of PRISCILLA LANE and DENNIS MORGAN in "Three Cheers for the Irish" has been so enthusiastic that WARNER BROS. are making plans to continue the teaming in other pictures. The studio is now considering several vehicles with a musical background, as both are singers.

WILLIAM BOYD will begin his sixth year as the famous "Hopalong Cassidy" on April 15, when Producer HARRY SHERMAN places "Three Men from Texas" before the cameras. RUSSELL HAYDEN will again be seen as "Lucky" in the series.

Shooting is due to get under way soon on "Singapore," SAMUEL BISCHOFF's first production for Columbia, with MELVYN DOUGLAS starred and ALEXANDER HALL as director. The picture awaits only the signing of a feminine lead to be readied for the cameras.

LIONEL ATWILL was cast in a featured role in "Boom Town," now being filmed at MGM with JACK CONWAY directing. He joins an all-star cast including CLARK GABLE, SPENCER TRACY, CLAUDETTE COLBERT and HEDY LAMARR. SAM ZIMBALIST is the producer.

20th Century-Fox has cast DON AMECHE in the leading role in "Four Sons," the story of the turbulent life of a family in Germany during the post-World War years. NANCY KELLY and ALAN CURTIS carry other important roles in the picture which will be directed by ARCH E MAYO with HARRY JOE BROWN as associate producer.

Negotiations have been started by RKO for the services of two top-flight stars for M. M. MUSSELMAN's original story of NELLIE BLY's famous trip around the world, recently purchased by the studio. DAVID HEMPSTEAD will produce.

With WALLACE FORD, DONALD WOODS, KATHRYN ADAMS, MONA BARRIE and MARC LAWRENCE heading the cast, Universal's "No Exit" is scheduled to go before the cameras in a few days under the direction of CHARLES LAMONT. This is LAMONT's first assignment under his new contract.

Shooting started last week on Monogram's "Land of the Six Guns," JACK RANDALL western with LOUISE STANLEY in the feminine lead. RAYMOND K. JOHNSTON directs.

ABNER BIBERMAN has just completed a role in EDWARD SMALL's "South of Pago Pago," in which he portrayed a rough-neck sailor, and reports to Paramount for CECIL B. DE MILLE's "North West Mounted Police," as a half-breed.

"The Carson City Kid" is scheduled as the next ROY ROGERS western to go before the cameras under the associate producership and direction of JOE KANE. The new Republic picture will have GEORGE "GABBY" HAYES in the top supporting role.

With the signing of FRANKLIN PANGBORN, the cast for "Turnabout," being produced and directed by HAL ROACH, is complete. The cast includes ADOLPHE MENJOU, CAROLE LANDIS, JOHN HUBBARD, WILLIAM GARGAN, MARY ASTOR, VEREE TEASDALE, JOYCE COMPTON, DONALD MEEK, MARGARET ROACH and POLLY ANN YOUNG.

CHARLES R. ROGERS is planning to make a romantic musical dealing with the old days of California, as one of his summer productions. The picture will be titled "In Old Monterey," and RITA HAYWORTH will have the leading role.

The "Jones Family" series will continue according to an announcement from 20th Century-Fox, with shooting of the first to start late this month. Schedule calls for four pictures for the 1940-41 program, namely, "Love Thy Neighbor," "Lucy Steps Out," "The Gay Old Dog" and "The Love Budget."

ROBERT TAYLOR and ILONA MASSEY will be co-starred by MGM in "Incident in Java" from the play "Port of Hope." The screenplay is now being written by ROBERT THOEREN and ROBERT METZLER and JOSEPH L. MANKIEWICZ has been set as the producer. EUGENE ZADOR, famous Hungarian composer, has been signed to compose special music to be sung by MISS MASSEY.

RICHARD MACAULAY and JERRY WALD are winding up the script for GEORGE RAFT's next starring vehicle at Warner Bros. "The Long Haul," set to go before the cameras next week under the direction of RAOUL WALSH.



Director Tells The Story

Director FRANK BORZAGE *talks it over with some of the cast of MGM's dramatic story, "The Mortal Storm." Among his listeners are* MARGARET SULLAVAN *and* JAMES STEWART, *who head the cast and* ROBERT STACK *and* WILLIAM ORR. *Others in the film include* FRANK MORGAN, ROBERT YOUNG *and* IRENE RICH.



Bing Is Jealous

Here they are—the three top-flighters of Universal's new film, "If I Had My Way." They're BING CROSBY *and his youngest co-star, 11-year-old* GLORIA JEAN, *with the producer-director,* DAVID BUTLER, *between scenes on the set. Looks like* BING *would like to have* GLORIA *on* his *lap.*

Wyler Prepares "Little Foxes"

WILLIAM WYLER returned to Hollywood accompanied by his wife, MARGARET TALLICHET, to prepare "The Little Foxes," his next production for SAMUEL GOLDWYN. While in New York, WYLER conferred with LILLIAN HELLMAN, author of the story.

Andy Clyde Signed for "Hopalongs"

HARRY SHERMAN announced that he has signed ANDY CLYDE, oldtime comedian, for the comedy role in the "Hopalong Cassidy" series. As usual, WILLIAM BOYD will have the top spot with RUSSELL HAYDEN as his side-kick.

Mrs. Rockne Arrives

MRS. BONNIE SKILES ROCKNE, widow of KNUTE ROCKNE, arrived in Hollywood to confer with Warner Bros. on the filming of her late husband's life story. She will remain to see the picture shot under the direction of WILLIAM K. HOWARD. "The Life of Knute Rockne," with PAT O'BRIEN in the title role and GALE PAGE as MRS. ROCKNE, is now before the cameras.

Cummings Winds Up "Russell"

Director IRVING CUMMINGS wound up shooting of 20th Century-Fox "Lillian Russell" after 59 days before the camera. The picture stars ALICE FAYE, HENRY FONDA and DON AMECHE.

"Dancing on a Dime" New Title

"Dancing on a Dime" was definitely set as the title for the production formerly called "Dance, Little Lady," Paramount's new JOSEPH SANTLEY production which will feature a large cast of contract players. SANTLEY currently is completing the script with MAURICE RAPF.



Choice of 8,000 Students

JEAN CAGNEY, *featured in Paramount's "Golden Gloves," and sister of Actor* JIMMY CAGNEY, *has another claim to fame today. She was selected by Pasadena Junior College students, two of whom are shown holding her, as their favorite player, and the one most likely to succeed. The collegians are* JOHN LANIER, *left, and* ROBERT CARTER.

Pick 1941 Successor to "Virginia City"

The success of "Virginia City" in its world premiere and pre-release engagements, has influenced Warner Bros. to schedule "Santa Fe" as its 1941 successor. "Santa Fe," a story of the blazing of the historic Santa Fe Trail, will be produced so that its release date will coincide with the celebration of the 400th anniversary of the Southwest's exploration by CORTEZ.

MICHAEL CURTIZ, director of the current success, will direct its successor, and ERROL FLYNN will be starred. ROBERT BUCKNER, who wrote "Virginia City," is also writing the screenplay for the new picture.

Warner Bros. plan to re-unite as many members of the cast and crew as will be available when camera work begins on the new screenplay.

"Doctors Don't Tell" Starts

With CHARLES COBURN, JOHN WAYNE and SIGRID GURIE heading the cast, Republic's "Doctors Don't Tell" went before the cameras last week under the direction of BERNARD VORHAUS. SOL C. SIEGEL is producing from an original screenplay by F. HUGH HERBERT, DORIS ANDERSON and JOSEPH MONCURE MARCH.

Added to "Pago" Cast

Producer EDWARD SMALL has signed DOUGLAS DUMBRILLE, FRANCIS FORD and BEN WELDON for supporting roles in his current United Artists production, "South of Pago Pago," joining a cast headed by JON HALL, VICTOR MCLAGLEN, FRANCES FARMER and GENE LOCKHART, ALFRED WERKER is directing.

"Yearling" Unit Returns

JAY MARCHANT, unit production manager, with WILLIAM HORNING and PAUL GROESSE, art directors, returned from Ocala, Florida, following completion of a lineup for settings and production backgrounds for "The Yearling," SPENCER TRACY'S next starring vehicle for MGM. The picture will be directed by VICTOR FLEMING.

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

Looks like DARRYL ZANUCK has a real find in LINDA DARNELL, and a box office hit in "Star Dust," a picture with a Hollywood angle that will please the masses. We still don't know why Warner Bros. let JOHN PAYNE slip through their fingers . . . the "guy" is really good.

Gabbing with SMILEY BURNETTE on the set of Republic's "Gaucho Serenade" while Director FRANK MCDONALD was putting GENE AUTRY and JUNE STOREY through the paces. SMILEY tells us he is getting ready for another personal appearance tour, and is also working on a new radio show idea. Good luck, big boy.

Tickled to see NATE WATT back in harness again, preparing to shoot the first picture for FRANKLYN WARNER'S new Fine Arts outfit. NATE has plenty on the ball, so be on the lookout for a swell piece of work.

Don't know when we enjoyed a short as much as BING CROSBY'S "Swing With Bing," real entertainment for anybody's dough. Here's one good enough to get feature billing wherever shown and a natural for the millions of golf "nuts." Be sure to put this on your "must" list . . . you'll love it.

Funniest sight we've seen in a long time was cowboy star ROY ROGERS, in western regalia from six-gallon hat to spurs, burning up the Republic lot on a bike. Suppose we can expect to see the bicycle replacing the "nags" in a horse-opera shortly.

And talking of bicycles, more than 100 men and women rode them in one of the scenes of WALTER WANGER'S new United Artists film, "Personal History" . . . but director ALFRED HITCHCOCK asked to be excused.

MGM has announced that for her outstanding work in "Two Girls on Broadway," the studio has given LANA TURNER a three weeks vacation. A story broke the other day that MISS TURNER is reported suspended for going away from the studio without permission. How about getting together, boys.



Ready—Camera!

Director ALFRED HITCHCOCK *gives* JOEL MCCREA *some last minute instructions before shooting a scene for* WALTER WANGER'S *"Personal History." The picture is being produced for United Artists release.*

Butler's "Photo Finish" to be Big Technicolor Feature

"Photo Finish," listed as one of the most important pictures on RKO's 1940-41 program, will be produced and directed this summer by DAVID BUTLER. The entire picture will be filmed in Technicolor. BUTLER, JAMES KERN and JAMES EDWARD GRANT authored the original story, and will also collaborate on the screenplay.

Although the film will be essentially a love story, it will have, as its title indicates, a race track background. In preparation for the picture, RKO cameramen photographed the recent $100,000 Santa Anita Handicap in which Seabiscuit raced to a victory that made him the greatest money-winning horse of all time.

"Photo Finish" will be Producer-Director BUTLER'S first picture of the year at the studio. Later, he will also produce and direct a sequel to last year's KAY KYSER starring vehicle, "That's Right, You're Wrong."

Reading His Own Poetry

LYNN BARI *(standing), Director* IRVING PICHEL *and* ANDREA LEEDS *get an author's reading of his poems between takes of 20th Century-Fox's "Earthbound," when* HENRY WILCOXON *declaims his own satirical, rhymed admonitions to his infant daughter,* WENDY. *The first of* WILCOXON'S *poems published in* CHILDHOOD MAGAZINE *resulted in a contract with Sutton House, which will publish the series in a book entitled "Naughty, Naughty, Naughty" or "The Book of Brats" for which* WILCOXON *has already completed his own illustrations.*



Advance Dope

20-MULE TEAM

MGM Drama Not Set

Selling Names: Wallace Beery, Leo Carrillo, Marjorie Rambeau, Ann Baxter, Noah Beery, Jr.

Director: Richard Thorpe.

Producer: J. Walter Ruben.

Story Idea: Wallace Beery arrives in a desert town with his Indian swamper, Leo Carrillo, and his load of borax, to find that the company he has been working for has gone bankrupt. Marjorie Rambeau, owner of the hotel saloon, and Beery's heart-throb, asks his help in getting her daughter, Ann Baxter, away from Douglas Fowley, a gambler who had won his shares of the Borax company in a poker game and was now the new owner. Beery succeeds in helping Marjorie and then becomes manager of her saloon.

Catchline: "A rough desert rat turns cupid."

GANGS OF CHICAGO

Rep Drama Not Set

Selling Names: Lloyd Nolan, Ray Middleton, Lola Lane, Barton McLane.

Director: Arthur Lubin.

Assoc. Producer: Robert North.

Story Idea: Lloyd Nolan goes through law school in order to become a criminal lawyer and do everything in his power to obstruct the workings of justice. In school he becomes friendly with Ray Middleton, his room-mate, who introduces him to his sister, Lola Lane. After graduation, he becomes head of the most powerful gang of crooks in the city. Middleton is sent by the F. B. I. to spy on Nolan and help them break up the gang. He atones for some of his crimes before he is sent to prison for life.

Catchline: "He studied law to defeat the law."

THE CROOKED ROAD

Rep Drama Not Set

Selling Names: Edmund Lowe, Henry Wilcoxon, Irene Hervey, Paul Fix.

Director: Phil Rosen.

Producer: Robert North.

Story Idea: Edmund Lowe, an ex-convict who has escaped from an English prison twenty years previously, but has lived an honorable life since, is threatened with exposure by Arthur Loft, a former cell mate, just as he is planning on marrying Irene Hervey. He plans on killing Loft, but instead Loft is killed by his wife's lover. Henry Wilcoxon, a lawyer and Lowe's best friend, saves him from the chair by proving his innocence, but Lowe is forced to go back to prison to serve the rest of his term.

Catchline: "Between him and the woman he loved was the shadow of his past."

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY

Univ Comedy June 21

Selling Names: Johnny Downs, Peggy Moran, Broderick Crawford.

Director: Albert S. Rogell.

Assoc. Producer: Ken Goldsmith.

Story Idea: Johnny Downs, struggling young composer, and his girl friend, Peggy Moran, are "escorted" to Public Enemy No. 3, Broderick Crawford's apartment and forced to write music for him and his gang, so that they can use their usual strong-arm tactics to get them on the hit parade. But Crawford, whose hobby is poetry, eventually gets together with Public Enemy No. 2, whose hobby is music, and they decide to surrender to the District Attorney and spend their time in prison collaborating on music. This frees Downs and Peggy, so they get married.

Catchline: "A couple of mugs with music in their hearts."

TOM BROWN'S SCHOOL DAYS

RKO Drama May 10

Selling Names: Sir Cedric Hardwicke, Jimmy Lydon, Freddie Bartholomew, Josephine Hutchinson.

Director: Robert Stevenson.

Producers: Gene Towne and Graham Baker.

Story Idea: Jimmy Lydon and Freddie Bartholomew go to the famous Rugby School in England in the year 1842, at the time when Sir Cedric Hardwicke was headmaster. Hardwicke's methods as a private tutor had attracted considerable attention, so he was asked to put his theories into practice with the boys at the school, because the old methods were turning them into cheats and liars. Jimmy has some very unpleasant experiences before he and Freddie graduate.

Catchline: "A memorable story of boyish loyalty."

GAUCHO SERENADE

Rep Western Not Set

Selling Names: Gene Autry, Smiley Burnette, Mary Lee, June Storey, Clifford Severn.

Director: Frank McDonald.

Assoc. Producer: William Berke.

Story Idea: Gene Autry and Smiley Burnette, two stranded rodeo performers, find themselves with a youngster when Clifford Severn attaches himself to them. Clifford is trying to find his father, Lester Matthews, in prison on a trumped-up embezzlement charge. Autry and Burnette help the youngster get the evidence to clear his father and put the real crooks in jail.

Catchline: "From rodeo to detective . . . and he gets his man."

SKI PATROL

Univ Drama May 3

Selling Names: Luli Deste, Philip Dorn, Kathryn Adams, Ed Norris.

Director: Lew Landers.

Assoc. Producer: Ben Pivar.

Story Idea: Philip Dorn and his friend, Ed Norris, are members of the now historic Finnish Ski Patrol. Ambushed in a dug-out, Dorn runs the enemy lines on skis to reach town and send for help. Upon his return, he and three others volunteer in a suicidal attempt, to blow up the entrance to the Russians' mine tunnel. Norris is killed while "covering" Dorn, and the others, after their objective is accomplished; Dorn being the only survivor who returns to the post.

Catchline: "Finland's famous Ski Patrols who held back the invading Russians."

MARCH 1940 INDEX

A listing of the highlights of the past month's issues of STR, indexed and cross-indexed for ready reference.

Air Conditioning, Mar. 2, p. 34, Mar. 30, p. 30
Booth Location ..... Mar. 2, p. 39
Bulletin Board, Mar. 2, p. 40; Mar. 30, p. 36-37
Equipment and Income Tax ... Mar. 2, p. 36
Equipment Literature Bureau, Mar. 2, p. 42; Mar. 30, p. 38
Exploitation Campaigns—by Pictures
Abe Lincoln In Illinois ... Mar. 9, p. 16
Blondie Brings Up Baby ... Mar. 2, p. 9
Blue Bird ... Mar. 16, p. 25
Cat and the Canary ... Mar. 9, p. 22
Child Is Born ... Mar. 16, p. 22
Destry Rides Again ... Mar. 30, p. 9
Dr. Ehrlich's Magic Bullet ... Mar. 30, p. 8
Elizabeth and Essex ... Mar. 30, p. 9
Fighting 69th ... Mar. 2, p. 9
Four Wives ... Mar. 30, p. 9
Gentleman from Arizona ... Mar. 30, p. 40
Geronimo ... Mar. 2, p. 22
Grapes of Wrath ... Mar. 30, p. 16
Great Victor Herbert ... Mar. 16, p. 25
Hollywood Cavalcade ... Mar. 16, p. 11
Hunchback of Notre Dame ... Mar. 2, p. 9
Little Old New York ... Mar. 2, p. 22
Ninotchka ... Mar. 9, p. 13
Northwest Passage ... Mar. 9, p. 13
Nurse Edith Cavell ... Mar. 2, p. 21
Seventeen ... Mar. 2, p. 9
South of the Border ... Mar. 16, p. 11
Swiss Family Robinson ... Mar. 30, p. 9
Three Cheers for the Irish ... Mar. 30, p. 9
Too Many Husbands ... Mar. 16, p. 25
Vigil in the Night ... Mar. 30, p. 8
Exploitation Campaigns—by Stunts
Book Jackets ... Mar. 30, p. 11
Censored Letters ... Mar. 9, p. 22
Horror Show ... Mar. 2, p. 23
Leap Year Wedding ... Mar. 16, p. 11
February 1940 Index ... Mar. 2, p. 23
New Theatres
Academy, Inglewood, Calif. ... Mar. 30, p. 27
Colonial, Bluefield, W. Va. ... Mar. 2, p. 28
Hoo Hoo, Gurdon, Ark. ... Mar. 30, p. 35
Pix, St. Johns, Kans. ... Mar. 2, p. 30
RKO 81st St. & Palace, New York City ... Mar. 2, p. 38
Rose, Levelland, Texas ... Mar. 30, p. 32
Senate, Springfield, Ill. ... Mar. 2, p. 29
Towers, Camden, N. J. ... Mar. 2, p. 32
Opening Campaigns ... Mar. 23, p. 9
Product Survey ... Mar. 16, p. 12-13
Projection ... Mar. 30, p. 26; p. 34
Safety in the Theatre ... Mar. 30, p. 28
Short Subjects—Exploitation
Bowling Skill ... Mar. 23, p. 20
Eddie Delange and Orchestra ... Mar. 23, p. 20
Exploiting Newsreels ... Mar. 23, p. 21
Information Please ... Mar. 23, p. 21
Let's Talk Turkey ... Mar. 9, p. 18
Mad Maestro ... Mar. 2, p. 18
Maintain the Right ... Mar. 16, p. 32
Old Hickory ... Mar. 2, p. 18
Pound Foolish ... Mar. 23, p. 21
Republic of Finland ... Mar. 30, p. 20
Sky Fighters ... Mar. 23, p. 20
Sky Game ... Mar. 23, p. 21
Swing Jamboree ... Mar. 16, p. 33
Teddy, the Rough Rider ... Mar. 30, p. 20
That Inferior Feeling ... Mar. 16, p. 32
Sound Checkup ... Mar. 2, p. 37
Showmanalyses
Abe Lincoln In Illinois ... Mar. 2, p. 13
Dr. Cyclops ... Mar. 30, p. 14
House Across the Bay ... Mar. 9, p. 14
It's a Date ... Mar. 16, p. 20
Primrose Path ... Mar. 23, p. 11
Strange Cargo ... Mar. 16, p. 21
Too Many Husbands ... Mar. 23, p. 10
Staff Meetings ... Mar. 16, p. 22



Chakeres' Attractive GWTW Front

Colorful in its appearance, but withal a splendid example of simplicity in design, was this front used at the Regent Theatre, Springfield, Ohio, by Manager M. H. Chakeres, for the two-week engagement of David O. Selznick's MGM release, "Gone With the Wind."

"Three Cheers" Well Sold in Syracuse

Shure, and 'twas a fine campaign that heralded the engagement of "Three Cheers for the Irish" at the Paramount Theatre in Syracuse, N. Y., one of the houses in the Schine Circuit. And b'gorrah, Gene Curtis, manager, was in charge of it, too.

Bill Lundigan, who appears in the film, was once upon a time a radio announcer in Syracuse, so naturally Gene cashed in on that by promoting nine gratis spot announcements over WFBL and a card in the reception room. Other free announcements were made on the Dairylea program.

A newspaper contest was run in the *Post-Standard* with gratis publicity to find the local Irish couple that had been married the longest. The winning couple was guest of honor at the theatre on the opening night. Several of the RCA-Victor window cards which plug the picture were sniped with the playdate and used in connection with dealer windows of Irish records and sheet music.

Melville Clark, of the Clark Music Company and inventor of the "American" Irish harp, gave a full window to the harp with plenty of advertising on the picture. On Saturday afternoon, a broadcast was conducted from the store window, with additional plugs for the picture.

When the Ancient Order of Hibernians held their big annual meeting the evening before the opening of "Three Cheers for the Irish," Curtis "crashed" the affair with announcements about the film.

Built around the Priscilla Lane window cards distributed by Westmore cosmetics, a number of prominent windows were tied in for displays. Many other window displays were promoted by using exchange window cards with such headings as " 'Three Cheers for the Irish'—who sent us the fine Irish linens on sale here"—"and their fine shamrocks and green carnations on sale here"—"who gave us corned beef and cabbage"—"who gave us Irish stew." Cards with this type of copy were planted with restaurants, florists, paint stores, clothing stores (gay green), music stores, etc.

An automatic phonograph with loud speaker was planted in front of the theatre to play Irish records.

Three cheers for a rousing campaign, Gene, on "Three Cheers for the Irish." And, incidentally, we'd like more news about your show selling activities on other films.

Book Review Contest

Ed Fitzpatrick, manager, Loew's Poli, Waterbury, conducted a book review contest in conjunction with a local book store as part of his "Northwest Passage" campaign. Prize was a copy of the best-seller novel.

The Studio Check-Up

[This Week: In Production—38; Being Edited—69]
[Last Week: In Production—42; Being Edited—66]

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED

PASSPORT TO ALCATRAZ*
DOCTOR TAKES A WIFE*
MAN WITH NINE LIVES*
I MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Osa Johnson.

FUGITIVE FROM A PRISON CAMP—Jack Holt, Marion Marsh. Director, Lewis D. Collins.

ISLAND OF DOOMED MEN—Peter Lorre, Rochelle Hudson. Director, Charles Borton.

BILL ELLIOTT No. 3 (untitled)—Bill Elliott, Iris Meredith. Director, Joe Lewis.

IN PRODUCTION

LONE WOLF MEETS A LADY—Warren William, Esther Muir. Director, Sidney Salkow.

BABIES FOR SALE—Rochelle Hudson, Glenn Ford, Isabelle Jewell. Director, Charles Barton.

METRO-GOLDWYN-MAYER

BEING EDITED

NEW MOON*
FORTY LITTLE MOTHERS*
TWO GIRLS ON BROADWAY*
EDISON THE MAN*
ANDY HARDY MEETS DEBUTANTE*
WATERLOO BRIDGE*
20 MULE TEAM*

IN PRODUCTION

PRIDE AND PREJUDICE*
SUSAN AND GOD*
MORTAL STORM*
BOOM TOWN—Clark Gable, Spencer Tracy, Hedy Lamarr, Claudette Colbert. Director, Jack Conway.

TO OWN THE WORLD—Lana Turner, Lew Ayres. Director, Harold S. Bucquet.

STRIKE UP THE BAND—Mickey Rooney, Judy Garland, Douglas McPhail. Director, Busby Berkeley.

(In England)

BUSMAN'S HONEYMOON—Robert Montgomery, Constance Cummings. Director, Arthur Woods.

MONOGRAM

BEING EDITED

COVERED WAGON TRAIL*
PALS OF THE SILVER SAGE*
TERROR OF THE SKY*
TOMBOY*
COWBOY FROM SUNDOWN*

IN PRODUCTION

LAND OF THE SIX GUNS—Jack Randall, Louise Stanley. Director, Raymond K. Johnson.

(In England)

LIBERTY RADIO—Diana Wynyard, Clive Brook.

PARAMOUNT

BEING EDITED

UNTAMED (Tech.)*
TYPHOON (Tech.)*
OPENED BY MISTAKE*
LIGHT OF THE WESTERN STARS*
THOSE WERE THE DAYS*
HIDDEN GOLD*
WAY OF ALL FLESH*
SAFARI*

PARAMOUNT (Cont.)

GOLDEN GLOVES*
STAGECOACH WAR*
BUCK BENNY RIDES AGAIN*
QUEEN OF THE MOB*
DOWN WENT McGINTY*
DATE WITH DESTINY*
GHOST BREAKERS*

IN PRODUCTION

HENRY ALDRICH No. 1*
NORTHWEST MOUNTED POLICE (Tech.)—Gary Cooper, Madeline Carroll, Preston Foster, Paulette Goddard. Producer-Director, Cecil B. DeMille.

I WANT A DIVORCE—Dick Powell, Joan Blondell, Frank Fay. Director, Ralph Murphy.

RKO-RADIO

BEING EDITED

IRENE*
MY FAVORITE WIFE*
CURTAIN CALL*
SAINT TAKES OVER*
YOU CAN'T FOOL YOUR WIFE*
THE RAMPARTS WE WATCH—March of Time Feature.

IN PRODUCTION

TOM BROWN'S SCHOOL DAYS*
ANNE OF WINDY POPLARS—Anne Shirley, James Ellison. Director, Jack Hively.

VILLAIN STILL PURSUED HER—Anita Louise, Richard Cromwell, Alan Mowbray. Director, Edward F. Cline.

LONE STAR LEGION—George O'Brien, Virginia Vale. Director, David Howard.

LUCKY PARTNERS—Ginger Rogers, Ronald Colman. Director, Lewis Milestone.

REPUBLIC

BEING EDITED

IN OLD MISSOURI*
YOUNG BUFFALO BILL*
GRANDPA GOES TO TOWN*
COVERED WAGON DAYS*
WOMEN IN WAR*

IN PRODUCTION

CROOKED ROAD*
GAUCHO SERENADE*
GANGS OF CHICAGO*
DOCTORS DON'T TELL—Charles Coburn. Director, Bernard Vorhaus.

20th CENTURY-FOX

BEING EDITED

I WAS AN ADVENTURESS*
SAILOR'S LADY*
CHARLIE CHAN'S MURDER CRUISE*
EARTHBOUND*
ON THEIR OWN*
MARYLAND*
LUCKY CISCO KID—Cesar Romero, Mary Beth Hughes, Evelyn Venable. Director, H. Bruce Humberstone.

GIRL IN 313—Florence Rice, Joan Valerie. Director, Ricardo Cortez.

20th CENTURY-FOX (Cont.)

IN PRODUCTION

LILLIAN RUSSELL*
YOUNG PEOPLE—Shirley Temple, Jack Oakie, Charlotte Greenwood. Director, Allan Dwan.

RAIN OR SHINE—Virginia Gilmore, Joan Davis. Director, David Burton.

FOUR SONS—Don Ameche, Nancy Kelly, Alan Curtis. Director, Archie Mayo.

(In England)

GESTAPO—Margaret Lockwood, Rex Harrison. Directed by Carol Reed.

UNITED ARTISTS

BEING EDITED

SAPS AT SEA (Roach)*
1,000,000 B. C. (Roach)*
THE WESTERNER (Goldwyn)*
OUR TOWN (Lesser)*
GREAT DICTATOR—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

(In England)

THIEF OF BAGDAD (Tech.)—Sabu, Conrad Veidt, June Duprez. Producer, Alexander Korda.

IN PRODUCTION

TURNABOUT (Roach)—Carole Landis, John Hubbard, Adolphe Menjou. Director, Hal Roach.

SOUTH OF PAGO PAGO—Jon Hall, Victor McLaglen, Frances Farmer. Director, Alfred E. Werker. Produced by Edward Small.

PERSONAL HISTORY (Wanger)—Joel McCrea, Herbert Marshall, Laraine Day, Director, Alfred Hitchcock.

UNIVERSAL

BEING EDITED

ALIAS THE DEACON*
LA CONGA NIGHTS*
SANDY IS A LADY*
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY*
IF I HAD MY WAY*
SKI PATROL*

IN PRODUCTION

SOUTH TO KATANGA—Charles Bickford, Luli Deste, Dick Foran. Director, Hal Schuster.

BAD MAN FROM RED BUTTE—Johnny Mack Brown, Bob Baker, Fuzzy Knight. Director, Ray Taylor.

WARNER BROTHERS

BEING EDITED

FUGITIVE FROM JUSTICE*
SATURDAY'S CHILDREN*
AN ANGEL FROM TEXAS*
WOMEN ARE TOUGH ANGELS*

IN PRODUCTION

ALL THIS AND HEAVEN, TOO*
TORRID ZONE*
SEA HAWK*
BROTHER ORCHID—Edward G. Robinson, Ralph Bellamy, Ann Sothern, Donald Crisp, Humphrey Bogart. Director, Lloyd Bacon.

LIFE OF KNUTE ROCKNE—Pat O'Brien, Ronald Reagan, Gail Page. Director, William K. Howard.

Feature Booking Guide

a—BEFORE DATE OF ISSUE INDICATES ADVANCE DOPE. —BOX OFFICE SLANT.
Initial Before Release Indicates Audience Suitability: (F) Family. (A) Adults.

ASTOR PICTURES

Title	Mins.	Stars		Rel. Date	See Issue of
Bat Whispers (My-D)	86	C. Morris-U. Merkel		.....	Reissued
Crooked Circle (C)	70	Zasu Pitts-Jimmy Gleason	(F)	.....	Reissued
Everything Is Rhythm (Mu)		Harry Roy & Band		7/22/39	Not Rev.
Heart of New York (Mu)	80	Jolson-Evans-Morgan		.....	Reissued
Hell's Angels (D)	100	Lyon-Harlow-Hall		1/10/40	Reissued
Monster Walks (My-D)	60	Mischa Auer		.....	Reissued
Our Daily Bread (D)	75	Tom Keene-John Qualen	(A)	.....	Reissued
Out of Singapore (D)	76	Noah Beery-Dorothy Burgess		6/24/39	Reissued
Rain (D)	85	J. Crawford-W. Huston		.....	Reissued
Scarface (D)	88	P. Muni-G. Raft-A. Dvorak		.....	Reissued
Sky Devils (C-D)	88	Spencer Tracy		.....	Reissued
Street Scene (D)	79	Sylvia Sidney		.....	Reissued
Three Broadway Girls (C)	83	Blondell-Evans-Claire		.....	Reissued
Tombstone Canyon (W)	67	Bob Burns		.....	Reissued
Tonight Or Never (D)	92	Swanson-Douglas-Karloff		.....	Reissued
Tumbleweeds (W)	86	William S. Hart		5/1/39	Reissued
U-67 (D)	60	Alan Hale-Claude Allister		8/1/39	Reissued
Vengeance of the Deep (D)	70	Lloyd Hughes	(F)	2/15/40	b3/2/40

COLUMBIA

1938-39

Behind Prison Gates (D)	63	Brian Donlevy-Jacqueline Wells	(A)	7/28/39	b8/26/39
Blind Alley (D)	71	Ralph Bellamy-Rose Stradner	(F)	5/11/39	b4/29/39
Blondie Takes a Vacation (C)	68	Penny Singleton-Arthur Lake	(F)	7/20/39	b7/22/39
Clouds Over Europe (C-D)	79	Olivier-Hobson-Richardson		6/20/39	b6/24/39
Coast Guard (D)	70	Scott-Bellamy-Dee	(F)	8/4/39	b9/2/39
First Offenders (D)	61	Walter Abel-Beverly Roberts	(F)	4/12/39	b8/5/39
Five Little Peppers and How They Grew (C-D)	60	Edith Fellows-Dorothy Peterson	(F)	8/22/39	b8/26/39
Golden Boy (D)	101	Barbara Stanwyck-Wm. Holden	(F)	9/5/39	b8/19/39
Good Girls Go to Paris (C)	78	Joan Blondell-Melvyn Douglas	(A)	6/30/39	b6/24/39
Konga, The Wild Stallion (D)	63	Fred Stone-Rochelle Hudson	(F)	8/30/39	b9/16/39
Lady and the Mob (C)	65	Fay Bainter-Ida Lupino	(F)	4/3/39	b3/11/39
Law Comes to Texas (W)	58	Bill Elliott-Veda Ann Borg		4/16/39	a2/25/39
Man From Sundown (W)	58	Chas. Starrett-Iris Meredith	(F)	7/15/39	b8/19/39
Man They Couldn't Hang (D)	65	Boris Karloff-Lorna Gray	(A)	8/17/39	b8/19/39
Missing Daughters (D)	59	Richard Arlen-Rochelle Hudson	(A)	5/22/39	b9/16/39
Only Angels Have Wings (D)	122	Jean Arthur-Cary Grant	(F)	5/25/39	b5/13/39
Outside These Walls (D)	61	Dolores Costello-Michael Whalen	(F)	5/4/39	b8/5/39
Parents on Trial (D)	78	Jean Parker-Johnny Downs	(F)	6/29/39	b9/23/39
Riders of Black River (W)	59	Chas. Starrett-Iris Meredith	(F)	8/23/39	b9/30/39
Spoilers of the Range (W)	58	Chas. Starrett-Iris Meredith	(F)	4/27/39	b8/5/39
Trapped in the Sky (D)	60	Jack Holt-Katherine DeMille	(F)	6/1/39	b2/18/39
Western Caravans (W)	58	Chas. Starrett-Iris Meredith	(F)	6/15/39	b7/22/39
Woman Is the Judge (D)	62	Otto Kruger-Rochelle Hudson	(A)	7/10/39	b9/30/39

1939-40

Amazing Mr. Williams (C-D)	86	Joan Blondell-Melvyn Douglas	(F)	11/23/39	b11/25/39
Babies for Sale		Rochelle Hudson-Glenn Ford		.....	In Prod.
Beware Spooks (C)	68	Joe E. Brown-Mary Carlisle	(F)	10/24/39	b10/28/39
Blazing Six Shooters (W)	61	Charles Starrett-Iris Meredith	(F)	4/4/40	b3/16/40
Blondie Brings Up Baby (C)	68	Penny Singleton-Arthur Lake	(F)	11/9/39	b11/11/39
Blondie On a Budget (C)	73	Penny Singleton-Arthur Lake	(F)	2/29/40	b3/2/40
Bullets for Rustlers (W)	58	Charles Starrett-Lorna Gray		3/5/40	a11/25/39
Cafe Hostess (D)	63	Preston Foster-Ann Dvorak	(A)	11/30/39	b1/13/40
Convicted Woman (D)	66	Hudson-Lane-Lang	(A)	1/31/40	b3/2/40
Doctor Takes a Wife (D)		Loretta Young-Ray Milland		4/25/40	a2/24/40
Five Little Peppers at Home (D)		Edith Fellows-Clarence Kolb		2/8/40	a1/13/40
Fugitive at Large (D)	66	Jack Holt-Patricia Ellis	(F)	12/7/39	b8/5/39
Fugitive From a Prison Camp		Jack Holt-Marian Marsh		.....	In Prod.
Hidden Power (D)	59	Jack Holt-Gertrude Michael	(F)	9/7/39	b5/27/39
His Girl Friday (C)	92	Grant-Russell-Bellamy	(A)	1/18/40	b1/6/40
I Married Adventure		Travelogue Feature		4/18/40	In Prod.
Island of Doomed Men		Peter Lorre-Rochelle Hudson		.....	In Prod.
Lone Wolf Meets a Lady (My)		Warren William-Jean Muir		.....	In Prod.
Lone Wolf Strikes (My-D)	66	Warren William-Joan Perry	(A)	1/26/40	b1/27/40
Man With Nine Lives (D)		Boris Karloff-Jo Ann Sayers		4/11/40	a3/30/40
Men Without Souls (D)		John Litel-Rochelle Hudson		3/4/40	a2/17/40
(Former title, "Escape from the Big House")					
Miracle on Main Street (D)	78	Margo-W. Abel-L. Talbot	(A)	10/29/39	b2/3/40
Mr. Smith Goes to Washington (C-D)	130	Joan Arthur-James Stewart	(F)	10/19/39	b10/7/39
Music in My Heart (Mu-C)	72	Tony Martin-Rita Hayworth	(F)	1/10/40	b12/30/39
My Son Is Guilty (D)	63	Jacqueline Wells-Bruce Cabot	(F)	12/28/39	b1/20/40
Outpost of the Mounties (W)	63	Chas. Starrett-Iris Meredith	(F)	9/14/39	b11/25/39
Outside 3-Mile Limit (D)	63	Jack Holt-Irene Ware	(F)	3/7/40	b2/17/40
Passport to Alcatraz (D)		Jack Holt-Cecilia Callejo		.....	a1/27/40
Pioneers of the Frontier (W)	58	Bill Elliott-Linda Winters	(F)	2/1/40	b2/24/40
Scandal Sheet (D)	65	Otto Kruger-Ona Munson	(A)	10/16/39	b10/28/39
Stranger From Texas (W)	54	Chas. Starrett-Lorna Gray	(F)	11/2/39	b12/23/39
Taming of the West (W)	55	Bill Elliott-Iris Meredith		.....	a9/9/39
Ten Days in Paris (D)	82	Rex Harrison-Karen Verne	(F)	4/30/40	b10/21/39
Texas Stagecoach (W)	59	Chas. Starrett-Iris Meredith	(F)	6/6/40	b3/30/40
Those High Grey Walls (D)	82	Walter Connolly-Iris Meredith	(A)	9/21/39	b9/30/39
Three Weeks Together (D)	75	Vivien Leigh-Laurence Olivier	(A)	.....	b4/6/40
Too Many Husbands (C)	82	Arthur-MacMurray-Douglas	(A)	3/21/40	b3/9/40
Two-Fisted Rangers (W)	62	Chas. Starrett-Iris Meredith	(F)	1/4/40	b1/13/40
U-Boat 29 (D)	79	Conrad Veidt-Valerie Hobson	(F)	10/7/39	b7/15/39
(Reviewed as "Spy in Black")					

MGM

1938-39

Andy Hardy Gets Spring Fever (C)	85	Mickey Rooney-Lewis Stone	(F)	7/21/39	b7/15/39
Bridal Suite (C-D)	67	Reb't Young-Billie Burke	(F)	5/26/39	b5/27/39
Broadway Serenade (Mu-D)	112	J. MacDonald-L. Ayres	(F)	4/7/39	b4/8/39
Calling Dr. Kildare (D)	85	L. Ayres-L. Barrymore	(F)	4/28/39	b4/29/39
Goodbye, Mr. Chips (D)	114	Robert Donat-Greer Garson	(F)	7/28/39	b5/20/39
Hardys Ride High (C-D)	80	Rooney-Stone-Rutherford	(F)	4/21/39	b4/22/39
It's a Wonderful World (My-C)	86	James Stewart-Claudette Colbert	(F)	5/19/39	b5/6/39
Kid From Texas (C-D)	70	Dennis O'Keefe-Florence Rice	(F)	4/14/39	b4/8/39
Lady of the Tropics (D)	92	Hedy Lamarr-Reb't Taylor	(A)	8/11/39	b8/12/39
Lucky Night (C-D)	82	Myrna Loy-Robert Taylor	(A)	5/5/39	b4/29/39
Maisie (C-D)	72	Robert Young-Ann Sothern	(F)	6/23/39	b6/10/39
Miracles For Sale (D)	70	Florence Rice-Robert Young	(F)	8/4/39	b8/5/39
On Borrowed Time (D)	99	Lionel Barrymore-Beulah Bondi	(A)	7/7/39	b7/1/39
6,000 Enemies (D)	60	Walter Pidgeon-Rita Johnson	(A)	6/9/39	b6/3/39
Stronger Than Desire (D)	77	Virginia Bruce-Walter Pidgeon	(F)	6/30/39	b7/1/39
Tarzan Finds a Son! (D)	81	Weissmuller-O'Sullivan	(F)	6/16/39	b6/3/39
Tell No Tales (D)	67	Melvyn Douglas-H. B. Warner	(F)	5/12/39	b5/20/39
These Glamor Girls (C-D)	80	Lew Ayres-Lana Turner	(F)	8/18/39	b8/19/39
They All Come Out (D)	70	Rita Johnson-Tom Neal	(F)	7/14/39	b7/8/39
Wizard of Oz (Tech.) (Mu-C)	101	Judy Garland-Frank Morgan	(F)	8/25/39	b8/12/39

MGM

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
And One Was Beautiful (D)	64	Jean Muir-Robert Cummings	(A)	4/5/40	b4/6/40
Andy Hardy Meets Debutante (C)		Mickey Rooney-Lewis Stone		.....	a3/23/40
Another Thin Man (My-C)	102	William Powell-Myrna Loy	(F)	11/17/39	b11/18/39
Babes in Arms (Mu-C)	97	Mickey Rooney-Judy Garland	(F)	10/13/39	b9/23/39
Balalaika (Mu-D)	102	Nelson Eddy-Ilona Massey	(F)	12/29/39	b12/16/39
Bad Little Angel (D)	72	Virginia Weidler-Gene Reynolds	(F)	10/27/39	b10/28/39
Blackmail (D)	81	E. G. Robinson-Guinn Williams	(A)	9/8/39	b9/9/39
Boom Town (D)		Gable-Tracy-Lamarr-Colbert		.....	In Prod.
Broadway Melody of 1940 (D)	100	Powell-Astaire-Murphy	(F)	2/9/40	b2/10/40
Busman's Honeymoon		Rob't Montgomery-C. Cummings		.....	In Prod.
Congo Maisie (C-D)	70	Sothern-Carroll-Johnson	(F)	1/19/40	b1/20/40
Dancing Co-Ed (C)	84	Lana Turner-Richard Carlson	(F)	9/29/39	b9/30/39
Dr. Kildare's Strange Case (D)	76	Lionel Barrymore-Lew Ayres	(F)	3/39/40	b4/6/40
Earl of Chicago (C-D)	87	Montgomery-Owen-Arnold	(A)	1/5/40	b1/6/40
Edison the Man (D)		Spencer Tracy-Rita Johnson		.....	a2/17/40
Fast and Furious (D)	73	Franchot Tone-Ann Sothern	(F)	10/6/39	b10/14/39
Florian (D)	93	Robert Young-Helen Gilbert	(F)	3/29/40	b3/30/40
Forty Little Mothers (C)		Eddie Cantor-Rita Johnson		4/26/40	a1/13/40
Ghost Comes Home (C)	78	Frank Morgan-Billie Burke	(F)	3/8/40	b3/2/40
Gone With the Wind (D)	228	Gable-Leigh-Howard (Tech.)	(F)	.....	b12/16/39
Henry Goes Arizona (C)	67	Frank Morgan-Virginia Weidler	(F)	12/8/39	b12/9/39
I Take This Woman (D)	97	Spencer Tracy-Hedy Lamarr	(A)	2/1/40	b2/3/40
Joe and Ethel Turp Call on the President (D)	71	Ann Sothern-Walter Brennan	(F)	12/1/39	b12/9/39
Judge Hardy and Son (C)	90	Mickey Rooney-Lewis Stone	(F)	12/22/39	b12/16/39
Lambeth Walk (C)	66	Lupino Lane-Sally Gray	(F)	1/26/40	b1/27/40
Man From Dakota (D)	75	Wallace Beery-Dolores Del Rio	(A)	2/16/40	b2/24/40
Marx Bros. at the Circus (C)	87	Marx Bros.-Florence Rice	(F)	10/20/39	b10/14/39
Mortal Storm (D)		Margaret Sullavan-Jas. Stewart		.....	a3/30/40
New Moon (D)		Jeanette MacDonald-Nelson Eddy		4/5/40	a12/2/39
Nick Carter, Master Detective (D)	60	Walter Pidgeon-Rita Johnson	(F)	12/15/39	b12/16/39
Ninotchka (C)	110	Greta Garbo-Melvyn Douglas	(A)	11/3/39	b10/7/39
Northwest Passage (D)	126	Tracy-Young-Brennan (Tech.)	(A)	2/23/40	b2/10/40
Pride and Prejudice (D)		Greer Garson-L. Olivier		.....	a3/2/40
Remember? (C)	83	Robert Taylor-Greer Garson	(A)	11/10/39	b11/11/39
Secret of Dr. Kildare (D)	85	Lew Ayres-Laraine Day	(F)	11/24/39	b11/25/39
Shop Around the Corner (C)	100	Margaret Sullavan-J. Stewart	(A)	1/12/40	b1/6/40
Stars Look Down (D)	140	Lockwood-Redgrave	(A)	.....	b3/16/40
Strange Cargo (D)	113	Gable-Crawford-Hunter	(A)	3/1/40	b3/2/40
Strike Up the Band (Mu-C)		Mickey Rooney-Judy Garland		.....	In Prod.
Susan and God (D)		Joan Crawford-Fredric March		.....	a3/23/40
Thunder Afloat (D)	91	Wallace Beery-Robert Young	(F)	9/22/39	b9/23/39
To Own the World		Lana Turner-Lew Ayres		.....	In Prod.
20 Mule Team (D)		Wallace Beery-Leo Carillo		.....	a4/6/40
Two Girls on Broadway (Mu-D)		Turner-Murphy-Blondell		4/19/40	a2/17/40
Waterloo Bridge (D)		Vivien Leigh-Robert Taylor		.....	a3/16/40
Women, The (D) (Part Tech.)	131	Shearer-Crawford-Russell	(A)	9/1/39	b9/2/39
Young Tom Edison (D)	84	Mickey Rooney-Virginia Weidler	(F)	3/15/40	b2/17/40

MONOGRAM

1938-39

Across the Plains (W)	52	Jack Randall-Joyce Bryant	(F)	6/1/39	b5/27/39
Boys Reformatory (D)	61	Frankie Darro	(F)	5/1/39	b5/13/39
Danger Flight (D)	61	John Trent-Marjorie Reynolds	(F)	11/1/39	b10/28/39
Down the Wyoming Trail (W)	62	Tex Ritter	(F)	5/18/39	b6/17/39
Fight For Peace (Doc)	69	Newsreels	(A)	10/1/39	b9/30/39
Girl From Rio (D)	63	Movita-Warren Hull	(F)	8/7/39	b8/19/39
Irish Luck (D)	58	Frankie Darro-Sheila Darcy	(F)	8/15/39	b8/26/39
Man From Texas (W)		Tex Ritter		7/21/39	a7/1/39
Mr. Wong in Chinatown (My-D)	68	Boris Karloff-Marjorie Reynolds	(F)	8/1/39	b7/22/39
Mutiny in the Big House (D)	83	Barton MacLane-Chas. Bickford	(F)	10/25/39	b10/14/39
Oklahoma Terror (W)		Jack Randall-Virginia Carroll		8/25/39	a8/5/39
Overland Mail (W)	51	Jack Randall	(F)	10/31/39	b11/18/39
Riders of the Frontier (W)	59	Tex Ritter-Hal Price	(F)	8/16/39	b9/9/39
Should a Girl Marry? (D)	60	Anne Nagel-Warren Hull	(A)	6/16/39	b7/22/39
Sky Patrol (D)	61	John Trent-Marjorie Reynolds	(F)	9/9/39	b9/23/39
Streets of New York (D)	73	Jackie Cooper	(F)	4/12/39	b4/8/39
Stunt Pilot (D)	61	John Trent-Marjorie Reynolds	(F)	6/29/39	b7/8/39
Undercover Agent (C-D)	56	Russell Gleason-Shirley Deane	(F)	4/5/39	b4/29/39
Wanted by Scotland Yard (D)	65	James Stephenson-Betty Lynne	(A)	4/19/39	b3/18/39
(Reviewed as "Dangerous Fingers")					
Wolf Call (D)	61	John Carroll-Movita	(F)	5/8/39	b5/27/39

1939-40

Chasing Trouble (D)	64	F. Darro-Marjorie Reynolds	(F)	1/30/40	b2/3/40
Cheyenne Kid (W)	49	Jack Randall-Louise Stanley		2/24/40	a2/3/40
Covered Wagon Trails (W)		Jack Randall		4/10/40	In Prod.
Cowboy from Sundown (W)		Tex Ritter		5/2/40	a3/23/40
Danger Ahead (W)	60	James Newill-Dorothea Kent		1/10/40	a12/23/39
East Side Kids (D)	62	Ames-Moore-Bryant-Barnett	(F)	2/10/40	b2/24/40
Fatal Hour (My-D)	60	Boris Karloff-Marjorie Reynolds	(F)	1/15/40	b1/20/40
Fighting Mad (W)	60	James Newill-Sally Blane		11/5/39	b4/6/40
Gang's All Here (C-D)	77	J. Buchanan-Horton-Kruger	(F)	11/17/39	b8/12/39
Gentleman from Arizona (W)	71	Farrell MacDonald-Barclay	(F)	12/25/39	b12/16/39
Heroes in Blue (D)	59	Dick Purcell-Bernadene Hayes	(F)	11/7/39	b11/25/39
Hidden Enemy (D)	63	Warren Hull-Kay Linaker		1/20/40	a12/23/39
(Former title, "Front Page Lady")					
Human Monster (D)	73	Bela Lugosi	(F)	3/9/40	b3/9/40
Land of the Six Guns (W)		Jack Randall-Louise Stanley		.....	In Prod.
Midnight Limited (D)	61	John King-Marjorie Reynolds	(F)	3/20/40	b3/23/40
Missing People (D)		Will Fyffe		4/30/40	In Prod.
Murder on the Yukon (W)		James Newill-Polly Ann Young		2/17/40	a2/3/40
Pals of the Silver Sage (W)		Tex Ritter-Sugar Dawn		4/20/40	a3/16/40
(Former title, "Colorado Trail")					
Phantom Strikes (My)	58	Lawson-Henry		11/15/39	b11/18/39
Pioneer Days (W)	51	Jack Randall-June Willkins	(F)	1/25/40	b2/10/40
Rhythm of the Rio Grande (W)	53	Tex Ritter-Susan Dale		3/2/40	a1/27/40
Roll, Wagons, Roll (W)	54	Tex Ritter	(F)	11/25/39	b12/23/39
Secret Four (D)	85	Sinclair-Lee-Lawton	(F)	1/15/40	b12/30/39
Son of the Navy (D)	72	James Dunn-Jean Parker	(F)	3/30/40	b4/6/40
Terror of the Sky (D)		James Newill		4/15/40	a3/16/40
(Former title, "Phantom Pilot")					
Tomboy		Marcia Mae Jones-Jackie Moran		4/5/40	a3/16/40
Torpedo Raider (D)		Barry Mackay		2/28/40	Not. Rev.
Westbound Stage (W)	52	Tex Ritter		12/15/39	b3/2/40
Yukon Flight (W)	57	James Newill-Louise Stanley		12/5/39	a11/18/39

PARAMOUNT

1938-39

Back Door to Heaven (D)	85	Ford-Erwin-Ellis	(A)	4/21/39	b4/15/39
Bulldog Drummond's Bride (C-D)	56	John Howard-Heather Angel	(F)	6/30/39	b7/8/39
Bulldog Drummond's Secret Police (My)	55	Howard-Angel	(A)	4/14/39	b4/8/39
Gracie Allen Murder Case (My-C)	75	Gracie Allen-Warren William	(F)	6/2/39	b5/20/39
Grand Jury Secrets (D)	66	John Howard-Gail Patrick	(F)	6/23/39	b6/10/39
Heritage of the Desert (W)	73	Donald Woods-Evelyn Venable	(F)	6/23/39	b3/18/39
Hotel Imperial (D)	70	Ray Milland-Isa Miranda	(F)	5/12/39	b5/13/39
I'm From Missouri (C)	77	Bob Burns-Gladys George	(F)	4/7/39	b2/25/39
Invitation to Happiness (D)	95	Fred MacMurray-Irene Dunne	(F)	6/16/39	b5/13/39
Island of Lost Men (D)	63	Anna May Wong-A. Quinn	(F)	7/28/39	b8/12/39
Lady's From Kentucky (D)	75	Geo. Raft-Ellen Drew		4/28/39	b4/15/39
Magnificent Fraud (D)	75	Lloyd Nolan-Akim Tamiroff	(A)	7/21/39	b7/22/39
Man About Town (C)	86	Jack Benny-Dorothy Lamour	(F)	7/7/39	b6/10/39

PARAMOUNT

1938-39 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Million Dollar Legs (C)	63	Betty Grable-Jackie Coogan	(F)	7/14/39	b7/15/39
Never Say Die (C)	80	Martha Raye-Bob Hope	(F)	4/14/39	b3/11/39
Night Work (C)	61	Mary Boland-Charlie Ruggles	(F)	8/4/39	b8/12/39
Our Leading Citizen (D)	88	Bob Burns-Susan Hayward	(F)	8/11/39	b8/5/39
Renegade Trail (W)	57	Bill Boyd	(F)	8/18/39	b7/22/39
Star Maker (Mu-C)	94	Bing Crosby-Louise Campbell	(F)	8/25/39	b8/26/39
Some Like It Hot (C)	62	Bob Hope-Shirley Ross	(F)	5/19/39	b5/13/39
Stolen Life (D)	93	Elizabeth Bergner	(A)	5/26/39	b4/22/39
This Man Is News (My)	78	Valerie Hobson-Barry Barnes	(F)	8/18/39	b4/8/39
Undercover Doctor (D)	65	Lloyd Nolan-Heather Angel	(A)	6/9/39	b6/10/39
Union Pacific (H-D)	135	Barbara Stanwyck-Joel McCrea	(F)	5/5/39	b4/29/39
Unmarried (D)	63	Buck Jones-Helen Twelvetrees	(F)	5/26/39	b5/27/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventure in Diamonds (D)	72	Isa Miranda-George Brent	(A)	4/5/40	b1/27/40
All Women Have Secrets (D)	70	Joseph Allen-Jean Cagney	(A)	12/15/39	b12/9/39
Beau Geste (D)	114	Gary Cooper-Ray Milland	(F)	9/15/39	b7/22/39
Biscuit Eater (D)		Lonnie LeRoy-Cordell Hickman		4/26/40	a11/18/39
Buck Benny Rides Again (C)		Jack Benny-Virginia Dale		5/3/40	a1/20/40
Cat and the Canary (My-D)	73	Bob Hope-Paulette Goddard	(A)	11/10/39	b11/4/39
Date With Destiny (D)		Basil Rathbone-Ellen Drew			a2/17/40
		(Former title, "Destiny")			
Death of a Champion (My-C)	67	Lynne Overman-J. Allen, Jr.	(F)	9/1/39	b8/26/39
Disputed Passage (D)	90	Dorothy Lamour-Akim Tamiroff	(A)	10/27/39	b10/14/39
Dr. Cyclops (Tech.)	75	Albert Dekker-Janice Logan	(A)	4/12/40	b3/9/40
Down Went McGinty (D)		Brian Donlevy-Akim Tamiroff		8/9/40	a3/23/40
Emergency Squad (D)	60	William Henry-Louise Campbell	(F)	1/5/40	b1/13/40
Farmer's Daughter (C)	60	Martha Raye-Charlie Ruggles	(F)	3/29/40	b2/17/40
French Without Tears (C)	85	Ray Milland-Ellen Drew	(A)	4/19/40	b11/11/39
Geronimo (D)	88	Preston Foster-Ellen Drew	(F)	1/12/40	b11/25/39
Ghost Breakers (My-D)		Bob Hope-Paulette Goddard			a3/16/40
Golden Gloves (D)		Jean Cagney-Robert Ryan		8/2/40	a12/23/39
Great Victor Herbert (Mu-D)	90	Allan Jones-Mary Martin	(F)	12/29/39	b12/2/39
Gulliver's Travels	77	Tech. Cartoon Feature	(F)	12/22/39	b12/23/39
Henry Aldrich No. 1 (C)		Jackie Cooper-Leila Ernst			a3/30/40
Hidden Gold (W)		Wm. Boyd-Russell Hayden		6/7/40	a12/16/39
		(Former title, "The Man From Bar 20")			
Honeymoon in Bali (C)	95	F. MacMurray-Madeline Carroll	(A)	9/9/39	b9/16/39
I Want a Divorce		Dick Powell-Joan Blondell			In Prod.
Jamaica Inn (Cos-D)	110	Chas. Laughton	(F)	10/13/39	b5/27/39
Knights of the Range (W)	70	Russell Hayden-Jean Parker	(F)	2/23/40	b2/17/40
Law of the Pampas (W)	72	Wm. Boyd-Russell Hayden	(F)	11/3/39	b10/21/39
Llano Kid (W)	70	Tito Guizar-June Clayton	(F)	12/8/39	b11/11/39
Light of the Western Stars (W)		Jery-Hayden-Sayers		5/24/40	a11/11/39
Light That Failed (D)	96	Ronald Colman-Ida Lupino	(A)	2/9/40	b12/23/39
Night of Nights (D)	85	Pat O'Brien-Olympe Bradna	(A)	12/1/39	b12/2/39
Northwest Mounted Police (Tech.)		Cooper-Carroll-Foster-Goddard			In Prod.
Opened by Mistake (My-D)		Charles Ruggles-Robert Page		5/10/40	a10/28/39
Our Neighbors—the Carters (D)	83	Fay Bainter-Frank Craven	(F)	11/24/39	b11/4/39
Parole Fixer (D)	58	J. Carroll Naish-Wm. Henry	(A)	2/2/40	b2/10/40
Queen of the Mob (D)		Jean Cagney-Richard Denning		6/28/40	a1/20/40
		(Former title, "Woman from Hell")			
Range War (W)	67	Wm. Boyd-Russell Hayden	(F)	9/8/39	b8/5/39
Remember the Night (C-D)	92	B. Stanwyck-F. MacMurray	(A)	1/19/40	b1/13/40
Road to Singapore (C)	85	B. Crosby-D. Lamour-B. Hope	(F)	3/22/40	b2/24/40
Rulers of the Sea (D)	96	Fairbanks, Jr.-Lockwood	(F)	11/17/39	b9/16/39
Safari (D)		Madeline Carroll-Fairbanks, Jr.		6/14/40	a11/18/39
Santa Fe Marshal (W)	69	Wm. Boyd-Russell Hayden	(F)	1/26/40	b1/13/40
Seventeen (C-D)	75	Jackie Cooper-Betty Field		3/1/40	a7/1/39
Showdown (W)	63	Wm. Boyd-J. Clayton-Haden	(F)	3/8/40	b3/2/40
Sidewalks of London (D)	86	Chas. Laughton-Vivien Leigh	(F)	2/16/40	b2/3/40
Stagecoach War (W)		Wm. Boyd-Russell Hayden		7/12/40	a1/13/40
		(Former title, "Hold Your Horses")			
Television Spy (D)	58	William Henry-Judith Barrett	(F)	10/20/39	b9/16/39
This Man in Paris (My-C)	86	Barry Barnes-Valerie Hobson	(A)		b7/15/39
Those Were the Days (C)		Wm. Holden-Bonita Granville		6/21/40	a11/25/39
		(Former title, "At Good Old Siwash")			
$1,000 a Touchdown (C)	74	Joe E. Brown-Martha Raye	(F)	9/22/39	b9/30/39
Typhoon (Tech.) (D)		Dorothy Lamour-Robert Preston		5/17/40	a9/9/39
Untamed (D)		Milland-Tamiroff-Morison (Tech.)		7/5/40	a8/19/39
Way of All Flesh (D)		Akim Tamiroff-William Henry		5/31/40	a12/23/39
What a Life (C)	78	Jackie Cooper-Betty Field	(F)	10/1/39	b9/23/39
Women Without Names (D)	63	Ellen Drew-Robt. Paige	(F)	3/15/40	b2/24/40

R.K.O.-RADIO

1937-38

Title	Mins.	Stars		Rel. Date	See Issue of
Story of Vernon & Irene Castle (Mu-C)	93	Fred Astaire-Ginger Rogers	(F)	4/28/39	b4/1/39

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bachelor Mother (C)	82	Ginger Rogers-David Niven	(A)	8/4/39	b7/1/39
Bad Lands (W)	65	N. Beery, Jr.-G. Williams	(F)	8/11/39	b7/29/39
Career (D)	80	Alice Eden-John Archer	(F)	7/7/39	b7/8/39
Conspiracy (D)	58	Allan Lane-Linda Hayes	(A)	9/1/39	b8/26/39
Escape to Paradise (C-D)	60	Bob Breen-Kent Taylor	(F)	12/22/39	b12/9/39
Everything's On Ice (C-D)	66	Irene Dare-Roscoe Karns	(F)	10/6/39	b9/9/39
Fifth Avenue Girl (D)	85	Ginger Rogers-Tim Holt	(F)	9/22/39	b8/19/39
Fighting Gringo (W)	59	George O'Brien-Lupita Tovar	(F)	9/8/39	b9/2/39
Five Came Back (D)	73	Chester Morris-Wendy Barrie	(F)	6/23/39	b6/17/39
Girl and the Gambler (C)	62	Steffi Duna-Lee Carrillo	(F)	6/16/39	b6/10/39
Girl From Mexico (C)	70	Lupe Velez-Donald Woods	(F)	6/2/39	b5/20/39
In Name Only (D)	94	Lombard-Grant-Francis	(A)	8/18/39	b8/5/39
Love Affair (D)	85	Dunne-Boyer	(F)	4/7/39	b3/18/39
Panama Lady (D)	65	Lucille Ball-Allen Lane	(F)	5/12/39	b5/13/39
Racketeers of the Range (W)	64	Geo. O'Brien	(F)	5/26/39	b5/20/39
Rookie Cop (D)	60	Tim Holt-Virginia Weidler	(F)	4/28/39	b5/13/39
Saint in London (My-D)	70	Geo. Sanders-Sally Grey	(F)	6/30/39	b7/1/39
Sorority House (D)	64	Anne Shirley-James Ellison	(F)	5/5/39	b4/29/39
Spellbinder (D)	70	Lee Tracy-Barbara Reed	(A)	7/28/39	b7/29/39
They Made Her a Spy (D)	70	Sally Eilers-Allan Lane	(F)	4/14/39	b3/25/39
Timber Stampede (W)	59	George O'Brien	(F)	6/30/39	b6/24/39
Way Down South (Mu-D)	62	Bob Breen	(F)	7/21/39	b7/29/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Abe Lincoln in Illinois (D)	107	Raymond Massey-Ruth Gordon	(F)		b1/6/40
Allegheny Uprising (D)	81	John Wayne-Claire Trevor	(F)	11/10/39	b10/28/39
Anne of Windy Poplars		Anne Shirley-James Ellison			In Prod.
Beyond Tomorrow (D)	84	Richard Carlson-Jean Parker	(A)	4/19/40	b3/30/40
Bill of Divorcement (D)	73	Maureen O'Hara-Adolphe Menjou	(A)	5/3/40	b3/16/40
Bullet Code (W)	59	George O'Brien-Virginia Vale	(F)	4/5/40	b3/2/40
Courageous Dr. Christian (D)	67	Jean Hersholt-Dorothy Lovett	(F)	4/5/40	b3/23/40
Curtain Call (D)		Barbara Reed-John Archer		4/26/40	a3/16/40
Day the Bookies Wept (C)	64	Joe Penner-Barbara Reed	(F)	9/15/39	b9/16/39
Flying Deuces (C)	67	Laurel & Hardy-Parker	(F)	11/3/39	b10/14/39
Full Confession (D)	73	Victor McLaglen-Sally Eilers	(A)	9/8/39	b8/26/39
Hunchback of Notre Dame (D)	115	C. Laughton-Maureen O'Hara	(A)	12/29/39	b12/23/39
Irene (Mu-C)		Anna Neagle-Ray Milland		4/26/40	a12/30/39
Isle of Destiny (D)	83	Ford-Lang-Gargan	(F)	3/8/40	b3/2/40
Legion of the Lawless (W)	57	Geo. O'Brien-Virginia Vale	(F)	1/5/40	b11/25/39
Little Orvie (C)	66	Johnny Sheffield-Ernest Truex	(F)	3/1/40	b3/2/40
Lone Star Legion (W)		Geo. O'Brien-Virginia Vale			In Prod.
Lucky Partners		Ginger Rogers-Ronald Colman			In Prod.
Marines Fly High (D)	67	Richard Dix-Lucille Ball	(F)	2/2/40	b2/17/40
Married and in Love (D)	60	Alan Marshal-Barbara Reed	(A)	12/22/39	b12/16/39
Marshal of Mesa City (W)	61	George O'Brien-Virginia Vale	(F)	11/3/39	b10/7/39
Meet Dr. Christian (D)	66	Jean Hersholt-Dorothy Lovett	(F)	11/17/39	b10/21/39
Mexican Spitfire (C)	65	Lupe Velez-Donald Woods	(F)	1/12/40	b12/16/39
Millionaire Playboy (C)	66	Joe Penner-Linda Hayes	(F)	3/15/40	b3/2/40
My Favorite Wife (C)		Dunne-Grant-Scott		4/12/40	a1/20/40
Nurse Edith Cavell (D)	99	Anna Neagle-George Sanders	(A)	9/29/39	b8/26/39

R.K.O.-RADIO

1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Pinocchio	85	Technicolor Cartoon	(F)	2/23/40	b2/3/40
Primrose Path (D)	93	Ginger Rogers-Joel McCrea	(A)	3/22/40	b3/16/40
Queen of Destiny (H-D)	90	Neagle-Walbrook (Tech.)	(F)		b10/29/39
		(Reviewed as "Sixty Glorious Years")			
Ramparts We Watch		March of Time Feature			In Prod.
Reno (D)	73	Richard Dix-Gail Patrick	(A)	12/1/39	b11/18/39
Saint's Double Trouble (D)	69	George Sanders-Helen Whitney	(F)	1/26/40	b1/20/40
Saint Takes Over (D)		Geo. Sanders-Wendy Barrie			a3/16/40
Sued for Libel (D)	63	Kent Taylor-Linda Hayes	(F)	10/27/39	b10/21/39
Swiss Family Robinson (D)	93	Mitchell-Best-Bartholomew	(F)	2/16/40	b2/3/40
That's Right, You're Wrong (Mu-C)	81	Kyser-Ball-Menjou	(F)	11/24/39	b11/18/39
Three Sons (D)	72	Edward Ellis-Virginia Vale	(F)	10/13/39	b9/30/39
Tom Brown's Schooldays (D)		Jimmy Lydon-Hardwicke		5/10/40	a4/6/40
Two Thoroughbreds (D)	62	Jimmy Lydon-Joan Brodell	(F)	12/8/39	b12/2/39
Vigil in the Night (D)	96	Carole Lombard-Brian Aherne	(A)	2/9/40	b2/10/40
Villain Still Pursued Her		Anita Louise-Richard Cromwell			In Prod.
You Can't Fool Your Wife (C-D)		Lucille Ball-James Ellison			a3/16/40

REPUBLIC

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Blue Montana Skies (W)	56	G. Autry-Smiley Burnette	(F)	5/4/39	b5/6/39
Colorado Sunset (W)	64	G. Autry-Smiley Burnette	(F)	7/31/39	b8/5/39
Frontier Pony Express (W)	58	Roy Rogers-Mary Hart	(F)	4/19/39	b4/15/39
In Old Caliente (W)	57	Roy Rogers-Mary Hart	(F)	6/19/39	b7/22/39
In Old Monterey (W)	73	Autry-Burnette-Hayes	(F)	8/14/39	b7/29/39
Man of Conquest (H-D)	96	Richard Dix-Gail Patrick	(F)	5/15/39	b4/15/39
Mickey, the Kid (D)	66	Byrd-Cabot-Ryan	(F)	7/3/39	b7/1/39
Mountain Rhythm (W)	59	Gene Autry-Smiley Burnette	(F)	6/9/39	b7/1/39
New Frontier (W)	57	3 Mesquiteers	(F)	8/10/39	b8/19/39
Night Riders (W)	58	3 Mesquiteers	(F)	4/1/39	b4/8/39
Rovin' Tumbleweeds (W)	64	Autry-Mary Carlisle	(F)	11/16/39	b11/25/39
She Married a Cop (Mu-C)	65	Phil Regan-Jean Parker	(F)	7/12/39	b7/1/39
Should Husbands Work (C)	66	The Gleasons	(F)	7/26/39	b7/22/39
Smuggled Cargo (D)	62	R. Hudson-Barry Mackay	(F)	8/21/39	b8/26/39
SOS—Tidal Wave (D)	60	Ralph Byrd-Kay Sutton	(A)	6/2/39	b6/3/39
Southward Ho! (W)	58	Roy Rogers-Mary Hart	(F)	5/19/39	b6/10/39
Street of Missing Men (D)	65	Chas. Bickford-Nana Bryant	(F)	4/28/39	b4/29/39
Three Texas Steers (W)	56	3 Mesquiteers	(F)	5/12/39	b6/17/39
Wall Street Cowboy (W)	66	Roy Rogers	(F)	9/6/39	b9/9/39
Wyoming Outlaw (W)	57	3 Mesquiteers	(F)	6/27/39	b7/15/39
Zero Hour (D)	65	Frieda Inescort-Otto Kruger	(F)	5/27/39	b5/27/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Arizona Kid (W)	61	Roy Rogers-Sally March	(F)	9/29/39	b10/7/39
Calling All Marines (D)	66	Donald Barry-Helen Mack	(F)	9/21/39	b9/16/39
Crooked Road (D)		Edmund Lowe-Irene Hervey			a4/6/40
Covered Trailer (C)	66	Gleasons-Davenport	(F)	11/10/39	b11/18/39
Covered Wagon Days (W)		Three Mesquiteers			a3/30/40
Cowboys From Texas (W)	57	Three Mesquiteers	(F)	11/29/39	b12/9/39
Dark Command (D)	94	John Wayne-Claire Trevor		4/15/40	
Days of Jesse James (W)	63	Roy Rogers-George Hayes	(F)	12/20/39	b12/23/39
Doctors Don't Tell (D)		J. Wayne-Sigrid Gurie-C. Coburn			In Prod.
Flight at Midnight (D)	66	Roscoe Turner-Phil Regan	(F)	8/28/39	b9/2/39
Forgotten Girls (D)	68	Louise Platt-Donald Woods	(F)	3/15/40	b3/23/40
Gangs of Chicago (D)		Lola Lane-Lloyd Nolan-MacLane			a4/6/40
Gaucho Serenade (W)		Gene Autry-Smiley Burnette			a4/6/40
Ghost Valley Raiders (W)	57	Donald Barry-Lona Andre	(F)	3/26/40	b4/6/40
Grandpa Goes to Town (C)		The Gleasons-Harry Davenport			a3/16/40
Heroes of the Saddle (W)	56	Three Mesquiteers	(F)	1/12/40	b1/20/40
Hi-Yo Silver (W)		Silver Chief-Lynn Roberts		4/10/40	Coming
In Old Missouri		Weaver Bros.-Elviry			a3/16/40
Jeepers Creepers (Mu)	69	Rogers-Weaver Bros.	(F)	10/27/39	b11/4/39
Kansas Terrors (W)	57	3 Mesquiteers-Jacqueline Wells	(F)	10/6/39	b10/21/39
Main Street Lawyer (D)	72	Edward Ellis-Anita Louise	(F)	11/3/39	b11/11/39
Money to Burn (C)	69	The Gleasons-Harry Davenport	(F)	12/28/39	b12/30/39
Pioneers of the West (W)	56	3 Mesquiteers	(F)	3/12/40	a3/16/40
Rancho Grande (W)	68	Gene Autry-Smiley Burnette	(F)	3/22/40	b3/30/40
Sabotage (D)	69	Arleen Whelan-Gordon Oliver	(F)	10/13/39	b10/14/39
Saga of Death Valley (W)	58	Roy Rogers-George Hayes	(F)	11/22/39	b11/25/39
South of the Border (W)	71	Gene Autry-Smiley Burnette	(F)	12/15/39	b12/16/39
Thou Shalt Not Kill (D)	68	Charles Bickford-Doris Day	(F)	12/22/39	b12/16/39
Village Barn Dance (Mu-C)	74	Richard Cromwell-Doris Day	(F)	1/30/40	b2/3/40
Wolf of New York (D)	69	Edmund Lowe-Rose Hobart	(F)	1/25/40	b1/27/40
Women in War (D)		Elsie Janis-Wendy Barrie			a3/30/40
Young Buffalo Bill (W)		Roy Rogers-George Hayes			a3/16/40

20TH CENT.-FOX

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Boy Friend (D)	70	Jane Withers-Robert Kellard	(F)	5/19/39	b5/13/39
Charlie Chan in Reno (My)	68	Sidney Toler-Phyllis Brooks	(F)	6/16/39	b6/3/39
Chasing Danger (D)	68	Preston Foster-Lynn Bari	(F)	5/5/39	b1/14/39
Climbing High (GB) (C)	79	Matthews-Redgrave	(F)	4/28/39	b12/17/38
Danger Island (D)	65	Lorre-Hersholt-Duff	(F)	4/7/39	b3/18/39
Frontier Marshal (W)	72	Randolph Scott-Binnie Barnes	(F)	7/28/39	b8/5/39
Inspector Hornleigh (D)	70	Gordon Harker-Alastair Sim	(F)	4/21/39	b4/22/39
It Could Happen to You (C-D)	71	Stuart Erwin-Gloria Stuart	(F)	6/30/39	b6/17/39
Jones Family in Hollywood (C)	59	Jones Family	(F)	6/2/39	b5/27/39
Mr. Moto Takes Vacation (My)	65	Peter Lorre	(F)	7/14/39	b11/19/38
News Is Made At Night (C)	71	Preston Foster-Lynn Bari	(F)	7/21/39	b7/15/39
Return of the Cisco Kid (W)	70	Warner Baxter-Lynn Bari	(F)	4/28/39	b4/29/39
Rose of Washington Sq. (Mu-D)	86	Power-Faye-Jolson	(F)	5/12/39	b5/6/39
Second Fiddle (Mu-C)	87	Sonja Henie-Tyrone Power	(F)	6/23/39	b7/1/39
Story of Alexander Graham Bell (D)	101	Loretta Young-Don Ameche	(F)	4/14/39	b4/1/39
Ware Case (GB) (D)	78	Clive Brook-Jane Baxter	(F)	7/21/39	b7/15/39
Winner Take All (C)	61	Gloria Stuart-Tony Martin	(F)	4/21/39	b2/25/39
Young Mr. Lincoln (D)	101	Henry Fonda-Marjorie Weaver	(F)	6/9/39	b6/3/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventures of Sherlock Holmes (My-D)	85	Basil Rathbone-Nigel Bruce	(F)	9/1/39	b8/26/39
Barricade (D)	71	Alice Faye-Warner Baxter	(F)	12/8/39	b12/2/39
Blue Bird (Tech.) (FA)	83	Shirley Temple-Nancy Kelly	(F)	3/22/40	b1/27/40
Charlie Chan at Treasure Island (My)	74	Sidney Toler-Sen Yung	(F)	9/8/39	b8/26/39
Charlie Chan's Murder Cruise (My)		Sidney Toler-Marjorie Weaver			a3/9/40
Charlie Chan in Panama (D)	67	Sidney Toler-Jean Rogers	(F)	3/1/40	b2/10/40
Chicken Wagon Family (C)	63	Jane Withers-Leo Carrillo	(F)	8/11/39	b8/19/39
Cisco Kid and the Lady (D)	74	Cesar Romero-Marjorie Weaver	(F)	12/29/39	b12/2/39
City in Darkness (My)	85	Sidney Toler-Lynn Bari	(F)	12/1/39	b11/25/39
City of Chance (D)	60	Donald Woods-C. Aubrey Smith	(A)	1/12/40	b12/30/39
Day-time Wife (C)	72	Tyrone Power-Linda Darnell	(A)	11/24/39	b11/18/39
Drums Along the Mohawk (D)	103	H. Fonda-C. Colbert (Tech.)	(F)	11/10/39	b10/21/39
Earthbound (D)		Warner Baxter-Andrea Leeds			a3/30/40
Elsa Maxwell's Hotel For Women (D)	88	Darnell-Ellison-Maxwell	(A)	8/4/39	b8/5/39
Escape, The (D)	62	Kane Richmond-Amanda Duff	(A)	10/6/39	b9/9/39
Everything Happens at Night (C-D)	78	Sonja Henie-Ray Milland	(F)	12/22/39	b12/16/39
Four Sons		Ameche-Nancy Kelly-Alan Curtis			In Prod.
Free, Blonde and 21 (D)	74	Lynn Bari-Joan Davis	(F)	3/29/40	b2/17/40
Gestapo (D)		Margaret Lockwood-Rex Harrison			In Prod.
Girl in 313		Florence Rice-Joan Valerie			In Prod.
Girl Must Live (C)	93	Margaret Lockwood-R. Houston	(A)		b5/27/39
Grapes of Wrath (D)	129	Fonda-Bowdon-Grapewin	(A)	3/15/40	b1/27/40
Heaven With A Barbed Wire Fence (C-D)	62	Glenn Ford-Jean Rogers	(F)	11/3/39	b10/7/39
He Married His Wife (C)	83	McCrea-Kelly-Young	(F)	1/19/40	b1/13/40
Here I Am, A Stranger (D)	83	Richard Greene-Brenda Joyce	(F)	9/29/39	b9/23/39
High School (C)	72	J. Withers-Stephens-Edwards	(F)	1/26/40	b1/6/41
Hollywood Cavalcade (D)	98	Alice Faye-Don Ameche (Tech.)	(F)	10/13/39	b10/7/39
Honeymoon's Over (C)	68	Marjorie Weaver-Stuart Erwin	(F)	12/15/39	b12/9/39

20TH CENT.-FOX 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Inspector Hornleigh on Holiday (My)	74	Gordon Harker-Alastair Sim	(F)	12/1/39	b2/3/40
I Was An Adventuress (D)		Zorina-Richard Greene			a1/27/40
Johnny Apollo (D) (Former title "Dance With the Devil")		Tyrone Power-Dorothy Lamour		4/19/40	a1/27/40
Lillian Russell (D)		Alice Faye-Don Ameche			a2/24/40
Little Old New York (D)	100	Alice Faye-MacMurray-Greene	(F)	2/9/40	b2/3/40
Lucky Cisco Kid		Cesar Romero-Mary Hughes			In Prod.
Man Who Wouldn't Talk (D)	61	Lloyd Nolan-Jean Rogers	(A)	2/2/40	b1/20/40
Maryland (D) (Tech.)		B. Lloyce-Payne-Brennan			a3/9/40
On Their Own (C)		Jones Family			a3/30/40
Pack Up Your Troubles (C)	70	Jane Withers-Ritz Brothers	(F)	10/20/39	b9/23/39
Quick Millions (C)	61	Jones Family	(F)	8/25/39	b8/12/39
Rain or Shine		Virginia Gilmore-Joan Davis			In Prod.
Rains Came (D)	103	Loy-Power-Brent	(A)	9/15/39	b9/9/39
Sailor's Lady (D)		Nancy Kelly-Jon Hall			a2/24/40
Shipyard Sally (Mu-D)		Gracie Fields	(F)	10/20/39	b7/29/39
Shooting High (Mu-D)	63	Withers-Autry-Weaver	(F)	4/26/40	b3/9/40
Stanley and Livingstone (D)	100	S. Tracy-Greene-Kelly	(F)	8/18/39	b8/5/39
Star Dust (D)	83	Linda Darnell-John Payne	(F)	4/5/40	b4/6/40
Stop, Look and Love (C)	57	Jean Rogers-Robert Kellard	(F)	9/22/39	b9/2/39
Swanee River (Tech.) (D)	86	Al Jolson-Don Ameche-A. Leeds	(F)	1/5/40	b12/23/39
They Came By Night (D)	73	Will Fyffe	(F)	2/23/40	b3/9/40
Too Busy to Work (C)	65	Jones Family-Chandler-Davis	(F)	11/17/39	b11/4/39
20,000 Men a Year (D)	84	Randolph Scott	(F)	10/27/39	b10/28/39
Viva Cisco Kid (D)	70	Cesar Romero-Chris-Pin Martin	(F)	4/12/40	b3/23/40
Young as You Feel (C)	59	Jones Family	(F)	2/16/40	b2/3/40
Young People		Shirley Temple-Jack Oakie			In Prod.

UNITED ARTISTS

Captain Fury (D)	92	Aherne-McLaglen-Lang	(F)	5/26/39	b5/6/39
Chump At Oxford (C)	63	Stan Laurel-Oliver Hardy	(F)	2/16/40	b2/17/40
Eternally Yours (C)	91	Loretta Young-David Niven	(F)	10/12/39	b10/7/39
Four Feathers (Tech.) (D)	109	Duprez-Smith-Richardson	(F)	8/4/39	b4/29/39
Great Dictator		Charles Chaplin-P. Goddard			In Prod.
House Across the Bay (D)	85	Joan Bennett-George Raft	(A)	3/1/40	b3/2/40
Housekeeper's Daughter (C)	80	Joan Bennett-Adolphe Menjou	(F)	10/26/39	b9/16/39
Intermezzo—a Love Story (D)	70	Leslie Howard-Ingrid Bergman	(F)	9/22/39	b9/30/39
Lion Has Wings (D)	73	Merle Oberon-Ralph Richardson	(F)	1/19/40	b12/16/39
Man in the Iron Mask (D)	110	Louis Hayward-Joan Bennett	(F)	8/11/39	b7/1/39
My Son, My Son! (D)	116	Brian Aherne-Madeleine Carroll	(A)	3/22/40	b3/9/40
Of Mice and Men (D)	106	Meredith-Fields-Chaney, Jr.	(A)	1/12/40	b12/30/39
1,000,000 B.C. (D)		John Hubbard-Carole Landis		4/5/40	a1/6/40
Our Town (D)		Fay Bainter-Frank Craven			a3/2/40
Over the Moon (C-D)	78	Oberon-Rex Harrison (Tech.)	(F)	3/29/40	b11/1/39
Personal History (D)		Joel McCrea-Herbert Marshall			In Prod.
Raffles (D)	71	D. Niven-Olivia de Havilland	(F)	12/29/39	b12/23/39
Real Glory (D)	96	Gary Cooper-Andrea Leeds	(F)	9/29/39	b9/16/39
Rebecca (D)	127	Olivier-Anderson-Fontaine	(A)	4/12/40	b3/23/40
Saps at Sea (C) (Former title, "Two's Company")		Stan Laurel-Oliver Hardy		4/19/40	a12/23/39
Slightly Honorable (My-C)	85	O'Brien-Terry-Arnold	(A)	12/22/39	b1/13/40
South of Pago Pago		Jon Hall-Victor McLaglen			In Prod.
Thief of Bagdad		Sabu-Conrad Veidt (Tech.)			In Prod.
They Shall Have Music (Mu-D)	101	Jascha Heifetz-Andrea Leeds	(F)	8/18/39	b7/15/39
Turnabout		Carole Landis-Hubbard-Menjou		5/17/40	In Prod.
Westerner (D)		Gary Cooper-Walter Brennan			a12/30/39
Winter Carnival (C-D)	90	Ann Sheridan-Richard Carlson	(F)	7/28/39	b7/22/39
Wuthering Heights (D)	103	M. Oberon-L. Olivier	(A)	4/7/39	b4/1/39
Zenobia (C)	71	Oliver Hardy-Harry Langdon	(F)	4/21/39	b3/18/39

UNIVERSAL 1938-39

Big Town Czar (D)	62	Barton MacLane-Eve Arden	(F)	4/21/39	b4/29/39
Code of the Streets (D)	70	Carey-Thomas-Little Tough Guys	(F)	4/14/39	b1/28/39
East Side of Heaven (C)	88	Bing Crosby-Joan Blondell	(F)	4/7/39	b4/8/39
Ex-Champ (D)	74	McLaglen-Grey-Brown	(F)	5/19/39	b5/20/39
First Love (D)	83	Deanna Durbin-Helen Parrish	(F)	11/10/39	b11/4/39
Forgotten Women (D)	65	Sigrid Gurie-Donald Briggs	(A)	7/7/39	b7/8/39
For Love Or Money (D)	67	June Lang-Robert Kent		5/5/39	a4/22/39
House of Fear (My-D)	66	Wm. Gargan-Irene Hervey	(A)	6/30/39	b6/17/39
Inside Information (D)	62	June Lang-Dick Foran	(F)	6/2/39	b6/17/39
I Stole a Million (D)	78	George Raft-Claire Trevor	(A)	7/21/39	b7/22/39
Sun Never Sets (D)	96	Fairbanks, Jr.-Barbara O'Neil	(F)	6/9/39	b6/8/39
They Asked For It (My-C)	61	Wm. Lundigan-Joy Hodges	(F)	5/26/39	b7/8/39
Unexpected Father (C-D)	73	Sandy-M. Auer-Shirley Ross	(F)	7/14/39	b7/22/39
When Tomorrow Comes (D)	90	Irene Dunne-Charles Boyer	(A)	8/11/39	b8/19/39

1939-40

Alias the Deacon (C)		Bob Burns		6/14/40	a2/17/40
Bad Man from Red Butte (W)		J.M.Brown-B.Baker-Fuzzy Knight			In Prod.
Big Guy (D)	77	McLaglen-Cooper-Munson	(A)	12/24/39	b12/2/39
Black Friday (D)	64	Boris Karloff-Bela Lugosi	(A)	3/29/40	b3/9/40
Call a Messenger (C-D)	60	Tough Guys-Mary Carlisle	(F)	11/3/39	b9/23/39
Charlie McCarthy, Detective (My-C)	75	Bergen-McCarthy-Snerd	(F)	12/22/39	b12/23/39
Chip of the Flying U (W)	55	J. Mack Brown-Bob Baker	(F)	11/24/39	b1/27/40
Danger on Wheels (D) (Former title, "Test Driver")	61	Richard Arlen-Andy Devine		2/2/40	a10/21/39
Desperate Trails (W)	60	Brown-Baker-Knight	(F)	9/8/39	b9/2/39
Destry Rides Again (D)	93	Marlene Dietrich-James Stewart	(F)	12/29/39	b12/2/39
Double Alibi (My)	65	Wayne Morris-Margaret Lindsay	(A)	3/1/40	b2/24/40
Enemy Agent (D)		Robt. Armstrong-Helen Vinson		4/19/40	a2/3/40
Framed (D)	60	Constance Moore-R. Armstrong		2/23/40	a11/18/39
Green Hell (D)	88	Joan Bennett-D. Fairbanks, Jr.	(F)	1/26/40	b1/20/40
Hawaiian Nights (Mu-C)	64	Downs-Moore-Quillan	(F)	9/8/39	b8/19/39
Hero For a Day (C-D)	62	Charley Grapewin-Anita Louise	(F)	10/6/39	b9/16/39
Honeymoon Deferred (D)	59	Margaret Lindsay-Edmund Lowe	(F)	2/16/40	b2/24/40
House of the Seven Gables (D)	88	Vincent Price-Margaret Lindsay	(A)	4/12/40	b3/9/40
I Can't Give You Anything But Love Baby (C)		Peggy Moran-Johnny Downs		6/21/40	a4/6/40
If I Had My Way (Mu-C)		Bing Crosby-Gloria Jean		4/26/40	a3/9/40
Invisible Man Returns (D)	82	Hardwicke-Price-Grey	(A)	1/12/40	b1/20/40
It's a Date (Mu-D)	103	Deanna Durbin-Kay Francis	(F)	3/22/40	b3/23/40
La Conga Nights (C)		Hugh Herbert		5/31/40	a3/16/40
Laugh It Off (C)	63	Johnny Downs-Constance Moore	(F)	12/1/39	b12/30/39
Legion of Lost Flyers (D)	63	Arlen-Devine-Nagel	(F)	11/3/39	b9/16/39
Little Accident (C)	65	Baby Sandy-Florence Rice	(F)	10/27/39	b11/4/39
Ma! He's Making Eyes At Me (C)	61	Tom Brown-Constance Moore		3/15/40	a2/24/40
Man From Montreal (D)	60	Richard Arlen-Andy Devine	(F)	12/8/39	b3/2/40
Mikado (Mu) (Tech.)	90	Kenny Baker	(F)	9/8/39	b5/20/39
Missing Evidence (D)	64	Preston Foster-Irene Hervey	(F)	12/15/39	b11/25/39
Mutiny On the Blackhawk (D)	67	Arlen-Moore-Devine	(F)	9/1/39	b8/5/39
My Little Chickadee (C)	83	Mae West-W. C. Fields	(A)	2/9/40	b2/10/40
Oh Johnny, How You Can Love (C)	64	Tom Brown-Peggy Moran	(F)	1/5/40	b1/20/40
Oklahoma Frontier (W)	59	John Mack Brown-Bob Baker	(F)	10/20/39	b12/9/39
One Hour to Live (D)	60	Doris Nolan-Chas. Bickford	(A)	11/10/39	b9/23/39
Riders of Pasco Basin (W) (Former title, "Vigilante War")	56	J. M. Brown-Bob Baker		4/5/40	a9/30/39
Rio (D)	75	Sigrid Gurie-Basil Rathbone	(A)	9/29/39	b9/30/39
Sandy Is a Lady (C)		Sandy-Mischa Auer-Nan Grey		5/17/40	a3/2/40
Ski Patrol (D)		Luli Desti-Philip Dorn		5/3/40	a4/6/40
South to Katanga (D)		C. Bickford-L. Deste-D. Foran			In Prod.
Tower of London (H-D)	92	Basil Rathbone-Boris Karloff	(F)	11/17/39	b11/25/39
Tropic Fury (D)	65	Richard Arlen-Andy Devine	(F)	10/13/39	b9/9/39
Two Bright Boys (D)	70	J. Cooper-Freddie Bartholomew	(F)	9/15/39	b9/9/39
Under-Pup (C)	90	Rob't Cummings-Nan Grey	(F)	9/1/39	b8/26/39
West of Carson City (W) (Former title, "Galloping Kid")		J. M. Brown-Bob Baker		1/19/40	a9/16/39
Witness Vanishes (My)	60	Edmund Lowe-Wendy Barrie	(F)	9/22/39	b9/16/39
Zanzibar (D)	72	Lola Lane—James Craig	(F)	3/8/40	b3/30/40

WARNER BROS. 1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Angels Wash Their Faces (C-D)	86	Dead End Kids-Reagan-Sheridan	(F)	8/26/39	b9/9/39
Code of Secret Service (D)	58	Ronald Reagan-Rosella Towne	(F)	5/27/39	b5/20/39
Confessions of a Nazi Spy (D)	106	Edw. G. Robinson-Lya Lys	(F)	5/6/39	b4/29/39
Cowboy Quarterback (C)	56	Bert Wheeler-Marie Wilson	(F)	7/29/39	b8/12/39
Dark Victory (D)	100	B. Davis-G. Brent	(A)	4/22/39	b3/11/39
Daughters Courageous (D)	107	John Garfield-Priscilla Lane	(F)	7/22/39	b6/17/39
Dodge City (D) (Tech.)	104	Errol Flynn-Olivia de Havilland	(F)	4/8/39	b4/8/39
Each Dawn I Die (D)	92	Cagney-Raft-Bryan	(A)	8/19/39	b7/22/39
Everybody's Hobby (C) (Reviewed as "Hobby Family")	55	Irene Rich-Henry O'Neill	(F)	8/26/39	b8/19/39
Hell's Kitchen (D)	81	Lindsay-Dead End Kids	(F)	7/8/39	b7/8/39
Indianapolis Speedway (D)	82	Pat O'Brien-Ann Sheridan	(F)	8/5/39	b7/22/39
Juarez (H-D)	127	Paul Muni-Bette Davis		6/10/39	b4/29/39
Kid From Kokomo (C)	92	Pat O'Brien-Joan Blondell	(F)	6/24/39	b5/20/39
Man Who Dared (D) (Reviewed as "I Am Not Afraid")	59	Charles Grapewin-Jane Bryan	(F)	6/3/39	b4/8/39
Nancy Drew—Trouble Shooter (My)	69	Bonita Granville-F. Thomas	(F)	6/17/39	b9/30/39
Naughty, But Nice (C)	90	Dick Powell-Gale Page	(F)	7/1/39	b7/1/39
On Trial (D)	60	Margaret Lindsay-John Litel	(F)	4/1/39	b3/25/39
Sweepstakes Winner (C)	59	Marie Wilson-Johnny Davis	(F)	5/20/39	b7/29/39
Torchy Plays With Dynamite (D)	59	Jane Wyman-Tom Kennedy	(F)	8/12/39	b10/21/39
Torchy Runs for Mayor (D)	60	Farrell-MacLane	(F)	5/13/39	b4/1/39
Waterfront (D)	59	Dennis Morgan-Gloria Dickson	(F)	7/15/39	b7/22/39
Women in the Wind (D)	62	Kay Francis-Wm. Gargan	(F)	4/15/39	b2/4/39
You Can't Get Away With Murder (D)	78	Humphrey Bogart-Gale Page	(A)	4/29/39	b1/21/39

1939-40

All This and Heaven, Too		Bette Davis-Charles Boyer			In Prod.
Angel From Texas (D)		Albert-Wyman-Reagan		4/27/40	a3/9/40
British Intelligence (D)	62	Boris Karloff-Margaret Lindsay	(A)	1/20/40	b1/13/40
Brother Orchid (C-D)		E. G. Robinson-Sothern-Bellamy			In Prod.
Brother Rat and a Baby (C)	87	Wayne Morris-Priscilla Lane	(F)	1/13/40	b1/6/40
Calling Philo Vance (My)	62	James Stephenson	(F)	2/3/40	b2/3/40
Castle on the Hudson (D)	76	Garfield-O'Brien-Sheridan	(A)	2/17/40	b3/2/40
Child Is Born (D)	79	Geraldine Fitzgerald-J. Lynn	(A)	1/6/40	b9/9/39
Dead End Kids on Dress Parade (D)	62	Litel-Dead End Kids	(F)	11/18/39	b11/4/39
Dr. Ehrlich's Magic Bullet (D)	102	Edw. G. Robinson-Ruth Gordon	(A)	3/2/40	b2/10/40
Dust Be My Destiny (D)	88	John Garfield-Priscilla Lane	(A)	9/16/39	b8/19/39
Espionage Agent (D)	83	Joel McCrea-Jeffrey Lynn	(F)	9/30/39	b9/30/39
Fighting 69th (D)	90	James Cagney-Priscilla Lane	(A)	1/27/40	b1/6/40
Four Wives (D)	99	Lane Sisters-G. Page-J. Lynn	(F)	12/25/39	b11/25/39
Fugitive From Justice (D)		Roger Pryor-Lucille Fairbanks			a12/2/39
Gambling on the High Seas	58	Wayne Morris-Jane Wyman	(F)	4/13/40	b2/24/40
Granny Get Your Gun (D)	56	May Robson-Harry Davenport	(F)	2/10/40	b1/6/40
Invisible Stripes (D)	82	Raft-Holden-Robson	(A)	12/30/39	b12/23/39
It All Came True (D)	97	Ann Sheridan-Jeffrey Lynn	(A)	4/6/40	b3/23/40
Kid Nightingale (C)	58	John Payne	(F)	11/4/39	b9/23/39
King of Lumberjacks (D)	61	John Payne-Gloria Dickson	(F)		b2/24/40
Life of Knute Rockne		Pat O'Brien-Ronald Reagan			In Prod.
Mad Empress (D) (Reviewed as "Juarez and Maxmilian"—States Rights)	95	Modea Novara-L. Atwill	(A)	12/16/39	b4/29/39
Murder in the Air (D)	58	Ronald Reagan-Lya Lys	(F)		b2/24/40
Nancy Drew and Hidden Staircase (My)	60	Bonita Granville-Frankie Thomas	(F)	9/9/39	b8/26/39
No Place to Go (C-D)	57	Gloria Dickson-Dennis Morgan	(F)	9/23/39	b9/9/39
Old Maid (D)	95	Bette Davis-George Brent	(A)	9/2/39	b8/5/39
On Your Toes (Mu-C)	94	Vera Zorina-Eddie Albert	(F)	10/14/39	b10/14/39
Pride of the Blue Grass (D)	65	Edith Fellows-Jimmy McCallion	(F)	10/7/39	b11/11/39
Private Lives of Elizabeth & Essex (H-D) (Tech.)	106	Flynn-Bette Davis	(F)	11/11/39	b9/30/39
Private Detective (C-D)	57	Jane Wyman-Dick Foran	(F)	12/9/39	b12/9/39
Return of Dr. X (My-D)	62	Lys-Bogart-Morris-Lane	(A)	12/2/39	b11/18/39
Roaring Twenties (D)	106	Cagney-Lynn-Lane	(A)	10/28/39	b10/21/39
Saturday's Children (D)		Olivia de Havilland-Garfield			a1/13/40
Sea Hawk (D)		Flynn-Marshall-Crisp			a3/23/40
Smashing the Money Ring (D)	56	Ronald Reagan-Eddie Foy, Jr.	(F)	10/21/39	b10/28/39
Tear Gas Squad (D)	58	D. Morgan-J. Payne-G. Dickson			b3/23/40
Three Cheers for the Irish (C-D)	100	Priscilla Lane-Dennis Morgan	(F)	3/16/40	b3/9/40
Till We Meet Again (D)	100	Merle Oberon-George Brent	(F)	4/20/40	b4/6/40
Torrid Zone		Cagney-O'Brien-Sheridan			In Prod.
Virginia City (H-W)	121	Flynn-Hopkins-Scott	(F)	3/23/40	b3/23/40
We Are Not Alone (D)	112	Paul Muni-Jane Bryan	(A)	11/25/39	b11/11/39
Women Are Tough Angels (D) (Former title, "Flight 8")		Ralph Bellamy-Dennis Morgan			a3/23/40

STATES RIGHTS

Bad Boy (D)	66	Johnny Downs-Rosalind Keith	(F)	Atlas	b1/27/40
Black Eyes (D)	72	Mary Maguire-Otto Kruger	(A)	Alliance	b9/9/39
Black Limelight (My)	63	Raymond Massey-Joan Marion	(A)	Alliance	b7/1/39
Buried Alive (D)	74	Beverly Roberts-Rob't Wilcox	(A)	Producers	b1/13/40
Challenge, The (D)	69	Trenker-Douglas	(F)	Film Alliance	b9/30/39
Daughter of the Tong (D)	56	Evelyn Brent-Grant Withers	(A)	Metrop.	b8/19/39
Dead Men Tell No Tales (My)	76	Emlyn Williams-Sara Seeger	(A)	Alliance	b7/29/39
Death Goes North (My-D)	64	Ed. Edwards-Sheila Bromley	(F)	Warwick	b7/29/39
Flaming Lead (W)	55	Ken Maynard	(F)	Colony	b7/1/39
Goose Step (D) (Reviewed as "Hitler, Beast of Berlin")	85	Roland Drew-Steffi Duna	(A)	Producers	b11/18/39
Housemaster (D)	83	Kruger-Holmes-Churchill	(F)	Alliance	b2/12/38
In Old Montana (W)	63	Fred Scott-Jean Carmen	(F)	Spectrum	b4/1/39
Invisible Killer (D)	63	Grace Bradley-Roland Drew	(F)	Producers	b2/10/40
Keep Punching (D)	81	Henry Armstrong-Mae Johnson	(F)	M-C Pics	b12/9/39
Mercy Plane (D)		James Dunn-Frances Gifford		Producers	a12/2/39
Mill on the Floss (D)	80	Geraldine Fitzgerald-F. Lawton	(F)	Standard	b11/18/39
Murder Is News (My-D)	55	John Gallaudet-Iris Meredith	(A)	Warwick	b6/24/39
North Sea Patrol (D)	61	Toone-Kelly	(F)	Alliance	b12/30/39
One Night in Paris (My-D)	74	Lodge-Kelly-Williams	(F)	Alliance	b8/5/39
Outsider (D)	91	Geo. Sanders-Mary Maguire	(F)	Alliance	b3/23/40
Pocomania (D)	65	Nina Mae McKinney-Jack Carter	(F)	Lenwal	b12/9/39
Rangle River (W)	72	Victor Jory-Margaret Dare	(F)	Hoffberg	b5/13/39
Royal Divorce (Cos-D)	84	Chatterton-P. Blanchar	(F)	Select	b8/5/39
Second Bureau (D)	65	Marta Labarr-Charles Oliver	(A)	Film Alliance	b7/8/39
Son of Ingagi (D)	66	Alfred Grant-Daisy Bufford	(A)	Sack	b1/20/40
Spies of the Air (My-D)	78	Barry Barnes-Roger Livesy	(A)	Alliance	b8/12/39
Torpedoed! (D)	70	H. B. Warner-Beery-Cromwell	(F)	Film Alliance	b9/23/39
Torture Ship (D)	57	Irving Pichel-Jacqueline Wells	(A)	Producers	b11/25/39
Typhoon Treasure (D)	68	Campbell Copelin-Gwen Munro	(A)	Ace Pics	b7/1/39

FOREIGN LANGUAGE

Double Crime in the Maginot Line (D)	83	Victor Francen	(A)	Tower	b4/15/39
Escape From Yesterday (D)	89	Annabella-Jean Gabin	(A)	Hoffberg	b5/6/39
Harvest (D)	75	Gabriel Gabrio-Edouard Delmont	(A)	Cinema	b11/25/39
Human Beast (D)	79	Jean Gabin-Simone Simon	(A)	Juno	b4/24/40
Louise (Opera)	72	Grace Moore	(A)	Mayer-Burstyn	b2/10/40

(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CS-D) Costume Drama; (W) Western; (Mu-C) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy; (H) Historical

Shorts Booking Guide

COLUMBIA 1938-39

ALL STAR COMEDIES (18)

	Comment	Running Time	Reviewed Issue Of
Boom Goes the Groom		17½	Not Rev.
Chump Takes a Bump		16½	Not Rev.
Home On the Rage	Pretty Good	17	12/17/38
Many Sappy Returns	Funny	18	8/27/38
Mooching Through Georgia	Good Slapstick	19	9/ 9/39
Mutiny On the Body		17½	Not Rev.
Nag In the Bag	Funny	17	12/17/38
Nightshirt Bandit	Funny	17	12/24/38
Not Guilty Enough	Funny	17	10/29/38
Now It Can Be Sold	Funny	17	4/ 8/39
Pest From the West	Keaton Humor	18	6/24/39
Pie a la Maid		18	Not Rev.
Rattling Romeo		17	Not Rev.
Sap Takes a Wrap	Funny	15½	3/18/39
Star Is Shorn		17½	Not Rev.
Swing You Swingers	Very Funny	18½	4/22/39
Sue My Lawyer	Fairly Good	17	10/ 1/38
Trouble Finds Andy Clyde	Fair Slapstick	18	10/ 7/39

COLOR RHAPSODIES (16) (Tech.)

Animal Cracker Circus	Good	7	10/ 1/38
Gorilla Hunt		8	Not Rev.
Happy Tots	Fair	7	4/22/39
Hollywood Graduation	Clever	7	9/10/38
Hollywood Sweepstakes		8	Not Rev.
House That Jack Built	Very Amusing	7	5/13/39
Kangaroo Kid		7½	Not Rev.
Little Moth's Big Flame	Clever	8	12/17/38
Lucky Pigs	Good	7	7/ 1/39
Midnight Frolics		7	Not Rev.
Neil's Yells		7	Not Rev.
Peaceful Neighbors	Well Done	8½	2/11/39

COLUMBIA TOURS (6)

Bermuda—Islands of Paradise	Colorful	10½	9/11/37
Big Town Commuters		9	Not Rev.
In Morocco	Interesting	10	9/16/39
Man Made Island	Interesting	9½	6/17/39
Province of Quebec	Good	11	12/17/38
Sojourn In India		10	Not Rev.

COMMUNITY SINGS (12)

College Songs	Lively	10	10/ 1/38
Friendship Songs	Satisfactory	10	2/ 4/39
Moonlight Melodies		10½	Not Rev.
Parade of Hits		9½	Not Rev.
Romantic Tunes	Excellent	10	6/17/39
Season's Idea		11	Not Rev.
Songs of the West		10	Not Rev.
South Sea Songs	Good	10	10/29/38
Strauss Waltzes	Different	10	4/29/39
Sweetheart Melodies		10½	Not Rev.

GREAT MOMENTS OF HISTORY (6)

KRAZY KAT (8)

Golf Chumps		7	Not Rev.
Gym Jams	Good	6½	9/10/38
Hot Dogs On Ice		6	Not Rev.
Krazy's Bear Tale	Fair	7½	3/18/39
Krazy's Shoe Shop		7	Not Rev.
Lone Mountie		7	Not Rev.

MUSIC HALL VANITIES (6)

Montmartre Madness	Entertaining	10	5/27/39
Night in a Music Hall	Entertaining	10½	2/ 4/39
Night at the Troc		10½	Not Rev.
Yankee Doodle Home	Good	10	6/ 3/39

PICTUREGRAPHS (6)

SCRAPPY (8)

Early Bird	Good	6½	10/ 1/38
Happy Birthday	For the Kiddies	6	2/ 4/39
Scrappy's Added Attraction		6½	Not Rev.
Scrappy's Rodeo		7	Not Rev.
Scrappy's Side Show		7	Not Rev.
Worm's Eye View	Just Filler	7	5/13/39

SCREEN SNAPSHOTS (13)

No. 1 (Series 18)		10	Not Rev.
No. 2		10	Not Rev.
No. 3		10	Not Rev.
No. 4	Enjoyable	10	2/ 4/39
No. 5		9	Not Rev.
No. 6	Excellent	10½	3/18/39
No. 7		10	Not Rev.
No. 8	Good	9½	4/29/39
No. 9	Interesting	10	5/13/39
No. 10	For Rabid Fans	10	6/17/39

SPORT THRILLS (13)

Big Fish	Satisfactory	10	9/ 9/39
Diving Rhythm	Excellent	10	5/13/39
Football Giants	Interesting	10	10/ 1/38
Jockeys Up	Excellent	9½	6/17/39
King Vulture	Outstanding	11	1/ 7/39
Navy Champions	Fair	9½	4/29/39
Odd Sports		10½	Not Rev.
Ski Rhythm	Excellent	10	12/17/38
Technique of Tennis	Excellent	10	6/17/39
There Goes Rusty		10½	Not Rev.

STOOGE COMEDIES (8)

A Ducking They Did Go	Good Slapstick	16½	4/22/39
Flat Foot Stooges	Good Slapstick	15½	2/ 4/39
Mutts to You	Okay Slapstick	18	12/17/38
Saved by the Bell		17	Not Rev.
Three Little Sew and Sews		16	Not Rev.
Violent Is the Word For Curley	Fair Slapstick	18	9/10/38
We Want Our Mummy		17	Not Rev.
Yes, We Have No Bonanzas		16	Not Rev.

COLUMBIA 1938-39 (Cont.)

WASHINGTON PARADE (6)

Inside the Capitol	Good	11	6/10/39
Inside the White House	Fair	11	2/11/39
Library of Congress	Informative	10	8/26/39
Washington	Very Good	10	12/17/38

1939-40

ALL STAR COMEDIES (18)

All American Blondes	Fair	17	11/11/39
Andy Clyde Gets Spring Chicken	Mere Filler	18	1/ 6/40
Awful Goof		19	Not Rev.
Glove Slingers	Good Slapstick	18	1/ 6/40
Heckler	Fairly Funny	18	2/24/40
Mr. Clyde Goes to Broadway		18	Not Rev.
Nothing But Pleasure	Amusing	18	2/17/40
Pardon My Berth Marks	Filler	18	3/16/40
Skinny the Moocher	Funny	16½	9/ 2/39
Static In the Attic	Funny	20	9/ 2/39
Teacher's Pest	Fairly Funny	18	8/12/39

CINESCOPES (6)

Fashion Takes a Holiday	Feminine Appeal	11	3/16/40
Threads of a Nation	Interesting	11	2/24/40
World of 1960	Interesting	10	1/ 6/40

COLUMBIA TOURS (6)

Beautiful Switzerland	Average	10	12/30/39
Historic Cities of India		10	Not Rev.
Holland and the Zuyder Zee	Interesting	10	9/16/39
Life in Paris		10	Not Rev.
New Hampshire	Good Travel Film	11	3/16/40
Unveiling Algeria		10	Not Rev.

COLOR RHAPSODIES (16) Tech.

Blackboard Review		7	Not Rev.
Boy, a Gun and Birds	Fair	7	1/ 6/40
Crop Chasers	Good	7½	10/14/39
Dreams On Ice	Cute	7	10/14/39
Greyhound and the Rabbit		7	Not Rev.
Happy Tots' Expedition		6½	Not Rev
Jitterbug Knights	Fair	7	9/ 9/39
Mother Goose in Swing-time		7	Not Rev.
Mountain Ears	Cute	7	10/14/39

COMMUNITY SINGS (10)

College Songs		10	Not Rev.
Crosby Hit Songs		9	Not Rev.
Gypsy Songs	Very Good	10	2/17/40
Old Time Songs		9½	Not Rev.
Stephen Foster Songs		10	Not Rev.

FABLES CARTOONS (6)

Little Lost Sheep	Fair	7	9/16/39
Park Your Baby	Average	7	2/24/40
Practise Makes Perfect		6	Not Rev.

FOOLS WHO MADE HISTORY (6)

Story of Charles Good-Year	Excellent	10	10/21/39
Story of Elias Howe	Excellent	11	9/16/39

HAPPY HOUR

Book of Books	Outstanding	10	11/18/39
Building of Boys	Noteworthy	10	10/21/39

MOMENTS OF COMEDY (6)

PALS AND PETS (6)

PHANTASIES CARTOONS (10)

Charm Bracelet		6½	Not Rev.
Man of Tin		7	Not Rev.
Millionaire Hobo		6½	Not Rev.
Mouse Exterminator	Fair	6½	1/27/39

SCREEN SNAPSHOTS (12)

No. 1 Art of Make-Up	Very Good	10	10/14/39
No. 2 Training Animal Stars	Above Average	10	11/11/39
No. 3 Novelty Parties		10	Not Rev.
No. 4 Trip Thru Studios		10	Not Rev.
No. 5 Art in Hollywood	Fan Appeal	11	3/16/40

STOOGE COMEDIES (8)

A Plumbing We Will Go		18	Not Rev.
Calling All Curs	Good Slapstick	18	8/12/39
Oily To Bed, Oily To Rise	Swell Slapstick	18	9/16/39
Rockin' Through the Rockies	Slap-Happy Fun	16½	3/16/40
Three Sappy People		18½	Not Rev.
You Nazty Spy!	Swell Satire	18	2/10/40

WASHINGTON PARADE (6)

Inside the F.B.I.		11	Not Rev.
Smithsonian Institution	Exceptional	11	11/11/39
U. S. Treasury	Excellent	10	2/10/40

WORLD OF SPORTS (12)

Bows and Arrows	Very Good	10	10/21/39
Flying Targets	For Sportsmen	10	3/16/40
Jai Alai	Good	9	12/30/39
Rough House Fiesta		10	Not Rev.
Skiing Technique		10	Not Rev.

MGM 1938-39

CARTOONS (15)

Art Gallery (Tech.)	Excellent	8	5/27/39
Bear That Couldn't Sleep	Clever	9	7/15/39
Blue Danube	Beautiful	9	12/30/39
Bookworm (Tech.)	Good	9	9/16/39
Goldilocks and the Three Bears	Good	8	7/29/39
Jitterbug Follies	Fair	9	3/25/39
Little Goldfish (Tech.)	Amusing	8	4/22/39
Mama's New Hat	Poor	7	3/18/39
One Mother's Family	Very Funny	9	10/28/39
Seal Skinners	Poor	7	4/15/39
Wanted No Master		8	Not Rev.

CRIME DOESN'T PAY (6)

Drunk Driving	Fine	21	10/28/39
Help Wanted	Excellent	21	7/22/39
Money to Loan	Excellent	20	4/ 1/39
Think First	One of the Best	20	10/ 7/39
While America Sleeps	Timely	21	4/22/39
Wrong Way Out	Excellent	17	1/ 7/39

MINIATURES (10)

City of Little Men	Splendid	11	9/ 3/38
Great Heart	Impressive	11	1/28/39
Greener Hills	Good	11	7/ 8/39
Hollywood Hobbies	Good	10	7/ 8/39
Ice Antics	Entertaining	10	2/25/39
Love On Tap		11	Not Rev.
Miracle of Salt Lake	Satisfactory	10	12/10/38
Prophet Without Honor	Excellent	11	6/17/39
Streamlined Swing	Entertaining	9	10/15/38
They Live Again	Excellent	10	11/12/38

MUSICALS (6)

Dream of Love	Impressive	17	2/25/39
Happily Buried	Fair	21	5/27/39
Men of Steel	Okay	21	1/ 7/39
Once Over Lightly	Darn Clever	20	1/28/39
Somewhat Secret	Entertaining	21	4/22/39

OUR GANG (12)

Aladdin's Lantern	Funny	11	10/15/38
Alfalfa's Aunt	Humorous	11	1/28/39
Auto Antics	Amusing	10	9/ 9/39
Clown Princes	Funny	10	5/ 6/39
Cousin Wilbur	Fairly Amusing	10	6/17/39
Dog Daze	Good	11	7/29/39
Duel Personalities	Amusing	10	3/25/39
Football Romeo	Good Gang	10	12/17/38
Joy Scouts	Fair	10	7/29/39
Men in Fright	Enjoyable	11	11/12/38
Practical Jokers	Satisfactory	9	1/ 7/39
Tiny Troubles	Fair	10	3/25/39

PASSING PARADE (10)

Angel of Mercy	Impressive	10	6/24/39
Giant of Norway	Excellent	11	7/29/39
New Roadways	Very Good	10	2/25/39
No. 1	Very Good	10	11/12/38
One Against the World	Exceptional	10	9/ 2/39
Story of Alfred Nobel	Excellent	11	2/25/39
Story of Dr. Jenner	Excellent	10	4/22/39
Story That Couldn't Be Printed	Inspiring	10	8/ 5/39
Unseen Guardians	Excellent	11	10/ 7/39
Yankee Doodle Goes to Town	Outstanding	10	6/24/39

PETE SMITH SPECIALTIES (13)

Culinary Carving	Fair	9	8/ 5/39
Double Diving	Excellent	8	1/28/39
Football Thrills of 1938	For Grid Fans Only	10	9/16/39
Heroes At Leisure	Exciting	8	2/25/39
Hot On Ice	Good	10	11/12/38
Man's Greatest Friend	Excellent	10	12/17/38
Marine Circus (Tech.)	Excellent	9	4/22/39
Penny's Picnic (Tech.)	Appetizing	10	1/ 7/39
Poetry of Nature	Novel	8	7/15/39
Radio Hams	Very Good	10	6/24/39
Set 'Em Up	Very Good	10	10/28/39
Take a Cue	Excellent	10	8/19/39
Weather Wizards	Very Good	9	4/22/39

ROBERT BENCHLEY (8)

An Hour For Lunch	Good Satire	9	3/25/39
Dark Magic	Very Funny	9	5/27/39
Home Early	Funny	9	6/24/39
How to Eat	Excellent	10	7/ 8/39
How to Sublet	Amusing	8	1/28/39
How to Watch Football	Funny	9	11/12/38
Mental Poise	Fair	7	1/ 7/39
Opening Day	Subtle Stuff	9	12/10/38

TRAVELTALKS (12) (Tech.)

Ancient Egypt	Fascinating	8	2/25/39
Cairo, City of Contrast	Fascinating	9	10/15/38
Colorful Curacao	Very Good	8	7/29/39
Glimpses of Australia	Good	9	6/ 3/39
Imperial Delhi	Average	8	3/25/39
Jaipur, the Pink City	Good	8	12/10/38
Java Journeys		8	Not Rev.
Madeira, Isle of Romance	Enchanting	8	11/19/38
Picturesque Udaipur	Interesting	8	7/15/39
Rural Hungary	Good	9	6/17/39
Singapore and Jahore	Interesting	9	1/28/39
Sydney—Pride of Australia	Good	9	1/ 7/39

MGM 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTOONS (18) (Tech.)			
Fishing Bear	Clever	9	2/ 3/40
Home on the Range	Cute	9	3/ 3/40
Mad Maestro	Good	8	1/20/40
Peace on Earth	Definitely a "Must".	8	12/ 9/39
Puss Gets the Boot	Good	9	3/ 9/40
CRIME DOESN'T PAY (5)			
Jack Pot	One of the Best	19	3/30/40
Know Your Money	Excellent	21	2/ 3/40
Pound Foolish	Excellent	20	1/20/40
METROSCOPIX (1)			
CAREY WILSON MINIATURES (9)			
Ashcan Fleet	Excellent	11	10/ 7/39
Door Will Open	Unusual	11	3/30/40
Failure at Fifty	Excellent	10	10/28/39
Mendelssohn's Wedding March	For Romanticists	11	11/25/39
Miracle at Lourdes	Excellent	11	1/20/40
Old South	Interesting	10	2/ 3/40
Rumba Rhythm	Entertaining	10	9/ 2/39
Where Turf Meets Surf	Fair	10	2/ 3/40
OUR GANG (8)			
Alfalfa's Double	Chucklesome	11	2/ 3/40
Big Premiere	Poor	10	3/30/40
Captain Spanky's Showboat	Funny	10	10/14/39
Dad For a Day	Good	11	11/25/39
Time Out for Lessons	Fair	11	12/23/39
JOHN NESBITT PASSING PARADE (8)			
Forgotten Victory	Interesting	9	12/30/39
PETE SMITH SPECIALTIES (13)			
Domineering Male	Excellent	10	3/30/40
Let's Talk Turkey	Swell	10	11/25/39
Maintain the Right	Very Good	10	1/20/40
Romance of the Potato	Good	9	12/23/39
Ski Birds	Excellent	8	11/25/39
Stuffie	Swell	11	3/ 9/40
What Your I.Q.?	Good	7½	3/ 9/40
ROBERT BENCHLEY (4)			
Day of Rest	Funny	10	10/28/39
Home Movies	A Home	9	3/ 9/40
See Your Doctor	Very Funny	8	12/23/39
That Inferior Feeling	Excellent	10	1/20/40
SPECIAL SUBJECT			
Northward Ho!	A Trailer	9	3/ 9/40
FITZPATRICK TRAVELTALKS (12) (Tech.)			
Day on Treasure Island	Colorful	10	9/ 9/39
Land of Alaska Nellie	Good	10	1/27/40
Natural Wonders of Washington State	Okay	10	10/28/39
Night Descends on Treasure Island	Fair	9	3/ 9/40
Old Natchez	Good	9	2/ 3/40
Quaint St. Augustine	Charming	9	11/25/39
Seattle, Gateway to the Northwest	Standard	9	3/30/40
Valiant Venezuela	Standard	9	12/23/39

PARAMOUNT 1938-39

	Comment	Running Time	Reviewed Issue Of
BETTY BOOP CARTOONS (12)			
Buzzy Boop at the Concert	Poor	7	9/24/38
Musical Mountaineers	Amusing	7	6/ 3/39
My Friend the Monkey	Poor	7	2/11/39
On With the New	Okay	7	12/17/38
Pudgy in Thrills and Chills	Fair	7	1/21/39
Pudgy the Watchman	Fair	7	8/13/38
Rhythm on the Reservation	Fair	7	8/ 5/39
Sally Swing	Poor	7	10/15/38
Scared Crows	Average	7	7/ 1/39
So Does An Automobile	Good	7	4/ 1/39
Yip Yip Yippy	Good	7	7/29/39
COLOR CLASSICS (6) (Tech.)			
All's Fair at the Fair	Good	7	8/27/38
Always Kickin'	Fair	7	2/11/39
Barnyard Brat	Cute	7	7/29/39
Playful Polar Bears	Cute	7	11/12/38
Small Fry	Okay	7	4/29/39
COLOR CRUISES (7)			
Colombia	Fair	10	7/29/39
Costa Rica	Fair	10	11/26/38
Guatemala	Excellent	10	8/27/38
Land of Inca Memories	Fair	10	1/21/39
Jamaica	Fair	10	7/15/39
Mexico	Poor	10	9/24/38
Republic of Panama	Interesting	9	4/ 8/39
HEADLINERS (15)			
Busse Rhythm	Standard	10½	10/15/38
Champagne Music of Lawrence Welk	Snappy	10	3/ 4/39
Hal Kemp & Orch	Okay	9	11/26/38
Lights! Action! Lucas!	Excellent	10	8/27/38
Moments of Charm	Splendid	10	7/16/38
Music Through the years	Lacks Movement	11	2/11/39
Orrin Tucker & Orch	Snappy	10	11/12/38
Paramount Presents Hoagy Carmichael	Tuneful	10	5/27/39
Song Is Born	Unusual	10	12/17/38
Sweet Moments	Sweet They Are	10	8/26/39
Tempo of Tomorrow	Good	10	7/ 1/39
Three Kings and a Queen	Good Music	10	4/ 1/39

PARAMOUNT 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
PARAGRAPHICS (13)			
Breaking the News	Excellent	10	8/26/39
Circus Co-Ed	Very Good	10	3/ 4/39
Farewell Vienna	For Music Lovers	10	7/22/39
Fisherman's Pluck	Swell Sport Short	10	4/ 1/39
Mildewed Melodramas	Very Funny	11	9/24/38
Oh Say, Can You Ski?	Commercial	10	12/17/38
Raising Canines	Interesting	10	10/15/38
Rube Goldberg's Travelgab	Very Funny	8½	10/15/38
Swans		10	Not Rev.
Tannhauser	Classic	12	8/13/38
That's Africa	Unusual	10	3/ 4/39
Unfinished Symphony	Classic	10	11/26/38
PICTORIALS (12) Part Tech.			
No. 1	Standard	10	8/13/38
No. 2	Good	10	8/27/38
No. 3	Slow	10	9/24/38
No. 4	Fair	10	11/19/38
No. 5	Fair	9	12/ 3/38
No. 6	Interesting	6	1/21/39
No. 7	Very Good	9	2/11/39
No. 8	Interesting	10	3/ 4/39
No. 9	Fair	10	5/ 6/39
No. 10	Good	11	6/10/39
No. 11	Interesting	10	7/ 1/39
No. 12	Very Good	10	7/29/39
POPEYE (12)			
Bulldozing the Bull	Very Good	7	8/27/38
Cops Is Always Right	Average	7	1/21/39
Customers Wanted	Almost a Reissue	7	2/18/39
Date to Skate	Good	7	12/10/38
Ghosks Is the Bunk	Good	7	7/22/39
Goonland	Funny	7	11/19/38
Hello, How Am I?	Funny	7	7/29/39
It's the Natural Thing to Do	Satisfactory	7	8/19/39
Leave Well Enough Alone	Fair	7	4/29/39
Mutiny Ain't Nice	Swell	7	9/24/38
Wotta Nitemare	Swell	7	7/ 8/39
POPULAR SCIENCE (6)			
No. 1	Fair	10	8/24/38
No. 2	Interesting	11	11/19/38
No. 3		10	Not Rev.
No. 4	Diversified	10	4/ 1/39
No. 5	Good	11	6/ 3/39
No. 6	Good	11	8/ 5/39
SPECIAL (1) (Tech.)			
Aladdin and His Wonderful Lamp	Swell	22	4/29/39
SPORTLIGHTS (13)			
Champion Airhoppers	Excellent	10	10/15/38
Diamond Dust	Very Good	10	5/27/39
Death Valley Thrills	Excellent	10	7/ 1/39
Frolicking Frogs	Good	10	12/ 3/38
Good Skates	Very Good	10	4/29/39
Hold Your Breath	Excellent	10	2/11/39
Hunting Thrills	Good	10	8/27/38
Racing Pigeons	Interesting	10	9/24/38
Sporting Irish	Swell Entertainment	10	3/ 4/39
Sporting Test	Excellent	10	8/13/38
Super Athletes	Swell	10	11/12/38
Two Boys and a Dog	Different	10	12/17/38
Watch Your Step	Unique	10	7/22/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Interesting	10	8/13/38
No. 2	Very Good	11	10/15/38
No. 3	All Right	11	12/17/38
No. 4	Good	10	1/21/39
No. 5	Interesting	11	4/29/39
No. 6	Interesting	10	7/22/39

1939-40

	Comment	Running Time	Reviewed Issue Of
COLOR CLASSICS (6) (Tech.)			
Ants in the Plants	Good	7	3/23/40
Fresh Vegetable Mystery	Clever	7	10/21/39
Kick In Time		7	Not Rev.
Little Lambkin	Good	7	2/24/40
COLOR CRUISES (7)			
Argentina		10	Not Rev.
Chile	Fair Travelogue	10	12/16/39
Cuba		10	Not Rev
Ecuador	Fair	10	9/16/39
Isle of Columbus		10	Not Rev
Peru	Average	10	10/21/39
Rio de Janeiro		10	Not Rev.
HEADLINERS (10)			
Artie Shaw's Class In Swing	For Swing Fans Only	10	8/26/39
Frankie Masters and His Orchestra	Entertaining	11	1/20/40
Here's Hal	Average Band Number	10	12/16/39
Jimmy Dorsey and His Orchestra	Snappy	10	2/24/40
Moments of Charm of 1940	Very Good	11	11/ 4/39
George Olsen and His Music	Peppy	10	3/23/40
Ted Fio Rito and His Orchestra	Good	11	11/11/39
PARAGRAPHICS (10)			
Bits of Life	Misses Fire	11	12/16/39
Busy Little Bears	Splendid	10	11/11/39
Not So Dumb	Excellent	10	3/23/40
Pictorial	Interesting	10	2/24/40
Public Hobby No. 1	Stamp-endous	10	9/ 2/39
Sugar Wind	Good	10	2/ 3/40
Touchdown Review	Good Resume	10	1/27/40
POPEYE (12)			
Females Is Fickle	Good	7	3/23/40
Me Feelin's Is Hurt		7	Not Rev
Never Sock a Baby	Good	6	11/18/39
Onion Pacific		7	Not Rev.
Shakespearian Spinach	Funny	7	2/ 3/40
Stealin' Ain't Honest		7	Not Rev.
Wimmin Is a Myskery		7	Not Rev.

PARAMOUNT 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
POPULAR SCIENCE (6)			
No. 1	Very Good	10	9/23/39
No. 2	Very Interesting	10	11/25/39
No. 3	Interesting	10	1/27/40
No. 4	Exceptionally Interesting	10	2/24/40
SPORTLIGHTS (13)			
Aqua-Rhythm	Good	10	11/18/39
Blue Streak		10	Not Rev.
Bowling Skill	Very Good	10	2/ 3/40
Catching Whoppers	Thrilling	10	9/23/39
Dog Is Born	Excellent	10	11/ 4/39
Desert Adventure	Excellent	10	9/23/39
Human Fish	Excellent	10	2/24/40
Hydro-Maniacs	Exciting	10	8/26/39
Iudo Experts	Excellent	10	1/20/40
Two of a Kind	Fine	10	3/23/40
STONE AGE CARTOONS (12)			
Foul Ball Player		7	Not Rev.
Granite Hotel		7	Not Rev.
Ugly Dino		7	Not Rev.
Way Back When a Nag Was Only a Horse	Okay	7	3/23/40
Way Back When a Night Club Was a Stick		7	Not Rev.
Way Back When a Triangle Had Its Points	Fair	7	2/24/40
SYMPHONIC (3)			
Blue Danube Waltz	Glorious Music	10	10/21/39
Merry Wives of Windsor	For Music Lovers	9	11/11/39
William Tell	Serious Music	10	12/16/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Good	11	10/14/39
No. 2	Fairly Interesting	11	12/16/39
No. 3	Good	11	2/ 3/40
No. 4		10	Not Rev.

RKO-RADIO 1938-39

	Comment	Running Time	Reviewed Issue Of
DISNEY CARTOONS (18) (Tech.)			
Autograph Hound	Just Grand	8	9/ 9/39
Beach Picnic	A Scream	8	5/27/39
Brave Little Tailor	Great	9	9/ 3/38
Donald's Cousin Gus	Excellent	7	5/20/39
Donald's Golf Game		8	Not Rev.
Donald's Lucky Day	A Scream	8	10/22/38
Donald's Penguin	Swell	8	5/20/39
Farmyard Symphony	A Real Treat	8	10/22/38
Ferdinand the Bull	Excellent	8	10/29/38
Goofy and Wilbur	Extremely Funny	8	10/22/38
Hockey Champ	A Howl	8	5/20/39
Merbabies (SS)	Good	8	3/25/39
Mother Goose Goes Hollywood	Outstanding	7½	10/22/38
Pointer	Very Funny	8	5/20/39
Practical Pig	Great	8½	10/22/38
Sea Scouts	Excellent	8	7/22/39
Society Dog Show		8	Not Rev.
Ugly Duckling (SS)	Wonderful	9	10/22/38
EDGAR KENNEDY (6)			
Baby Daze		15	Not Rev.
Beaux and Errors	Good	18	10/ 1/38
Clean Sweep		17	Not Rev.
Clock Wise	Funny	16	4/ 8/39
Feathered Pests		16	Not Rev.
Maid to Order		18	Not Rev.
HEADLINERS (4)			
Romancing Along		21	Not Rev.
Sales Slips		17	Not Rev.
Sea Melody	Very Good	10	10/ 8/38
Swing Vacation		19	Not Rev.
LEON ERROL (6)			
Crime Rave		18	Not Rev.
Home Boner		20	Not Rev.
Major Difficulties	Excellent	19	10/29/38
Moving Vanities	Laugh Getter	17	5/ 6/39
Ring Madness		19	Not Rev.
Stage Fright	Very Funny	18	9/ 3/38
NU-ATLAS MUSICALS (13)			
Arcade Varieties	Fair	11	5/ 6/39
Cafe Rendezvous		10	Not Rev.
Hello Mama	Fair	9	4/ 8/39
Readin', Writin' and Rhythm		10	Not Rev.
Samovar Serenade		10	Not Rev.
Styles and Smiles	Good	11	10/ 1/38
Talent Auction	Fair	10	10/29/38
Tropical Topics		10	Not Rev.
Under a Gypsy Moon	Just Filler	10	9/ 3/38
Venetian Moonlight		11	Not Rev.
QUINTUPLETS (1)			
Five Times Five	Delightful	19	7/29/39
RADIO FLASH (4)			
Dog Gone	Poor	16	5/ 6/39
Hectic Honeymoon	Funny	17	10/29/38
Marriage-Go-Round		18	Not Rev.
Plumb Crazy		16	Not Rev.
RAY WHITLEY (4)			
Prairie Papas		18	Not Rev.
Ranch House Romeo	Diverting	17	4/ 8/39
Sagebrush Serenade		19	Not Rev.
Western Welcome	Entertaining	20	5/14/38
REELISMS (9)			
Air Waves	Outstanding	10	3/18/39
Dude Ranch	Exceptional	10	11/ 5/38
Gold		10	Not Rev.
Newsreel	Unusual	10	12/10/38
Pack Trip	Excellent	9	8/26/39
Pilot Boat	Interesting	8	2/ 4/39
Soldiers of the Sea	Interesting	10	4/22/39
Swinguet	Satisfactory	9	7/22/39
Submarine Circus	Unusual	10	10/ 1/38
Television	Very Interesting	9	5/ 6/39
Trans America	Fair	10	10/22/38
World of Tomorrow	Fair Preview	10	7/15/39
Zoo	Very Good	9	9/ 9/39
SHEILA BARRETT (4)			

RKO-RADIO 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTSCOPES (13)			
Big Leaguers	Good	10	4/22/39
Bird Dogs	Excellent	10	11/ 5/38
Blue Grass	Excellent	10	12/10/38
Bow String	Excellent	8	2/ 4/39
Deep End	Excellent	10	10/ 1/38
Devil Drivers	Fast Moving	9	7/22/39
Fisherman's Paradise	Fascinating	10	9/ 3/38
Kennel Kings	Doggone Good	10	8/ 5/39
On the Wing	Remarkable	10	2/ 4/39
Riding the Crest	Refreshing	9	7/22/39
Smooth Approach	Very Good	9	5/ 6/39
Snow Falls	Thrills and Spills	9	3/18/39
Sporting Wings	Very Good	9	4/ 8/39

1939-40

DISNEY CARTOONS (18) (Tech.)			
Donald's Dog Laundry		8	Not Rev.
Officer Duck	A Scream	8	9/16/39
Riveter		7	Not Rev.
EDGAR KENNEDY (6)			
Act Your Age	Extremely Funny	18	10/ 7/39
Kennedy the Great		19	Not Rev.
Mutiny in the County		17	Not Rev.
Slightly at Sea		16	Not Rev.
INFORMATION PLEASE (13)			
No. 1	Like Radio Program	11	9/30/39
No. 2	Entertaining	10	10/28/39
No. 3	Entertaining	10	11/18/39
No. 4	Very Good	11	12/23/39
No. 5	Good	11	2/10/40
No. 6	Very Good	10	2/17/40
No. 7	Entertaining	11	4/ 6/40
No. 8	Excellent	10	4/13/40
LEON ERROL (6)			
Scrappily Married		20	Not Rev.
Truth Aches		19	Not Rev.
Wrong Room	A Howl	19	10/14/39
MARCH OF TIME (13)			
Uncle Sam, Farmer	Interesting	18	10/28/39
Newsfronts of War—1940	Fair	19	11/25/39
Crisis in the Pacific	Excellent	17	12/23/39
Republic of Finland	Very Timely	18	1/20/40
Vatican of Pius XII	Box Office	18	2/17/40
Canada at War	Interesting	18	3/ 9/40
RADIO FLASH (8)			
Blamed For a Blonde	Very Funny	19	10/ 7/39
Chicken Feed		18	Not Rev.
Coat Tales		18	Not Rev.
Goodness a Ghost		16	Not Rev.
Twincuplets		20	Not Rev.
RAY WHITLEY (8)			
Bandits and Ballads		17	Not Rev.
Corralling a School Marm		20	Not Rev.
Cupid Rides the Range	Very Good	18	9/16/39
Molly Cures a Cowboy		19	Not Rev.
REELISMS (13)			
Acres of Plenty	Very Good	9	11/ 4/39
American Royal	Excellent	9	11/18/39
Men of Muscle	Good	9	2/10/40
Navajoland	Very Good	10	2/10/40
Nevada Unlimited	Interesting	9	9/30/39
Siege	Startling	10	2/10/40
Vacation Diary	Exhilarating	10	2/17/40
West Wall	Informative	10	12/23/39
SPORTSCOPES (13)			
Aquapolse	Swell	9	2/10/40
Flycasting	Interesting	9	4/ 6/40
Gun Play	Fair	9	9/30/39
Hunting Hounds	Very Interesting	9	11/ 4/39
Ice Cutters	Good	9	11/ 4/39
Pennant Chasers	For Baseball Fans	9	4/ 6/40
Sky Game	Excellent	9	12/23/39
Winter Playground	Splendid	9	12/ 9/39

20th CENTURY-FOX 1938-39

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Athletic Oddities		9	Not Rev.
Daily Diet of Danger	Fast Action	9	11/19/38
Filming Big Thrills		9½	Not Rev.
Recording Modern Science	Very Good	10	8/20/38
Sand Hogs	Interesting	10	6/24/39
FASHION FORECASTS (4) (Tech.)			
Autumn Fashions	Eye Filling	10	10/15/38
Midsummer Styles	For the Women	10	7/22/39
Spring and Summer Fashions	Excellent	9	4/15/39
Winter Styles	Very Good	10	12/24/38
LEW LEHR'S KINDERGARTEN (6)			
Muscle Maulers	Very Funny	10	4/29/39
What Every Boy Should Know		10	Not Rev.
What Every Girl Should Know	Problematical	10	10/15/38
What Every Inventor Should Know		10	Not Rev.
MAGIC CARPET OF MOVIETONE (6)			
Golden California	Good But Old	10	8/20/38
Good Neighbors	Good Stuff	11	6/24/39
Isle of Pleasure	Above Average	11	10/15/38
Land of Contentment		10½	Not Rev.
Mystic Siam	Fair	10	4/29/39
Tempest Over Tunis	Timely	10	7/ 8/39
Viking Trails	Very Good	11	12/24/38

20th-FOX 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTS PREVIEWS (6)			
Hunting Dogs	Fascinating	10	4/ 1/39
Inside Baseball	For Baseball Fans	10	6/ 3/39
Shooting For Par		10	Not Rev.
Sports Immortals	Very Good	10	7/ 1/39
Timber Toppers	Excellent	10	11/26/38
Youth In the Saddle		10	Not Rev.
TERRYTOONS (26) SIX IN TECH.			
Africa Squawks		6½	Not Rev.
Barnyard Baseball		6½	Not Rev.
Barnyard Egg-citement (Tech.)	Excellent	7	4/29/39
Bully Romance	Just Filler	7	6/17/39
Chris Columbo	Good	7	3/20/39
Cuckoo Bird		6½	Not Rev.
Doomsday (Tech.)		6½	Not Rev.
Frame Up		6½	Not Rev.
Frozen Feet		6½	Not Rev.
G-Man Jitters		6½	Not Rev.
Glass Slipper (Tech.)	Good	6½	10/15/38
Goose Flies High		6½	Not Rev.
Housewife Herman (Tech.)		6½	Not Rev.
New Comer	Satisfactory	6½	10/15/38
Nick's Coffee Pot	Satisfactory	7	7/ 1/39
Nutty Network		6½	Not Rev.
Old Fire Horse		6½	Not Rev.
One Gun Gary in the Nick of Time		6½	Not Rev.
Owl and the Pussycat		6½	Not Rev.
Prize Guest		6½	Not Rev.
Stranger Rides Again		6½	Not Rev.
String Bean Jack		6½	Not Rev.
Their Last Bean	Very Good	6½	5/ 6/39
Three Bears		6½	Not Rev.
Village Blacksmith		6½	Not Rev.
Wolf's Side of the Story		6½	Not Rev.

1939-40

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Conquering the Colorado	Exciting	11	8/19/39
Filming the Fleet	Exceptional	10	9/23/39
Flying Stewardess		10	Not Rev.
Sky Fighters	Excellent	10	12/ 9/39
DRIBBLE PUSS PARADE—LEW LEHR (6)			
Labor Savers	Amusing	9	3/30/40
Monkeys is the Cwaziest People	Riot of Laughs	10	9/30/39
Silly Season	Very Funny	10	11/18/39
FASHION FORECASTS (4) (Tech.)			
For Going Places	Natural For Women	10	9/23/39
For Outdoors	Excellent	10	3/30/40
For Play Hours	Excellent	10	2/24/40
MAGIC CARPET OF MOVIETONE (6)			
Aghileen Pinnacles	Excellent	11	10/14/39
Birthplace of Icebergs	Remarkable	11	8/19/39
Climbing the Spirit's Home	Interesting	10	3/30/40
Evergreen Empire	Interesting	10	9/23/39
Flying Stewardess		10	Not Rev.
Kangaroo Country	Interesting	10	12/ 9/39
Valley of 10,000 Smokes	Fascinating	10	12/ 9/39
SPORTS REVIEWS—THORGERSEN (6)			
Big Game Fishing	Exciting	10	9/16/39
Clocking the Jockeys	Interesting	11	10/14/39
Following The Hounds	Outstanding	10	2/24/40
Over the Seven Seas	Fine	10	3/30/40
Top Notch Tennis	Good	10	2/24/40
TERRYTOONS (26) (10 in Tech.)			
All's Well That Ends Well	Fair	7	4/ 6/40
Catnip Capers		7	Not Rev.
Dog in a Mansion	Good	7	2/24/40
Edgar Runs Again	Very Good	7	2/24/40
First Robin (Tech.)		7	Not Rev.
Golden West	Clever	7	8/19/39
Hare and Hounds		7	Not Rev.
Harvest Time	Clever	7	2/24/40
Hitch-Hiker		7	Not Rev.
Hook, Line and Sinker (Tech.)		7	Not Rev.
Ice Pond		7	Not Rev.
It Must Be Love		7	Not Rev.
Just a Little Bull (Tech.)		7	Not Rev.
Much Ado About Nothing Good		7	4/ 6/40
One Mouse in a Million	Fair	7	12/ 9/39
Orphan Duck (Tech.)	Diverting	7	10/14/39
Sheep in the Meadow	Satisfactory	7	10/14/39
Two Headed Giant (Tech.)	Good	7	8/19/39
Watch Dog		7	Not Rev.
Wicky Wacky Romance	Very Good	7	12/ 9/39
Wot's All the Shootin' Fer		7	Not Rev.

UNITED ARTISTS 1938-39

WORLD WINDOWS (12) (Tech.)			
Arabian Bazaar	Interesting	8	12/24/38
Eternal Fire	Interesting	11	10/ 8/38
Fox Hunt in the Roman Campagna	Good	10	10/15/38
Indian Road		10	Not Rev.
Indian Temple		10	Not Rev.
Jerusalem	Outstanding	10	10/ 8/38
Jungle, The		10	Not Rev.
Maharajah		10	Not Rev.
Metra, the Last City	Excellent	8	12/24/38
River Thames	Beautiful	10	4/ 8/39
Roman Symphony	Brilliant	10	10/ 8/38
Wanderers of the Desert	Interesting	8	12/31/38

UNIVERSAL 1938-39

	Comment	Running Time	Reviewed Issue Of
GOING PLACES (13)			
No. 53	Good	9	9/24/38
No. 54	Good	10	11/12/38
No. 55	Excellent	10	11/12/38
No. 56	Fairly Good	10	11/26/38
No. 57	Very Good	9	12/10/38
No. 58		9	Not Rev.
No. 59	Fair	10	2/25/39
No. 60	Interesting	9	2/25/39
No. 61	Interesting	10	4/ 8/39
No. 62		10	Not Rev.
No. 63	Fascinating	10	6/ 3/39
No. 64	Interesting	9	7/15/39
No. 65	Good	9	7/15/39
MENTONE MUSICALS (13)			
Bank Notes	Lively	19	2/25/39
Beauty Shoppe	Just Filler	20	8/20/38
Cafe Boheme	Passable	17	4/ 1/39
Gals and Gallons	Lively	19	6/ 3/39
Music and Models	Entertaining	18	12/ 3/38
Nautical Knights		19	Not Rev.
Patio Serenade	Diverting	18	11/19/38
Pharmacy Frolics		19	Not Rev.
Rhythm Cafe	Good Diversion	20½	8/20/38
Side Show Fakir	Fairly Good	20	9/24/38
Swing Sanatorium		19	Not Rev.
Wild and Bully	Diverting	19	2/11/39
With Best Dishes	Entertaining	19	5/27/39
STRANGER THAN FICTION (13)			
No. 53	Interesting	9	9/24/38
No. 54	Fair	9	9/24/38
No. 55	Okay	9½	10/15/38
No. 56	Very Good	9	12/ 3/38
No. 57	Interesting	9	12/10/38
No. 58		9	Not Rev.
No. 59	Interesting	9	2/25/39
No. 60	Very Good	9	3/ 4/39
No. 61	Just Fair	9	4/ 1/39
No. 62		10	Not Rev.
No. 63	Very Good	9	6/ 3/39
No. 64	Average	10	8/19/39
No. 65	Excellent	9½	7/15/39
WALTER LANTZ CARTUNES (26)			
Arabs With Dirty Fezzes	Fair	7	8/12/39
Baby Kittens	Cute	8	11/26/38
Bird On Nellie's Hat	Good Satire	7	7/15/39
Birth of a Toothpick		7	Not Rev.
Bola Mola Land	Good Satire	6	5/27/39
Cat and Bell	Okay	7	9/24/38
Charlie Cuckoo		7	Not Rev.
Crack Pot Cruise		7	Not Rev.
Disobedient Mouse	Good	8	11/26/38
I'm Just a Jitterbug		7	Not Rev.
Little Blue Blackbird	Average	7	12/17/38
Little Tough Mice	Good	7	4/ 8/39
Magic Beans	Good	7	3/ 4/39
Nellie at the Circus		7	Not Rev.
One Armed Bandit	Enjoyable	7	4/ 1/39
Rabbit Hunt	Amusing	7	11/19/38
Sailor Mouse	Okay	7	11/12/38
Silly Superstition	Poor	7	9/ 9/39
Slap Happy Valley	Has Laughs	7	9/ 2/39
Snuffy's Party	Average	7	9/30/39
Soup to Muts		7	Not Rev.
Stubborn Mule	Fair	7	8/12/39

1939-40

CARTUNES (13) WALTER LANTZ (Tech.)			
A-Haunting We Will Go	Pretty Good	7	7/15/39
Andy Panda Goes Fishing	Fair	9	2/10/40
Kittens' Mittens	Good	9	2/24/40
Life Begins For Andy Panda	Amusing	9	9/30/39
Scrambled Eggs	Cute	8	12/30/39
Sleeping Princess	Good Fun	7	12/ 2/39
Tom Thumb, Jr.	Cute	8	4/ 6/40
GOING PLACES (15)			
No. 66		10	Not Rev.
No. 67	Very Good	9	10/21/39
No. 68	Excellent	9	10/21/39
No. 69	Interesting	9	12/23/39
No. 70	Very Good	9	12/30/39
Strange American Animals (No. 71)	Interesting	9	2/10/40
Rhodesia (No. 72)	Good	9	4/ 6/40
No. 73	Excellent	9	3/30/40
MUSICALS (13)			
Boy Meets Joy	Good Diversion	20	9/ 2/39
Bullets and Ballads	Good	18	2/17/40
International Revels	Okay Filler	18	4/ 6/40
Rhythm Jamboree	Fair Vaudeville	18	2/10/40
Rhumba Land	Good Vaudeville	18½	12/ 2/39
Snow Follies	Light Fare	19	12/30/39
Swing Hotel	Diverting	17	10/21/39
SPECIAL SUBJECT (1)			
March of Freedom	Well Done	20	5/20/39
STRANGER THAN FICTION (15)			
No. 66	Very Good	10	9/23/39
No. 67	Good	10	10/21/39
No. 68	Interesting	9	10/21/39
No. 69	Good	9	12/23/39
No. 70	Average	9	12/23/39
No. 71	Good	9	2/ 3/40
No. 72	Average	9	4/ 6/40
No. 73	Interesting	9	4/ 6/40

VITAPHONE-WARNER 1938-39

	Comment	Running Time	Reviewed Issue Of
BROADWAY BREVITIES (22)			
Boarder Trouble		17	Not Rev.
Broadway Buckaroo	Okay	20	6/17/39
Cleaning Up		17	Not Rev.
Fat Chance		17	Not Rev.
Hats and Dogs		20	Not Rev.
Home Cheap Home		20	Not Rev.
Knight Is Young		20	Not Rev.
Murder With Reservations		21	Not Rev.
Projection Room		20	Not Rev.
Rollin' in Rhythm		20	Not Rev.
Seeing Red	Entertaining	20	8/12/39
Small Town Idol	Has Laughs	20	3/11/39
Sophomore Swing	Swell	20	1/14/39
Spare Parts		20	Not Rev.
Stardust	Very Clever	18	12/ 3/38
Sundae Serenade		20	Not Rev.
Swing Opera		20	Not Rev.
Toyland Casino	Great	22	10/ 8/38
Two Shadows		20	Not Rev.
Wardrobe Girl		20	Not Rev.
You're Next-To Closing		20	Not Rev.
Zero Girl	Good	20	8/20/38
COLOR PARADE (13)			
China Today	Interesting	11	10/ 8/38
For Your Convenience	Fair	10	7/ 8/39
Mechanix Illustrated	Interesting	10	11/26/38
Mechanix Illustrated #2	Interesting	10	1/14/39
Mechanix Illustrated #3	Interesting	10	3/ 4/39
Mechanix Illustrated #4	Interesting	10	6/ 3/39
Mechanix Illustrated #5		10	Not Rev.
Mechanix Illustrated #6		10	Not Rev.
Miracles of Sport	Very Good	10	8/27/38
Modern Methods	Interesting	10	8/12/39
Nature's Mimics	Interesting	10	12/17/38
Points On Pointers		10	Not Rev.
Roaming Cameramen No. 1	Interesting	11	3/25/39
FEATURETS (Tech.) (8)			
Bill of Rights	Excellent	20	8/26/39
Campus Cinderella	Very Good	18	9/17/38
Declaration of Independence	None Better	18	10/15/38
Lincoln in the White House	Outstanding	20	1/14/39
Quiet Please	Entertaining	20	6/ 3/39
Ride Cowboy Ride	Very Good	20	9/30/39
Sons of Liberty	Absolutely Tops	20	3/25/39
Swingtime In the Movies	Excellent	20	12/17/38
LOONEY TUNE CARTOONS (16)			
Chicken Jitters	Very Good	7	4/ 1 39
Daffy Doc	Lively	7	12/ 3/38
It's An Ill Wind		7	Not Rev.
Kristopher Kolumbus, Jr.		7	Not Rev.
Lone Stranger and Porky	Very Funny	7	3/11/39
Polar Pals	Fair	7	6/17/39
Porky and Teabiscuit	Amusing	7	5/27/39
Porky in Egypt		7	Not Rev.
Porky in Wackyland		7	Not Rev.
Porky's Movie Mystery	Cartoon Fun	7	3/ 4/39
Porky's Naughty Nephew	Average	7	10/15/38
Porky's Picnic		7	Not Rev.
Porky the Gob	Amusing	7	12/17/38
Porky's Tire Trouble		7	Not Rev.
Scout Trouble		7	Not Rev.
Wise Quack	Very Good	7	8/12/39
MELODY MASTERS (18)			
Dave Apollon (4706)	Fair	7	12/17/38
Dave Apollon and His Club Cassanova Orch.		7	Not Rev.
Blue Barron		10	Not Rev.
Larry Clinton (4701)		10	Not Rev.
Larry Clinton (4714)		10	Not Rev.
Eddie De Lange		10	Not Rev.
Jimmy Dorsey		9	Not Rev.
It's the McCoy	Sweet and Hot	10	5/20/39
Merle Kendrick	Excellent	10	10/ 8/38
Ray Kinney	Just Fair	10	9/17/38
Jerry Livingston		10	Not Rev.
Clyde Lucas	Snappy	10	1/14/39
Russ Morgan	Fair Swingcopation	10	3/ 4/39
Music With a Smile In Happy Felton Style	Lively and Peppy	10	7/23/38
Will Osborne	Rhythmic	10	8/ 5/39
Rita Rio		10	Not Rev.
Saturday Night Swing Club on the Air	Okay	10	4/ 1/39
Artie Shaw	For Jitterbugs	10	6/24/39
MERRIE MELODIES (26) (Tech.)			
Bars and Stripes Forever	Funny	7	7/22/39
Believe It Or Else	Clever Satire	7	6/ 3/39
Count Me Out	Fair	7	12/17/38
Daffy Duck and the Dinosaur	Excellent	7	3/25/39
Daffy Duck in Hollywood		7	Not Rev.
Dangerous Dan McFoo	A Lallapaloo	7	8/ 5/39
Day at the Zoo	Excellent	7	3/18/39
Detouring America	Hilarious	7	9/ 2/39
Dog Gone Modern	Funny	7	1/14/39
Feud There Was	Grab It	7	9/17/38
Goldrush Daze		7	Not Rev.
Ham-ateur Night		7	Not Rev.
Harum Scarum	Excellent	7	8/12/39
Hobo Gadget Band	Good	7	7/15/39
Johnny Smith and Poker-Huntas	Swell	7	12/17/38
Little Brother Rat	Swell	7	8/19/39
Little Pancho Vanilla	Clever	7	10/15/38
Mice Will Play		7	Not Rev.
Naughty But Mice	Cute	7	8/ 5/39
Night Watchman	Entertaining	7	11/26/38
Old Glory	Okay as Propaganda	7	7/ 8/39
Prest-o Change-o	Good	7	4/ 8/39
Robinhood Makes Good	Diverting	7	3/ 4/39
Sho Man's Land		7	Not Rev.
Thugs With Dirty Mugs		7	Not Rev.
You're An Education	Fair	7	12/ 3/38
TECHNICOLOR SPECIALS (6)			
Immortal Brush	Unusual	9	10/ 8/38
Master's Touch		10	Not Rev.
Pow Wow	Very Interesting	10	9/17/38
Romance In Color	Highbrow	10	8/19/39

VITAPHONE-WARNER (Cont.)

	Comment	Running Time	Reviewed Issue Of
TRUE ADVENTURES (13)			
Chained	Gripping	10	3/25/39
Defying Death	Thrilling	11	12/ 3/38
Haunted House	Exciting	12	6/17/39
High Peril	Good Suspense	12	3/ 4/39
Human Bomb	One of the Best	12	1/14/39
Identified	Excellent	12	9/24/38
Lives in Peril		12	Not Rev.
Minute From Death		12	Not Rev.
Three Minute Fuse	Suspenseful	12	8/12/39
Toils of the Law		12	Not Rev.
Treacherous Water	Thrilling	12	12/17/38
Verge of Disaster		12	Not Rev.
Voodoo Fire	Satisfactory	12	5/20/39
VITAPHONE VARIETIES (12)			
Crawfords at Home		10	Not Rev.
Dean of the Pasteboards	Informative	10	5/20/39
Gadgeteers	Kind of Silly	10	12/17/38
Great Library Misery	Excellent	11	9/17/38
One Day Stand	Reminiscent	10	8/12/39
Right Way	Good Propaganda	10	7/ 8/39
Robbin' Good	Excellent	10	11/26/38
Ski Girl	Splendid	10	1/14/39
Table Manners	Good	10	9/17/38
Tax Trouble	Fair	10	3/18/39
Vaudeville Interlude		10	Not Rev.
Witness Trouble		10	Not Rev.

1939-40

BROADWAY BREVITIES (18) (Tech.)			
Alex in Wonderland		20	Not Rev.
Double or Nothing	Amusing	20	2/17/40
Ice Frolics	Entertaining	20	9/30/39
One For the Book	Entertaining	20	12/30/39
Remember When	Swell Entertainment	20	9/ 2/39
Slapsie Maxie's	Perfect Clowning	17	8/26/39
World's Fair Junior	Just Fair	20	11/ 4/39
COLOR PARADE (10)			
American Saddle Horses	Interesting	10	11/25/39
Mechanix Illustrated #1	Good	10	9/ 2/39
Mechanix Illustrated #2		10	Not Rev.
Mechanix Illustrated #3	Interesting	10	2/17/40
Men Wanted		10	Not Rev.
New Horizons	Good	10	12/30/39
FEATURETS (Tech.) (8)			
Monroe Doctrine	Excellent	16	10/28/39
Old Hickory	Outstanding	17	12/30/39
Royal Rodeo	Entertaining	15	11/25/39
Teddy the Rough Rider	Excellent	19	2/17/40
LOONEY TUNES (16)			
Africa Squeaks	Hilarious	7	2/24/40
Ali Baba Bound		7	Not Rev.
Film Fan	Excellent	7	1/ 6/40
Jeepers Creepers	Funny	7	10/ 7/39
Naughty Neighbors	Good	7	11/ 4/39
Pied Piper Porky	Good	7	11/25/39
Pilgrim Porky		7	Not Rev.
Porky's Hotel	Good	7	9/ 2/39
Porky's Last Stand		7	Not Rev.
Porky the Giant Killer		7	Not Rev.
Slap Happy Pappy		7	Not Rev.
MELODY MASTERS (10)			
Dave Apollon	Average Musical	10	2/24/40
Frances Carroll and the Coquettes	Just Filler	10	1/ 6/40
Carl Hoff		10	Not Rev.
Vincent Lopez	Lively	10	9/23/39
Rubinoff and Orch	Good	10	11/ 4/39
Swing Styles	Good	10	8/26/39
Symphony of Swing	Satisfactory	10	12/ 2/39
MERRIE MELODIES (26) (Tech.)			
Busy Bakers		7	Not Rev.
Curious Puppy		7	Not Rev.
Early Worm Gets the Bird		7	Not Rev.
Elmer's Candid Camera		7	Not Rev.
Fagin's Freshmen	Amusing	7	11/25/39
Fresh Fish	Swell	7	11/ 4/39
Good Egg		7	Not Rev.
Land of the Midnight Fun	Superb	7	9/23/39
Little Lion Hunter		7	Not Rev.
Mighty Hunters	Pleasing	7	2/17/40
Screwball Football	Swell Cartoon	7	12/30/39
Sioux Me	Clever	7	9/ 9/39
Sniffles and Bookworm	Cute	7	2/24/40
VITAPHONE VARIETIES (6)			
History Repeats Itself	Good	10	9/30/39
Organ Novelty	Fair	9	11/11/39
Sword Fishing	Exciting	10	10/ 7/39
Vote Trouble	Laughs	10	8/26/39

STATES RIGHTS

Ave Maria (Malchain)	Impressive	10	7/ 1/39
Birth of the Movies (Alliance)	Interesting	22	11/ 4/39
Gems of the Orient (Modern)	Interesting	10	3/25/39
Memory Lingers On No. 2 (Progress)	Excellent	10	8/ 5/39
New England, Yesterday & Today (Jam Handy)	Very Good	19	4/ 1/39
North Sea (Lenauer)	Exciting	20	3/18/39
On the Trail of the Tarpoon (N. Y. Zoological Society)	Thrilling	11	1/13/40
Paper Hanger (King of Comedy Pictures)	Delightful	19	3/ 2/40
Rembrandt (Malchain)	Fascinating	11	7/ 1/39
Trip to the Sky (Malchain)	Interesting	10	7/ 1/39
Xochimilco (Atlas)	Entertaining	11	1/13/40

SERIALS 1938-39

	Number of Chapters	Reviewed Issue of
COLUMBIA		
Flying G-Men	15 Chaps.	2/ 4/39
Great Adventures of Wild Bill Hickok	15 Chaps.	7/23/38
Mandrake the Magician	12 Chaps.	5/13/39
Spider's Web	15 Chaps.	10/29/38
REPUBLIC		
Daredevils of the Red Circle	12 Chaps.	6/10/39
Dick Tracy Returns	15 Chaps.	8/ 6/38
Hawk of the Wilderness	12 Chaps.	11/26/38
Lone Ranger Returns	15 Chaps.	2/18/39
UNIVERSAL		
Buck Rogers	15 Chaps.	2/11/39
Oregon Trail	15 Chaps.	5/20/39
Red Barry	13 Chaps.	10/22/38
Scouts to the Rescue	12 Chaps.	12/10/38

1939-40

COLUMBIA		
The Shadow	15 Chaps.	1/13/40
REPUBLIC		
Dick Tracy's G-Men	15 Chaps.	8/19/39
Drums of Fu Manchu	15 Chaps.	2/17/40
Zorro's Fighting Legion	12 Chaps.	12/ 2/39
UNIVERSAL		
Flash Gordon Conquers the Universe	12 Chaps.	2/24/40
Green Hornet	13 Chaps.	12/ 2/39
Phantom Creeps	12 Chaps.	8/12/39

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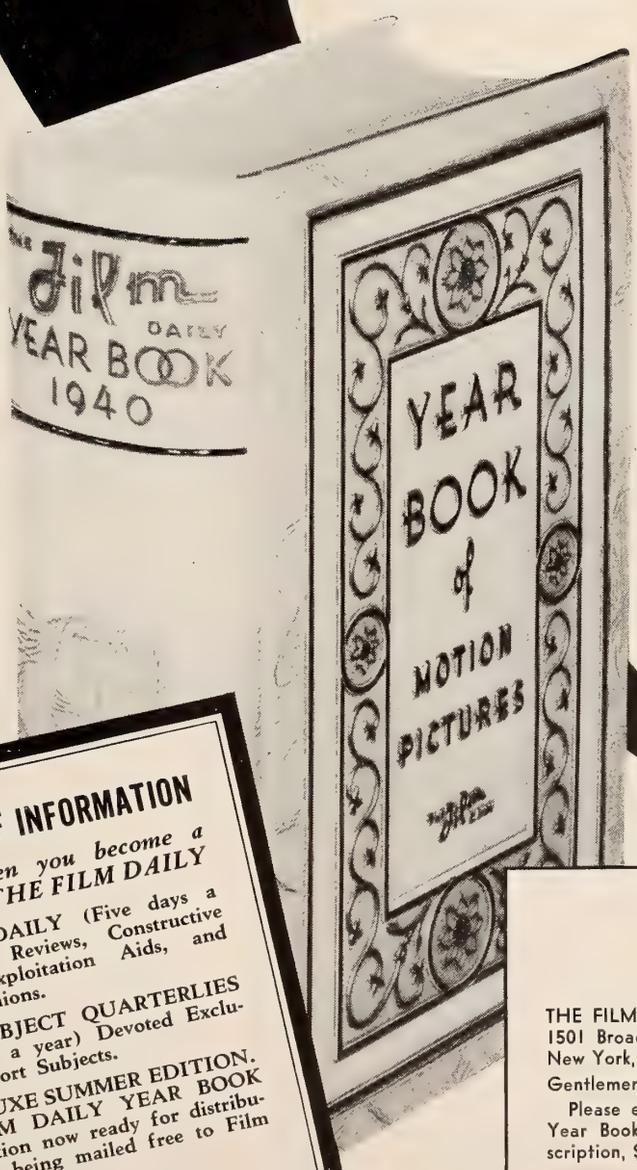
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CHARLES E. 'CHICK' LEWIS
Editor and Publisher

REVIEWED IN THIS ISSUE

	Page
Buck Benny Rides Again	8
Johnny Apollo	8
An Angel From Texas	8
Dark Command	8
One Million B. C.	9
Ma, He's Making Eyes At Me	9
The Hidden Menace	20
On Their Own	20
Saturday's Children	20
The Biscuit Eater	20
Hidden Enemy	21
Curtain Call	21
Enemy Agent	21
George Washington Carver	21

Vol. 32 No. 12

April 13
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JOSEPH M. SCHENCK



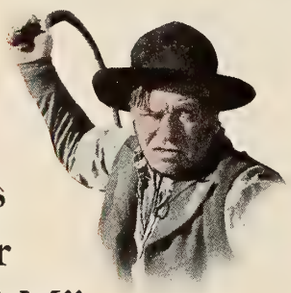


M-G-M's GREATEST TRANS-CONTINENTAL TOUR!

"20 MULE TEAM"

is on its way across America!

WALLACE BEERY



Star of M-G-M's dramatic thriller "20 MULE TEAM" launched this amazing promotion triumph in Los Angeles this week!



Greater than M-G-M's world-famed "Trackless Train"! Greater than M-G-M's sensational Travelling Motion Picture Studio! M-G-M once more electrifies the industry with another nationwide showmanship scoop!

The Editorial Page

Coming . . . Soon . . . .

Indications point to a date being set for the Neely Bill hearing by the House Interstate Commerce Committee. What the outcome will be remains to be seen with opinion evenly divided on how the committee will report the Bill. The *Wall Street Journal* gives it a fifty-fifty chance of being enacted into law. Some of its supporters give it the same chance. The opposition remains hopeful.

The controversy revolving around this Bill has gone on so long that we, for one, would like to see the matter disposed of once and for all. If it stays with us much longer we'll all begin seeing it in our dreams.

With the time element rapidly becoming more important, exhibitors who do not favor the Bill should be sure to express their views and objections to their Representatives in Congress. Wishful thinking will never defeat it.

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Another Bill

And while the Neely Bill awaits hearing and action, Senator Neely comes in with another Bill aimed at the industry. This time a law to bar producers and distributors from owning, operating, controlling or investing in motion picture theatres.

Since the divorcement angle is a strong point in the government's equity suit, some observers are of the opinion that the new Neely proposal is meant to bring about divorcement regardless of the outcome of the suit.

We cannot, at this moment, see how divorcement will help the independent theatremen. The circuits will still be circuit opposition whether they are operated by the producers and distributors or by any other group. They will still have the buying wedge they now enjoy.

But no matter how you look at it, it is another move towards legislative or government regulation of our business and we still don't like that angle.

△ △ △

Foreign Revenue Dwindles

With the latest developments on Europe's war fronts, the foreign revenue to American producers dwindles down still more. The loss of the Scandinavian market while not a terrific item is still enough to be felt when added to what has already been lost.

From all indications Hollywood studios have been watching production costs closely and making every effort to keep those costs consistent with domestic revenue. This latest cut in their foreign market makes it all the more imperative that they keep their eyes sharply focused on the domestic market and its income potentialities.

Showmanship

It is gratifying to note the close attention being paid to show selling activities by every branch of the industry, particularly the theatre-minded executives. The ancient art of promoting business through means of showmanship or exploitation is being revived on a wide scale.

Much credit for this attitude among theatremen goes to those within the industry who have finally recognized the importance of getting every possible penny out of meritorious product through intelligent show selling activity. Theatremen, everywhere, are not only showing a greater interest but actually creating campaigns that are a joy to behold both in retrospect and in box office receipts.

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New Season Rumbling

With the first of the sales conventions getting started over this weekend by 20th Century-Fox, the trade papers will be carrying, for the next few months, a resume of product announcements about next season's product.

All in all, the current season has been a fairly satisfactory one from the standpoint of strong box office product. This statement is not based upon any opinion of our own as much as the expressions from theatremen who have visited with us the past few months. Their general tone has indicated their satisfaction with 1939-40 releases with enough of them carrying strong punch for the box office and generating sufficient momentum to keep the ticket registers clicking consistently.

There hasn't been much advance rumor about next season. In fact, there has been less indication of what is to come than in many previous years. Which will make the announcing all the more interesting.

Several companies are due (some over-due), for a vast improvement in product. Since none of the companies deliberately set out to make inferior pictures, it can be assumed that the breaks went against them. All the more reason why they can be expected to concentrate on their next season schedules with a view of not only regaining former strides and quality but making up for past mistakes.

Perhaps this lack of information about what the new season will bring, is a good omen. We've gone through many an announcing-springtime where the raves of what was to come sounded much too good to be true . . . and turned out that way. Maybe when the news is released it will come as a pleasant surprise to all. Especially the exhibitors.

—"CHICK" LEWIS.

Only 15% of Costs Go Toward Stars' Salaries—Selznick

Producer Urges Exhibitors to Advertise Starting Times of Features; Opposes Double Feature Bills

Exhibitors as well as the general public have an erroneous conception of how much of a picture's cost is star salaries, declared David O. Selznick, producer, in an interview this week. Only 15% of the negative cost of a big picture is represented by star salaries, while union wages represent a much larger percentage, he said. He does not include talent unions, such as players, writers, etc., in this category, but only the craft unions, he said. In this connection, Selznick pointed out that it was his belief that writing costs were due to rise and that writers were now underestimated and underpaid.



David O. Selznick

He showed great familiarity with exhibitor problems and said he had visited an enormous number of theatres which had played "Gone With the Wind." In this connection, he said he had found that it was a good policy to give the starting times of features in all advertising and that "Gone With the Wind" had proven this fact. The policy is advisable on all features, he said, regardless of whether the picture would be spoiled by a person's seeing it split or not.

Selznick also discussed the double feature problem in great detail and said that while he had not made his pictures long just because he wanted to eliminate double featuring, nevertheless, this fact would help. He believes that the large circuits must take the lead in eliminating them regardless of the attitude of subsequent runs. One cannot expect subsequent runs to go single feature if the larger circuits are twinning pictures, he pointed out, but the reverse is quite possible.

Lloyd to Distribute Czechoslovakian Films

Fifteen Czechoslovakian pictures, all made before the Nazi invasion and all in New York now, will be distributed in this country by Edgar E. Lloyd, he has announced. Among the films to be released are "Merry Wives," "Zborov," "Karel Hynek Macha" and "Svanda Dudak."

Rites Held for Matthew V. Carroll

Funeral services for Matthew V. Carroll, 47, treasurer and a director of General Theatres Equipment Corp., and treasurer of National Theatre Supply Co., who died at his home in Bronxville last week following a long illness, were held Saturday, April 6, at Christ Church, Bronxville. Besides his wife, Mary Williams Carroll, he is survived by two daughters, Jean and Phyllis, and two sons, James and Walter.

SADDLE UP, PARDNER!

. . . an you an ole Paint head for the Big Round-Up!

NATIONAL CONVENTION

DALLAS, TEX., APR. 18-19-20

★ ★ ★

VARIETY CLUBS OF AMERICA



New Sound Idea Controls Tones

ERPI Shows Method of More Faithful Reproduction

A new technique for sound reproduction was demonstrated in Carnegie Hall in New York on Tuesday night of this week by Western Electric. The demonstration showed how an orchestra could record a symphony with three different microphones. This was then reproduced through separate loudspeakers with the respective tonal messages feeding to each of the speaker units. Three units were used to reproduce the sound and a fourth one to automatically govern the tonal loudness of the program.

The sound was the loudest of a musical nature ever heard and its significance for the film industry is said by T. K. Stevenson, president of Electrical Research Products, Inc., to be that every sound which the human ear could possibly hear can now be heard faithfully with any desired degree of loudness. Where more than one sound is heard at a time, it is possible to raise one over the other from time to time, still retaining the audibility of both.

The new "enhanced sound," as it is called, will not bring any revolutionary changes to the industry, according to Stevenson, such as struck it 14 years ago with the first talking picture. The development shows that the industry is still progressing, Stevenson pointed out, and that the recording and reproduction of sound in pictures is being perfected more and more.

The listener in Carnegie Hall heard a concert recorded by Leopold Stokowski and the Philadelphia Symphony Orchestra. The sound track reproduction, or rather reproductions, were so clear that the orchestra seemed to be in the same hall. In loudness, at one time, the effect was that which would have been obtained if 2,000 musicians could have been put upon the stage playing at the same time. The tone quality, however, was regulated to suit the interpretation of the original conductor. At present, the spacing of microphones is all that can be done to regulate this, but the new system enables the director to "edit" his music.

"Biscuit Eater" Gets Gala Georgia Premiere

Albany, Ga.—The motion picture industry was well represented here Thursday during the Civic Pride and Progress Celebration and the world premiere of Paramount's "The Biscuit Eater." From Hollywood came Billy Lee, starred in the picture, several other players including Jean Cagney and William Henry, Stuart Heisler, the director, and Jack Moss, the producer. Theatremen from Atlanta and other cities throughout the South were also present to participate in the festivities.

"U" to Have 2 Sales Meets

Atlantic City, Chicago May be Convention Sites, Says Scully

With Atlantic City and Chicago as the probable choices, Universal will hold two sales conventions in May, it was announced this week by W. A. Scully, vice-president and general manager, who declared that the company would release the same number of pictures in 1940-41 as were released in the present season.

New season product conferences began in the home office this week with President Nate J. Blumberg, John Joseph, advertising director, and Scully in attendance. Joe Pasternak, who left early in the week for Hollywood, attended the initial conference. Further meetings will be attended by F. J. A. McCarthy, eastern sales manager who has returned from his vacation, and W. J. Heineman, just returned from a trip through his territory.

Balance of the current season's product was reviewed and set in the Coast session which both Scully and Heineman attended.

Carolina TOA's to Meet June 9-11

Charlotte, N. C.—Summer convention of the North and South Carolina Theatre Owners Association will be held at Myrtle Beach, S. C., June 9-11. Headquarters will be at the Ocean Forest Hotel.

JOSEPH M. SCHENCK

(The Man on the Cover)

In his capacity as Chairman of the Board of 20th Century-Fox, he will be one of the principal speakers at the company's sales convention, being held in Chicago this week end.

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Getting Gov't Views on Bill

House Committee Acts in Advance of Hearings

Washington — The House Interstate Commerce Committee, in advance of anticipated public hearings, has been obtaining Governmental viewpoints on the Neely Bill, it was learned this week. In response to direct requests, the Committee has received the reactions of not only the Department of Justice but the Federal Trade Commission as well. No reply to a similar request transmitted to the Commerce Dept. has been received, the Department evidently holding off until it has a chance to weigh the possibilities of a settlement in the New York equity suit.

Senator Matthew M. Neely turned thumbs down last week on the Commerce Dept. proposals for a consent decree, claiming that "if this (copy of the proposals) should be agreed upon as the basis of a consent decree, no enduring benefits would follow comparable to the benefits which my bill seeks to achieve."

This week Senator Neely introduced a theatre divorcement measure in the Senate to supplement his block-booking bill. Producers and distributors would be barred from owning, controlling, operating or investing in film theatres by terms of the measure.

"DARK COMMAND" TO OPEN AT ROXY

Republic's "Dark Command" will open in the Roxy Theatre in New York in the near future. This is the first Republic feature to play this huge theatre. Additional openings in various cities in Michigan were announced this week, following the world premiere in Lawrence, Kansas, last Thursday.

"Buck Benny" to "Ride" in Harlem

Neighborhood Excited Over News of Premiere

For the first time since Joe Louis won the heavyweight boxing crown, New York's Harlem was excited this week over Paramount's announcement that the world premiere of Jack Benny's latest starring picture, "Buck Benny Rides Again," will be staged at Loew's Victoria Theatre, Harlem, April 23, one night before its scheduled opening at the New York Paramount.

The premiere will honor Eddie (Rochester) Anderson, who has a featured role in the film, and will give Harlemites their first glimpse of a real "Hollywood" premiere with all its attending glitter. A gala celebration of the event, with "Hollywood Goes to Harlem" as its theme, is being planned by a committee of prominent Harlem newspapermen.

Lloyd Filming at W'msburg, Va.

"Howards of Virginia" Scenes In Restored Rockefeller Town

Producer-director Frank Lloyd with most of his cast, a troupe of 40 technicians and Sidney Buchman, scenarist of the picture, arrived in Williamsburg, Va., to make important sequences for Columbia's "The Howards of Virginia," formerly known as "Tree of Liberty." Lloyd estimates the expense of the location trip at $150,000, but anticipates that the picture will be greatly improved because the town has been restored to its former aspect by the Rockefellers at a cost of $20,000,000, affording natural settings which could not be duplicated even in Hollywood.

Extras for many of the scenes were inhabitants of the town, including students at the College of William and Mary. There were 1,500 in one of the scenes with Cary Grant. Other Hollywood figures present are Sir Cedric Hardwicke, Alan Marshall and Richard Carlson.

Two radio programs have been broadcast from coast to coast with the Hollywood players participating with Citizens of Williamsburg.

Lou Diamond

Lou Diamond, in charge of production and sales of shorts for Paramount died suddenly last Saturday night following a heart attack in the Waldorf Astoria Hotel, where he was attending the opening engagement of Orrin Tucker and his orchestra. Diamond was also president of Paramount's music subsidiaries, as well as director and organizer of a number of dance orchestras. He started his motion picture career in 1915 with Pathe, becoming associated with Paramount in 1927. For the past ten years, he has headed Paramount's short subject department.



Lou Diamond

Fete Charles Kurtzman at Farewell Dinner

Pittsburgh—A farewell dinner was tendered Charles Kurtzman at the William Penn Hotel here this week by members of the local Exhibitors Association and the Variety Club. Kurtzman was recently promoted from manager of Loew's Penn Theatre here to division manager in the Boston and Canadian area.

N. Y. East Side Premiere Set

"Forty Little Mothers" to Have Initial Showing At Loew's Canal Following All-Day Celebration

The first world premiere of a picture in the history of New York's lower East Side will take place Wednesday evening, April 17, at Loew's Canal Theatre, when MGM will present Eddie Cantor in "Forty Little Mothers." The event will climax a series of homecoming festivities honoring the popular stage and screen comedian in the locale in which he was brought up.

Included in the festivities will be a luncheon at the Broadway Mansion given by the East Side Chamber of Commerce, and the placing of a metal tablet adjoining the site where Cantor was born. Unveiling of the tablet on the site adjoining the Jacob Riis home will take place at 12:30 p.m. on the day of the premiere, with Cantor participating in a flag-raising ceremony at the Riis Home at 1 o'clock. Later, he will be greeted by "forty little mothers" of the East Side, girls from 12 to 16 years of age whose task it is to take care of the younger children while their parents are at work. The luncheon will take place at 1:30.

A general reception will be held at 4 p.m. at the athletic field of Roosevelt Park for East Side school children. Community singing will be featured, and Cantor will give a talk and take part in games and other informal activities.

Various East Side organizations will participate in the parade scheduled to take place at 6:45 p.m. It will pass a grandstand to be erected opposite Loew's Canal.

Proceeds of the premiere will be donated by Loew's, Inc., to the Madonna House, the Educational Alliance, the Yeshiva, the University Settlement, the Henry St. Settlement House, the Madison Settlement, the Jacob Riis Home, the Hamilton House and the Grand Street Settlement House.

Jones Heads Entertainment Committee for Allied Meet

Chicago—Johnny Jones has been appointed chairman of the entertainment committee for the June Allied convention here by Jack Kirsch, Illinois Allied prexy. Van Nomikos was designated chairman of the housing committee.






Darryl F. Zanuck

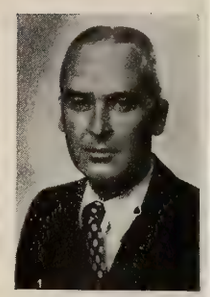

Herman Wobber


William Sussman


William Gehring


William Kupper


W. J. Hutchinson


Charles E. McCarthy

20th-FOX SALES CONVENTION HELD IN CHICAGO

250 Delegates Hear Details of 52 Features, 52 Shorts For New Season Program

A group of 250 salesmen, bookers and sales executives will attend the 20th Century-Fox Sales Convention being held in the Drake Hotel in Chicago this week end. The meeting, which opens on Friday, April 12, will continue through Sunday. It will hear details of the 52 features and 52 short subjects which the company will produce and distribute for next season. Most of the program has already been announced, including the titles of the top pictures on the company's schedule for next season. The official product announcement for the season will be printed on these pages next week.

Friday's session will be devoted to a discussion of the product, both short and feature, while on Saturday the delegates will hear Sales Manager Herman Wobber discuss sales policies. Sunday the convention will be addressed by studio executives including Joseph M. Schenck, chairman of the board, Darryl F. Zanuck, in charge of production and William Goetz, the latter's assistant.

Those who will attend the convention include the following from the studio: Zanuck, Schenck, Goetz, Felix A. Jenkins, general counsel; Harry Brand, studio publicity head; From the home office: SALES DEPARTMENT—Wobber; Jack Sichelman and Martin Moskowitz, the latter's assistants; William Sussman, eastern division sales manager; William Kupper, western division sales manager; William Gehring, central division sales manager; William Clark, short subject sales manager; Roger Ferri, editor of the **New Dynamo**; E. H. Collins, Clarence A. Hill, Theodore A. Shaw, Jacob Bloom, Isadore Lincer, Harry A. Mersay, Eugene McEvoy and S. J. Epstein of the sales department; NATIONAL THEATRES — Spyros Skouras, William Powers, Elmer Rhoden, H. J. Fitzgerald, Ed Zabel, Milton Hossfeld and Aubrey Schenck; Alan Friedman of De Luxe Laboratories; Miss H. G. Baker, censor board contact; Percy Heiliger of the Legal department; FOREIGN DEPARTMENT—W. J. Hutchinson, foreign sales manager, and Irving A. Maas, Leslie F. Whelan and E. S. Frazer; MOVIETONEWS—Truman H. Talley, producer, and Edmund Reek, Lowell Thomas, Ed Thorgersen, Lew Lehr, Vyvyan Donner and Tony Muto; ADVERTISING & PUBLICITY — Charles E. McCarthy, director of advertising and publicity; Arch Reeve, advertising manager, and Earl W. Wingart, W. C. Wilbert, Rodney Bush, Morris Kinzler, Eddie Solomon and Louis Shanfield; AD SALES DEPARTMENT—Ed Hollander, ad sales manager, and Jerry Novat; TERRYTOONS — Paul Terry, producer, and Harvey Day and William Weiss.

From the branches: BOSTON—T. H. Bailey, district manager; E. X. Callahan, manager; Harry S. Alexander, sales manager; J. A. Feloney, salesman; J. M. Connolly, salesman; Harry Gold, salesman; Milton E. Simons, salesman; Samuel Berg, booker; PHILADELPHIA—Edgar Moss, district manager; Samuel Gross, manager; Alfred J. Davis, sales manager; W. G. Humphries, salesman; B. R. Tolmas, salesman; J. Howard Smith, salesman; F. J. Kelly, booker; PITTSBURGH—Ira H. Cohn, manager; C. C. Kellenberg, sales manager; E. S. Thorpe, salesman; Austin Interrante, salesman; George Moore, salesman; J. B. Hanna, booker; NEW YORK—H. H. Buxbaum, manager; J. J. Lee, sales manager; Morris Sanders, office manager; Morris Kurtz, salesman; Joseph St. Clair, salesman; William Schutzer, salesman; Abe Blumstein, salesman; Seymour Florin, salesman; George Blenderman, booker; BUFFALO — Sydney Samson, manager; W. C. Rowell, salesman; G. E. Dickman, salesman; George Sussman, booker; CINCINNATI — J. J. Grady, manager; Robert O. Laws, sales manager; E. A. Burkhart, salesman; J. A. Needham, salesman; L. J. Bugie, salesman; E. C. Naegel, salesman; James B. Neff, booker; CLEVELAND — G. A. Roberts, district manager; I. J. Schmertz, manager; Theodore Scheinberg, salesman; E. R. Bergman, salesman; S. N. Lichter, salesman; F. J. Hunt, booker; ALBANY—M. A. Grassgreen, manager; F. G. Sliter, salesman; Ben Dare, salesman; Daniel R. Houlihan, booker; NEW HAVEN—B. A. Simon, manager; Earl L. Wright, salesman; Sam Germain, booker; WASHINGTON—S. N. Wheeler, manager; J. M. Cohan, office manager; Samuel Diamond, salesman; F. B. Klein, salesman; J. A. Murphy, salesman; C. G. Norris, salesman; Mrs. Sarah S. Young, booker; CHICAGO—C. W. Eckhardt, manager; E. P. Grohe, salesman; Harold Loeb, salesman; Harold Goodamote, salesman; Milton E. Simon, salesman; A. M. Van Dyke, salesman; Arnold L. Monnette, booker; Jack Eckhardt, booker; W. C. Hallowachs, booker; Howard M. DeTamble, booker; John J. Horky, ad sales manager; MILWAUKEE — J. H. Lorentz, manager; Morris Horwitz, salesman; George Edgerton, salesman; Carl Michel, salesman; Meyer Kahn, booker; Eugene Sichelman; DETROIT—Lester Sturm, manager; A. D. Knapp, salesman; E. A. Westcott, salesman; Roy Carrow, salesman; Floyd Keillor, salesman; Leland Sanshie, booker; INDIANAPOLIS—George T. Landis, manager; J. R. Neger, sales manager; H. L. Hancock, salesman; G. J. Black, salesman; Thomas O. McCleaster, salesman; K. L. Dotterer, booker; DES MOINES—S. J. Mayer, manager; Harry Gottlieb, salesman; A. W. Riegelman, salesman; Evan Jacobs, booker; MINNEAPOLIS—M. A. Levy, district manager; J. M. Pololoff, manager; Earl Lorentz, salesman; J. S. Cohan, salesman; W. G. Mussman, salesman; Louis Cohen, salesman; N. F. Hall, salesman; Harold Lyons, salesman; Paul E. Lundquist, booker; OMAHA—J. E. Scott, manager; Gordon F. Halloran, salesman; H. P. Ironfield, salesman; Harry Levy, salesman; R. A. Wagle, booker; CALGARY — V. M. Skorey, manager; F. L. Scott, salesman; MONTREAL—Edward English, manager; J. F. Pearson, salesman; John Casey, booker; ST. JOHN—R. G. March, manager; TORONTO—J. P. O'Loghlin, district manager; H. J. Bailey, manager; W. J. Reid, assistant manager; Lionel Lester, salesman; Elroy O'Loghlin, student salesman; VANCOUVER—J. E. Patterson, manager; E. H. Teel, booker-salesman; WINNIPEG—J. H. Huber, manager; Chas. Krupp, salesman; KANSAS CITY — W. E. Scott, district manager; G. W. Fuller, manager; W. J. Kubitzki, sales manager; Jos. F. Woodward, salesman; Chas. Knickerbocker, salesman; Howard Kinser, salesman; M. A. Tanner, booker; CHARLOTTE—Phil Longdon, manager; J. E. Holston, salesman; G. E. Ebersole, salesman; J. O. Mock, salesman; C. T. Hardin, booker; ST. LOUIS—B. B. Reingold, manager; J. A. Feld, salesman and office manager; G. H. Ware, salesman; L. J. Williams, salesman; Abe Eskin, salesman; Miss Florence Patke, booker; ATLANTA—H. G. Ballance, district manager; Paul S. Wilson, manager; R. G. McClure, sales manager; Maurice Mitchell, salesman; R. H. Fairchild, salesman; Fred R. Dodson, salesman; H. P. Laseter, salesman; R. H. Ford, booker; OKLAHOMA CITY—C. W. Clark, manager; N. W. Osborne, salesman; G. L. James, salesman; G. K. Friedel, booker; DENVER—R. J. Morrison, manager; Hugh Rennie, salesman; L. C. Paulson, salesman; C. A. Larson, booker; Miss A. LeGendre; DALLAS—H. R. Beiersdorf, manager; W. S. Miller, sales manager; J. E. Gribble, salesman; N. B. Houston, salesman; D. W. Scott, salesman; Truman Hendrix, salesman; T. P. Tidwell, booker; MEMPHIS — T. W. Young, manager; Nat Wyse, salesman; T. I. Baskin, salesman; Mark Sheridan, booker; NEW ORLEANS—E. V. Landaiche, manager; H. P. Shallcross, salesman; G. R. Pabst, salesman; G. J. Broggi, booker; PORTLAND—C. F. Powers, manager; C. L. Robinett, salesman; H. L. Fox, booker; LOS ANGELES—J. N. Dillon, manager; W. T. Wall, salesman; B. F. Robinson, salesman; Morris Sudmin, booker; SALT LAKE—C. L. Walker, manager; C. A. Biasius, assistant manager; C. J. Hallstrom, salesman; J. L. Tidwell, salesman; V. J. Dugan, salesman; P. M. Smoot, booker; SAN FRANCISCO—G. M. Ballentine, manager; Alfred Laurice, salesman; J. M. Erickson, salesman; F. C. Bernard, salesman; J. W. Flanagan, booker; Miss R. Telfer; SEATTLE—Herndon Edmond, manager; J. W. Spear, salesman; H. A. P. Frederick, salesman; J. W. Brooks, booker.

Theatre Owners Form Corp.

Group Representing Four Large Independent Circuits Completes Organization With Capital of $500,000

Salt Lake City—A group of theatre owners, representing four of the largest independent circuits being served out of the local exchanges, at a meeting held a few days ago at Blackfoot, Idaho, completed an organization that will have an important bearing on the operation of about 35 theatres and perhaps will own or control other theatres and affiliated lines of business.

The new company, known as the Theatres Security Corporation, organized under the laws of the State of Idaho with application having been made for the Corporation to transact business in the State of Utah, also has theatres in the states of Nevada, Wyoming and Oregon. Its authorized capital is $500,000.00 divided into shares of the par value of $100.00 each. The officers are C. E. Huish of Salt Lake City, Utah, President; I. H. Harris of Burley, Idaho, Vice President; Claude Hawk of Salt Lake City, Utah, Secretary; Paul De Mordaunt of Blackfoot, Idaho, Treasurer; and these with Hugh Drennen of Rexburg, Idaho, C. C. Voeller of Buhl, Idaho, L. C. Denton of Caliente, Nevada, and V. A. Gilhool of Salt Lake City, Utah, constitute the Board of Directors.

Sales Heads Asked To Address Meeting

Hollywood—Several film personalities, including William F. Rodgers, Herman Wobber, Abe Montague, Neil F. Agnew, Ned Depinet, James R. Grainger, Charles Reagan, Grad Sears, William A. Scully, L. J. Schlaifer, Frank Capra, Bob White, Rotus Harvey and others have been invited to address the first annual convention of the Pacific Coast Conference of ITO to be held here May 8 - 10. Ed Kuykendall, MPTOA prexy, accepted the unit's invitation to address the gathering, while Col. H. A. Cole, Allied prexy, declined because of pressure of other business.

Louisville Sees Premiere Of "One Million B.C."

Louisville, Ky.—A special pre-release premiere of Hal Roach's "One Million B.C." was held here last week, with Victor Mature, star of the picture, making a personal appearance. A large nationwide campaign on the picture is being launched by United Artists, leading up to the national release date on May 3.

Important Dates

April 17: Canadian Picture Pioneers Club rally, Toronto.
April 17: Wilmington Better Films Council annual luncheon.
April 18-20: National convention Variety Clubs of America, Dallas, Texas.
April 21: AAAA Ball, Waldorf-Astoria.
April 21-22: Monogram franchise holders' sales meet, Baker Hotel, Dallas, Texas.
April 22-25: SMPE Spring Convention, Chalfonte-Haddon-Hall Hotel, Atlantic City.
April 25 - May 2: Will Rogers National Theatre Week.
April 26: Picture Pioneers Spring Dinner Conference, New York.
April 28-29: ITO of Arkansas annual convention, Hotel Marion, Little Rock.
May 8-10: Pacific Coast Conference convention, Los Angeles.
May 12-14: National Film Carriers annual convention, Park Central Hotel, New York.
May 13: United Artists Regional Sales Meeting, New York.
May 27-30: RKO Radio international sales convention, Waldorf-Astoria, New York.
June 9-11: North and South Carolina Theatre Owners Ass'n summer convention, Ocean Forest Hotel, Myrtle Beach, S. C.
June 19-21: National Allied convention, Morrison Hotel, Chicago.
June 24: MPTO of Va. midsummer convention, Chamberlin Hotel, Old Point Comfort.

20-Fox Announces Rest of Program

Company Will Release Entire Quota of 52 Pictures

Twentieth Century - Fox this week announced the remainder of its program for the 1939-40 season with releases through July. First release of the new season's program, to be announced next week, will be in August. Of the outstanding pictures on the remainder of the program, "Lillian Russell" with Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William and other big names is the outstanding attraction. It is scheduled for May 24. Other pictures which look like toppers are "Maryland" and "Four Sons."

"Maryland," in Technicolor, has a cast headed by Walter Brennan, Fay Bainter, Brenda Joyce and John Payne and is on the same scale and of the same type as "Kentucky." "Four Sons," a famous story, which is particularly timely at present, features Don Ameche with Eugenie Leontovich in an important role. Other pictures above the average from 20th - Fox are "Earthbound," starring Warner Baxter and Andrea Leeds, and "Johnny Apollo," reviewed in this issue.

The company will wind up the season with 52 pictures.

Rites for Con Foster

Traverse City, Mich. — Funeral services were held here last week for Con H. Foster, 65, local manager for Butterfield Theatres, Inc., and former manager of the Fitzpatrick McElroy Theatre.

"Our Town" Opens May 24 At Radio City Music Hall

World premiere of Sol Lesser's "Our Town" has been set for May 24 at Radio City Music Hall, New York, it was announced this week.

Drop Block-Booking Clause In Commerce Dept. Proposals

Splits Among Major Defendants Stand as Barrier To Settlement of Equity Suit by Consent Decree

Dropped from the Department of Commerce's proposals for a consent decree in the industry's equity suit was a clause which would attempt to control and limit block-booking, it was learned over the weekend. Various interpretations of its provisions, and the confusion raised among attorneys, were responsible for its deletion.

The Commerce Dept. sought to regulate the situation by proposing that where a distributor sold percentage pictures in blocks of three or four, one additional picture would be offered on a single contract at the same terms. The number of single or separate pictures would be in proportion to the size of the blocks.

Meanwhile, the Department of Justice indicated that lack of unity on the part of major defendants in the suit stands as a further unsurmountable barrier to its settlement by consent decree. Because of splits among defendants on several vital points, notably divorcement and theatre affiliation, it was pointed out that "there's hardly any sense trying to agree with someone who doesn't represent the industry."

On the legal question, it was said that if some of the defendants wished to accept a consent decree and others did not, the decree would be entered against the willing parties and the remaining defendants would proceed to trial as planned. There was little likelihood, however, that there would be a consent decree before the trial starts.

Last week Federal Judge Samuel Mandelbaum directed the U. S. marshal to serve subpoenas on 14 witnesses for their appearance at the start of the trial May 1. Over 100 subpoenas will be issued for other witnesses in the next few weeks.

Those named in the order were William W. Hodkinson, Carlsbad, Calif.; Richard Rowland, Los Angeles; T. L. Tally, Los Angeles; I. E. Chadwick, Hollywood; Chris Lampros, Farrell, Pa.; Joseph William and Al Weiss, McKeesport, Pa.; William D. Davis, Triangle Theatre, Pittsburgh; Thomas A. Gilbert, New Oakland Theatre, Pittsburgh; Charles Morse, Boston; H. A. Batastini, Alpine Theatre, Punxsutawney, Pa.; M. E. Ouslander, Pinebrook Theatre, Scranton, and Harry Stahl, Nu Luna Theatre, Sharon, Pa.

Powell Named Manager Of Rifkin Theatres

Springfield, Mass. — William T. Powell of this city has been appointed general manager of the theatre interests of Herman Rifkin, president of the Liberty Theatre Corp. Included are five theatres in Springfield, and theatres in Holyoke and Northampton. Powell has been associated with Paramount subsidiaries for the past 14 years.

Will Rogers Week Now April 25

Date Changed to Secure Stars' Services

Postponement of this year's Will Rogers National Theatre Week to April 25 in order to take advantage of the opportunity to secure the services of Bette Davis (WB), Judy Garland (MGM), and Kay Kyser (RKO), who will appear in the short subject, "If I Forget You," was announced this week by Major L. E. Thompson, RKO executive and chairman of the campaign.

Every branch of the industry, it is declared, is cooperating in the Drive. Three companies, Warners, 20th-Fox, and MGM, donated the use of their studios together with their equipment. Harold Rodner arranged coast sequences of the short subject, and A. P. Waxman handled all local production and arrangements. Irving Caesar wrote the title song; Eastman Kodak, Dupont - Pathe and Filmex - Gaevert contributed the raw film stock, and National Screen Service, whose facilities have been donated by its president, Herman Robbins, will handle distribution of the short.

VARIETY CLUB CONVENTION NOTES

Dallas, Texas, April 18-20

The "little lady" back home need not feel neglected when her Dallas-bound "he-man" leaves her flat for the convention. She can tune in her radio at home and listen to much of the festivities . . . if that's any satisfaction to her. Of course, the big broadcast will probably be the banquet on the final night when celebrities galore will make their appearance on the dais.

* * *

This will be the last Bulletin and also your last opportunity of hopping aboard the band-wagon and heading for Dallas and three of the greatest days of fun and entertainment ever conceived by a group of the best fun-conceivers this industry ever ran up against. Tinkers-to-Evers-to-Chance may have been famous in baseball history but in the future the movie industry will recall with much pleasure another trio who will be known as O'Donnell-to-Harris-to-Short. Wotta combination!!!

* * *

All roads lead to Dallas and you can still make it if you get set or start right away. Numerous special trains are leaving from many points throughout the country. Special planes. Buses and private cars. Maybe a few hitch-hikers too. Who can tell?

* * *

S'long. We'll be looking for you in Dallas.

4 UA Sales Meets; First in New York

First of United Artists' four regional sales conventions will be held in New York on May 13, it was announced this week. Three other meetings in cities and on dates not yet determined will follow this session. There is a possibility that a meeting may take place in Chicago. Scheduled to be revealed at the conventions are the company's program, producers and their productions and other data regarding the 1940-41 season.

TIME'S A WASTIN'!

. . . Pack them thar shootin' irons, pardner, an git agoin'!

NATIONAL CONVENTION

DALLAS, TEX., APR. 18-19-20

★ ★ ★

VARIETY CLUBS OF AMERICA



The Box Office Slant

Buck Benny Rides Again

(Hollywood Preview)

Paramount Comedy 85 mins.

(Prod. No. 3932—Nat'l Release, May 3)

Cast: Jack Benny, Eddie Anderson, Ellen Drew, Phil Harris, Andy Devine, Virginia Dale, Lillian Cornell. Credits: Producer-Director, Mark Sandrich. Screenplay by William Morrow and Edmund Beloin. Based on an adaptation by Zion Myers of a story by Arthur Stringer. Photographed by Charles Lang.

Plot: Benny, radio star, falls for a member of a "sister team." To prove that he's a virile son of the west, Harris persuades him to go to Arizona, with Rochester tagging along. When the girl, Ellen Drew, arrives, a tame Indian is scaring him off the ranch. He makes a deal with Devine to run his ranch, and finally captures a couple of real bad men. His masquerade blows up after Ellen learns he has been paying the ranch hands to allow him to bawl them out and to sock them at so much per sock.

Comment: Take the best of the Jack Benny programs, roll them all into one and you will have an idea of how your audience will like this picture. Filled with smart snappy dialogue and rib-tickling situations and four new swell song numbers, it is excellent entertainment and should click at the box office. In fact, sitting through the film is like spending a pleasant hour in a broadcasting station watching your favorite program. Jack Benny in a Western setting is great as the rough and tumble two fisted hero and Eddie "Rochester" Anderson duplicates his standout performance in "Man About Town." Ellen Drew, Virginia Vale, Andy Devine and Phil Harris are only a few of a big supporting cast. Producer-director Mark Sandrich, the man responsible for Benny's previous picture successes, turns in another fine job. You have a ready made audience who know all about this picture and are waiting for it to be shown. The lobby should be dressed in Western fashion with ten gallon hats all over the place. Spot announcements before and after the Benny program should be arranged with your local radio station. **(FAMILY)**

Catchline: "Buck Benny in a colossal epic of the West."

AUDIENCE SLANT: SURE TO PLEASE JACK BENNY'S LARGE FOLLOWING AND EVERYONE LOOKING FOR A GOOD LAUGH.

BOX OFFICE SLANT: A READY MADE AUDIENCE OF MILLIONS IS WAITING FOR THIS.

Johnny Apollo

20th-Fox Drama 83 mins.

(Prod. No. 42, Nat'l Release, April 19)

Cast: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan, Charley Grapewin, Lionel Atwill, Marc Lawrence, Jonathan Hale, Harry Rosenthal, Russell Hicks, Fuzzy Knight, Charles Lane, Selmar Jackson, Charles Trowbridge, John Hamilton, William Pawley, Eric Wilton, Gary Breckner, Harry Tyler, George Irving, Eddie Marr, Anthony Caruso, Stanley Andrews, Wally Albright. Credits: Original story by Samuel G. Engel and Hal Long. Screenplay by Philip Dunne and Rowland Brown. Photographed by Arthur Miller. Music and lyrics by Lionel Newman, Frank Loesser and Mack Gordon. Directed by Henry Hathaway. Associate producer, Harry Joe Brown. Darryl F. Zanuck in charge of production.

Plot: Arnold, Power's father, is sent to prison for embezzlement. When the scandal breaks, Power, who had been at college and never realized that his wealthy father could have been involved in anything crooked, quits college and confronting Arnold, breaks with him. He is unable to hold a job but accidentally falls in with Grapewin, a crooked lawyer, his client, Nolan, a racketeer and Dorothy Lamour, the latter's sweetheart. He finally lands in jail himself and when a prison break comes, engineered by Nolan, Arnold and Power frustrate it. The end sees Arnold released and awaiting his son at the prison gate, with Dorothy also waiting for him.

Comment: The names heading the cast of this picture should certainly go a long way toward putting it over. Many will see a parallel in certain well known figures but probably it is purely a work of fiction. Charley Grapewin stands out in the cast despite his rather minor role. Dorothy Lamour has never been seen to better advantage and Director Henry Hathaway can take credit for so photographing and directing her that she can be said to have been re-discovered. In one particular scene taken behind prison bars, she is particularly effective. Power and Arnold are their usual selves. The picture has more laughs than usual in this type of subject and should be well received by almost any audience. Although it won't set the world afire, it is definitely an "A" attraction and is worthy of heavy selling because of that. The names in the cast constitute your strongest selling angle, coupled with the unusual story. The incongruity of a college lad as a gangster and later as a convict can be played up, as well as the father and son angle. **(ADULT)**

Catchline: "His father was always right, even though in prison."

AUDIENCE SLANT: THE CAST OF FAVORITES, THE EXCELLENT PERFORMANCES, THE NEW LAMOUR AND THE UNUSUAL STORY SHOULD GO FAR TOWARD MAKING THIS A WELL RECEIVED PICTURE FROM MOST ANY AUDIENCE.

BOX OFFICE SLANT: DEFINITELY IN THE "A" CLASS, AND WORTHY OF STRONG PLAYING TIME EVEN THOUGH IT WON'T POSSIBLY SET ANY NEW RECORDS.

Legion of Decency Ratings

(For Week Ending April 13)

SUITABLE FOR GENERAL PATRONAGE

Covered Wagon Trail
Ghost Valley Raiders
Pioneers of the West
Lightning Strikes
Phantom Rancher
On Their Own

SUITABLE FOR ADULTS ONLY

Dr. Kildaire's Strange Case
Irene
Mind of Dr. Reeder

OBJECTIONABLE IN PART

Johnny Apollo

Ticket Service!
Headquarters for machine and roll MOTION PICTURE TICKETS
Highest Quality Right Prices
KELLER-ANSELL TICKET CO.
Suite 608, 723 7th Ave., N. Y. C. Bryant 9-7532

An Angel from Texas

WB Comedy 69 mins.

(Prod. No. Not Set—Nat'l Release, April 27)

Cast: Eddie Albert, Rosemary Lane, Wayne Morris, Jane Wyman, Ronald Reagan, Ruth Terry, John Litel, Hobart Cavanagh, Ann Shoemaker, Tom Kennedy. Credits: Directed by Ray Enright. Screenplay by Fred Niblo, Jr. and Bertram Millhauser, based on a play by George S. Kaufman, Associate producer, Robert Fellows. Director of photography, Arthur L. Todd. Art director, Esdras Hartley. Film editor, Clarence Kolster.

Plot: Rosemary, star of the high school show in Lone Star, Texas, goes to New York to crash Broadway, leaving Albert, her boy friend, behind to help his mother run their hotel. But she isn't a success, so she takes a job as secretary to a couple of fly-by-night producers, Morris and Reagan. Then Albert comes to New York and they find he has a bankroll to buy a hotel. They sell him a half interest in their play but he insists on starring Rosemary, while they had planned to star Ruth Terry under threat from her boy friend, soon due to leave Alcatraz. When they try to fire Rosemary, Jane, Reagan's wife, buys the other half of the play and Albert takes the male lead. It becomes a tremendous success as a comedy and all ends happily.

Comment: This has the nearly same cast and is much on the same order as "Brother Rat and a Baby." It isn't strong enough to do much more than hold up the comedy end of a double bill and it may hurt the stars' drawing power somewhat. There are some good laughs in it, but the story has been done often before with but slight variations. Albert is in the same kind of sappy part he has always had and Morris and Reagan are much the same as they were in "Brother Rat and a Baby." The best way to sell it is to tie it up with that picture, using one of the comedy lines when Jane Wyman says to Reagan, "Listen you mouse that's trying to be a rat." Sell it as straight comedy and romance, and leave out of the advertising all mention of the gangsters who are only incidental in the story. **(FAMILY)**

Catchline: "It's funny when tragedy on the stage becomes the howl of the century."

AUDIENCE SLANT: WILL GIVE AUDIENCES WHO HAVE SEEN A DRAMATIC SHOW A WELCOME LAUGH.

BOX OFFICE SLANT: TOO SIMILAR TO "BROTHER RAT AND A BABY" AND OTHER PICTURES WITH THE SAME PLOT TO MEAN MUCH AT THE BOX OFFICE.

Dark Command

Rep: Historical-Drama 94 mins.

(Prod. No. 901—Nat'l Release, April 15)

Cast: Claire Trevor, John Wayne, Walter Pidgeon, Roy Rogers, George Hayes, Porter Hall, Marjorie Main, Raymond Walburn, Joseph Sawyer, Helen Mackellar, J. Farrell MacDonald, Trevor Bardette. Credits: Associate Producer, Sol C. Siegel. Directed by Raoul Walsh. Screenplay by Grover Jones, Lionel Houser and F. Hugh Herbert. Based on the novel by W. R. Burnett. Adaptation by Jan Fortune. Director of Photography, Jack Marta. Film Editor, William Morgan. Art Director, John Victor Mackay. Musical Director, Victor Young.

Plot: Pidgeon, a Kansas school teacher lusting for power, runs for the office of Federal Marshal of Lawrence, but is defeated by Wayne, an illiterate cowboy from Texas. When Claire Trevor's brother, Rogers, kills a man

in a fracas, Claire and her father, Hall, feel that Wayne's friendship will cause him not to press charges against the boy. But to Wayne, duty comes first. Since Wayne is his rival for Claire's affections, Pidgeon sees a chance to entrench himself in her regard, and accordingly threatens violence to the jury, so that they bring in a "not guilty" verdict. He then forms a band of guerillas who terrorize both the Northern and Confederate sides. At the same time, he asks for and is granted Claire's hand in marriage. Meanwhile, Wayne is the target for much abuse because he has not quelled the guerillas, and he finally resigns. The citizens plan to run Claire out of town, but Wayne gives her safe escort to her husband's camp. There he is captured, and Claire sees Pidgeon in his true light—an outlaw. She and Wayne escape back to Lawrence, with Pidgeon and his men in pursuit. The guerillas burn the town to the ground, but Wayne overpowers Pidgeon and kills him.

Comment: Based on the life of one of America's most ruthless renegades, here is an exciting outdoor film that ranks high in notable screen entertainments. Its setting, that of the period covering the 1860's when hordes came into Kansas bent on voting it into the union as their own, provides a vivid background alive with colorful thrills and excitement. The picture is essentially a "natural" for the masses, since it moves along rapidly and holds the attention fixed to the very end. Excellent performances are contributed by John Wayne, Claire Trevor, Walter Pidgeon, Roy Rogers, George Hayes, Porter Hall and Marjorie Main, with Miss Main almost stealing the show by virtue of her superb characterization of Mrs. Cantrell, mother of the outlaw. The burning of Lawrence has been staged on a spectacular scale, taking its place as one of the great moments in screen history. Raoul Walsh has directed with a true understanding of, and sympathy for, the period in which the story transpires. The photography is first-rate. For exploitation, see Showmanalysis in this issue on page 14. **(FAMILY)**

Catchline: "Thrilled by his embrace . . . horrified by his ruthlessness . . . the romantic and exciting story of a woman fascinated by a man she is ashamed to love."

AUDIENCE SLANT: IT'S GRAND ENTERTAINMENT FOR THE MASSES.

BOX OFFICE SLANT: BECAUSE ITS EPIC STORY CONSTITUTES A NATURAL LURE AT THE BOX OFFICE, THE PICTURE SHOULD DO WELL IN ALL SITUATIONS.

One Million B. C.

(Hollywood Preview)

UA Drama mins.

(National Release, May 3)

Cast: Victor Mature, Carole Landis, Lon Chaney, Jr., John Hubbard, Mamo Clark, Nigel de Brulier, Mary Gale Fisher, Edgar Edwards, Inez Palange, Jacqueline Dalya. **Credits:** Produced by Hal Roach. Directed by Hal Roach and Hal Roach, Jr. Screenplay by Mickell Novak, George Backer and Joseph Frickert. Director of Photography, Norbert Brodine. Photographic effects by Roy Seawright. Edited by Ray Snyder. Art Direction, Charles D. Hall. Descriptive narration by Grover Jones. Narrator, Conrad Nagel.

Plot: Seeking refuge in a cave during a storm, a party of mountain climbers listen to the story of an elderly scientist who explains the strange carvings on the wall. Mature, a young hunter of Rock Tribe, gets into a fight with his father, Chaney, and is knocked off a cliff. He falls in the river and drifts to the land of the Shell People, where Carole Landis spots him and has him taken into her tribe. Later, he goes back to his people, taking Carole with him. Chaney has fallen victim of a musk ox, and left for dead; but Edwards, his enemy, spears him and leaves him a cripple. Edwards becomes leader of the tribe. In a fight, Mature kills him and becomes leader. During an earthquake, Carole escapes to her own people, and Mature follows her. When a dinosaur attacks the cave of the Shell People, the two clans unite in the face of common danger and succeed in destroying it. Following the victory, both tribes dine together in harmony and understanding.

Comment: Those seeking novelty in entertainment will find this picture, which goes back to the pre-historic era in plot and characters, the strangest offering to come out of Hollywood in many a day. It is almost a silent picture with sound effects, since the conversation is incidental but with all the members of the cast "going prehistoric" and forgetting all their modern mannerisms. It is unusual entertainment and should attract popular attention. Many of the animal scenes such as the battle between two monsters of the past, done with live creatures and a tremendous volcanic eruption and earthquake supply another spectacular climax. There are few acting demands on the cast which includes Victor Mature, Carole Landis and Lon Chaney, Jr. Nevertheless they give effective portrayals. Due credit should be given Roy Seawright for his special effects. A stuffed animal exhibit, obtained from a local taxidermist might be used in the lobby or a window with an appropriate jungle display built around them. Several men costumed in skins, carrying heavy sticks or spears could be used out front or for street ballyhoo. **(FAMILY)**

Catchline: "What was love like a million years ago?"

AUDIENCE SLANT: SATISFACTORY FOR THOSE SEEKING NOVELTY ENTERTAINMENT.

BOX OFFICE SLANT: ITS NOVELTY MIGHT ATTRACT SOME BUT THE CAST NAMES ARE WEAK AND THE PICTURE WILL NEED STRONG SUPPORT IN SELLING OR OTHERWISE.

Ma, He's Making Eyes At Me!

(Hollywood Preview)

Univ. Musical comedy 62 mins.

(Prod. No. 4022; Nat'l Release, May 15)

Cast: Tom Brown, Constance Moore, Richard Carle, Anne Nagel, Jerome Cowan, Elizabeth Risdon, Fritz Feld, Larry Williams, Frank Mitchell, Vivien Gay, Peggy Chamberlain, Marie Greene and her Merry Minstrels, Wade Boteler, Milton Charleston, Ada Daniels and others. **Credits:** Screenplay by Charles Grayson and Edmund L. Hartman from a story by Ed Sullivan. Director of photography, Elwood Bredell. Film editor, Ed Curtiss. Songs by Frank Skinner and Sam Lerner, Con Conrad and Sidney Clare and Richard Carle and M. E. Rourke. Directed by Harold Schuster. Associate producer, Joseph G. Sanford.

Plot: Tom Brown, press agent for Richard Carle, owner of Fifth Avenue's most fashionable modiste shop, regains his job by selling Carle the idea of using Constance Moore, unemployed showgirl, as "Miss Manhattan" to boom their sales for cheaper copies of their exclusive models. Constance falls in love with Brown, but he extends the publicity idea by picking another employe, Larry Williams, as Mr. Manhattan, promoting a furnished penthouse and staging an employes' musical show to be climaxed by the wedding of Constance and Williams. Suddenly he realizes that he himself loves her, knocks out his rival and takes the groom's place for the wedding finale.

Comment: While not strong enough either on cast names or in story to rate as a single attraction in any major houses, there is sufficient light entertainment here to serve as a good supporting feature with a heavy dramatic offering. Outstanding for acting are Brown's handling of the male lead and Jerome Cowan as a newspaper columnist, for singing Richard Carle's rendition of one of the song hits he created on the stage thirty years ago and for the vaudeville specialties, Vivien Fay's superlative toe dancing and the knockabout comedy of Peggy Chamberlain and Frank Mitchell. Exploitation features are the fashion show for working girls and a newspaper contest seeking the longest list of song hits current when that one from which the picture takes its name first earned fame. In larger centers where stage and vaudeville fans are found, a drama page contest can be set to have entrants identify the specialty performers—Frank Mitchell with Mitchell & Durant, Vivien Fay with the Vanities, Peggy Chamberlain with Chamberlain & Himes, etc. Spot announcements over stations carrying

(*Continued on Page* 20)

IN OLD MISSOURI

WEAVER BROTHERS and ELVIRY



Program Exchange

Brizendine Holds Patrons' Interest With Steady Flow of Novelties; Spring Pervades Other Programs

GOSH! This balmy spring weather makes us want to take to the open road. But on second thought we think it might be better if we took to this pile of programs on our desk instead. Be that as it may, we're glad to be receiving so many theatre publications, and to note the new applications for membership. It proves that the department is accomplishing its purpose, that of promoting better programs and giving members the opportunity to see just what the other fellow is doing.

Last week we featured an illustration showing some novelties distributed by Will Brizendine of the Rialto Theatre, Baltimore, Md. In the caption, we promised some more dope this week. And here we are with it. As a matter of fact, Will is brimming over with novelties—so much so, that he probably keeps his patrons "on edge" wondering what to expect next. That's a good idea, too, for you keep them always on the lookout for something different, you keep them interested in your theatre.

A throwaway on "How to be a Ventriloquist" must have had everyone practicing. Inside the folder were most of the details, too, with the suggestion that "for more information regarding Ventriloquism and its art . . . see Edgar Bergen put Charlie McCarthy through his paces . . . in 'Charlie McCarthy, Detective'." Novelty hundred dollar "greenbacks" were distributed on "Tell No Tales," the tieup being that "this $100 bill is TNT . . . pass it on immediately to someone else and it will Tell No Tales." In another throwaway, Will gave his personal endorsement to "The Shop Around the Corner."

"Invitations" to meet "The Earl of Chicago" must surely have been accepted by Rialto patrons. To advertise "Green Hell," the manager put out a disc-shaped, green-colored novelty. Tieing in with a drug store, red heart-shaped programs carried this copy on the outside: "Valentine Greetings from 'The Shop Around the Corner'." On the inside was the suggestion to "remember her on Valentine's Day with a box of chocolates from Read's." And on the back was the admonition to "take your sweetheart to see, etc." Still another novelty looked like a record, and in the center where the label would appear was this copy: "This is not a record of 'Oh, Johnny,' but a reminder to see it at the Rialto."

By the way, Tom Pringle used a clever idea in one of his programs, too. There appeared an "empty Box," at the side of which was the notation that "this is an exclusive photograph of 'the little man who wasn't there' on his way to the Ideal Theatre for the best entertainment at the lowest prices . . . be wise . . . idealize . . . and follow him!" For his Safety Slogan, he used "When the 'nut' that holds the steering wheel is well lubricated, accidents happen . . . drive sober!"

On the calendar issued by W. S. Samuel, manager of the Rex Theatre, Arp, Texas, appears this notation: "The Rex Theatre will call ten housewives daily. If you can tell us the current title of the picture playing that day you will be awarded a courtesy ticket to see that picture." We wouldn't be afraid to bet that Arp housewives keep themselves reliably informed as to what's playing, and that they're near their telephones most of the time.

Special tickets were issued to Torrington, Conn. children by Manager Pearce Parkhurst of the State Theatre as a special inducement to attend a "Kiddies Magic Show Matinee" featuring Thurston, the Magician. Stage shows are pretty much the vogue these days at the State, with the result that they get special mention in Pearce's programs. A special handbill, the center of which announced the "Gay Nineties Stage Revue," while surrounding it were ads, was distributed by the State management.

We like the copy on the calendar program of the Wallace and Rose Theatres, Levelland, Texas. "Spring is here!" it announces in bold letters. "And look what an April Shower of Hit Shows! A Downpour of Pictures that will give you hours of Entertainment and Happiness! Get rid of your 'spring fever'—see these swell shows. Make Levelland your entertainment headquarters. Your patronage is always appreciated." On the other side appears this copy: "We're not 'April Foolin'' you folks, when we tell you that the April pictures at the Rose and Wallace Theatres are great! We're not afraid to give you our entire line-up for the month, and believe you, too, will agree that we have the grandest, gayest hits ever to come out of Hollywood."

Tommy di Lorenzo, manager of the New Paltz Theatre, New Paltz, N. Y., added an insert to his regular weekly program. On one side of the insert was a reproduction of the *New York Daily News'* review on "Grapes of Wrath," while on the other was the *New York Times'* review. Since both reviewers praised the picture highly, di Lorenzo did a smart thing in reproducing their remarks for New Paltz theatregoers to see.

"I'm not trying to string you along!" is the headline on the front cover of W. S. Samuel's program, just received. Following, the copy reads: "This is just a reminder to not forget to attend the Rex regularly and bring the whole family!" And then, to make it easy, Samuel prints the picture of a string, with an open space in the center of the loop so that the holder can "insert finger here." A really clever gag, we'd say.

Well, that brings us to the end of our space for this week. But like a bad penny, we always come back. So look for us on this page next week.



Visions of Great Entertainment

Whenever the prospective patron smokes, he has visions of "a week of great entertainment," according to this cover from the program for the Jackson Theatre, Jackson Heights, L. I. In it, perhaps, is an idea for one of your own future covers. It might work well, too, as a lobby display on coming attractions.

Southern Home as Box Office

Jerry Bookbinder, manager, Majestic, Perth Amboy, N. J., employed a small model Southern home as the theatre box-office during advance sale of tickets for "Gone With the Wind." It proved a splendid eye-catcher and aroused much comment.

—Your Application Blank—
Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name.....

Theatre.....

City.....

State.....

Money Dates

MAY

12th

MOTHER'S DAY. As a lobby display have a large reproduction of Whistler's portrait of his mother framed. Run a special show for mothers. This can be varied by special inducements for children to bring their mothers to the show on this occasion. Pictures of nationally known, prominent mothers augmented with those of distinguished local mothers can be posted in the lobby, run in programs and carried in newspapers. Also tie up with a florist to present a flower to every mother who comes to your theatre on this day.

NATIONAL HOSPITAL DAY. Sponsored by the National Hospitals Association, 22 East Ontario St., Chicago, Ill. In connection with Mother's Day you might act as headquarters for depositing all the surplus flowers to be given to hospitals on this occasion. Let your theatre be headquarters for gifts of this kind, and books, toys, etc.

15th

STRAW HAT DAY. This is the occasion on which everybody gets out last year's straw kelly or buys a new one. In cooperation with a local hat store, offer free admission to men who present felt hats in lieu of tickets. Supply the local hatter with photographs of any of the stars of your current attraction in straw hats.

AIR MAIL SERVICE ESTABLISHED, 1918. Arrange to have the print of your next attraction arrive by airmail on this day with a photograph of its arrival being taken by the newspaper, etc.

17th

NATIONAL COTTON WEEK. Sponsored by the Cotton Textile Institute, 320 Broadway, New York. This week is designated to promote the sale of cotton goods. You can tie in with large merchandisers of cotton products by showing the Columbia short titled "Cotton" which delves into the growing of cotton quite thoroughly.

FIRE!

Hear the cash customers gasp as a huge tropical island goes up in flames in the most thrilling, most exciting fire scene ever to blaze across the screen. It's red-hot box-office . . . and watch the paying public eat it up!

TIDAL WAVE!

Thrill piles upon thrill to flay their emotions and leave them limp as waves of destruction climb higher and higher and finally engulf the entire island . . . leaving only havoc in their wake.

"TYPHOON!"

in Technicolor!

Climaxing the greatest succession of thrills ever caught on celluloid . . . a real tropic typhoon unleashed with all its thundering force. It's showmanship dynamite in Technicolor that'll have 'em talking for weeks!

WATCH FOR . . .

Full page, full color American Weekly ad reaching 14,500,000 readers!
Supplemental full page ads reaching an additional 7,000,000 readers!
Tremendous nation-wide publicity barrage!
. . . a Paramount super-showman's campaign — all aimed to make the National Release Date, MAY 17, a national box office holiday!



Paramount presents

DOROTHY LAMOUR · ROBERT PRESTON in

"TYPHOON"

in Technicolor!

with

LYNNE OVERMAN · J. CARROL NAISH

Directed by Louis King · Screen Play by Allen Rivkin · Based on a Story by Steve Fisher

There'll be romantic sighs from coast to coast when they see glamorous Dorothy Lamour fall rapturously, gloriously in love with the first white man to invade her tropic paradise — femme-exciting Robert Preston!

Paramount Pictures

Selling the Picture



Danger! Men at Work on GWTW

Proof that Indiana showmen take David O. Selznick's MGM release, "Gone With the Wind," seriously, is revealed in this photograph which shows a group of them planning their campaign at a recent luncheon at the Lincoln Hotel, Indianapolis. Reading clockwise, beginning at extreme left, they are: Nick Mallers, Centennial Theatre, Warsaw; assistant manager, Hines Theatre, Portland; Roger Ludy, Hines, Portland; Bud Colvin, Strand, Crawfordsville; two student managers of the Vonderschmitt Circuit; Andy Browning, Voncastle, Greencastle; Arthur Clark, Indiana, Bloomington; H. H. Marshall, MGM exploiteer; Frank Templin, Strand, Kendallville; Charles Hughes, Von Ritz, Bedford; and student manager of Strand, Crawfordsville.

Series of Tieups Sell "Rebecca" in N. Y.

Weaving a thorough-going exploitation campaign from the speculation created in the public mind as to what the non-existent heroine of "Rebecca" might be like had she lived, United Artists and R. H. Macy & Co. evolved a series of tieups to publicize the film's engagement at the Radio City Music Hall, and to push the store's line of fashions representing its conception of her wardrobe.

Highlighted in the tieup was an evening gown created by Norman Hartwell, couturier to Queen Elizabeth, as his interpretation of Rebecca's choice for formal wear, which was featured by Macy's in advertising and window displays, and formed the keynote of their presentation. Clustered around the gown in the presentation was a line of raincoats, nightgowns and dressing robes. This merchandise was featured in newspaper display advertising as well as in the store's three principal street windows.

Additional exploitation was given the picture through the featuring of the novel "Rebecca," from which the film was adapted, in the store's book department, windows and advertising.

To focus attention on the whole tieup, a contest was held at the theatre to pick the girl who most resembled "Rebecca" in the opinion of a group of judges. The winner was awarded a screen test by Selznick International Pictures.

A group of judges was posted in various parts of the theatre on opening day, and made their selection for finalists from among the women patrons in the house, handing to each one they selected a card inviting them to the finals the next day. At the finals the judges picked the ultimate winner in the theatre studios. The judges were Paul Hollister, executive vice-president of Macy's; Amy Fagan, ready to wear stylist of Macy's; Dean Cornwell, noted American artist; W. G. Van Schmus, managing director of the Music Hall, and Katherine Brown, of Selznick International.

Tank Town Showmanship

Theatreman From Way Down South Gets a Few Things Off His Chest in First of Series

By "OLE THREE-SHEET"

THERE have been hundreds of pages and millions of lines written about what I would do if I were so and so. SO . . . that is what I'm going to do but *I'm* going to be my own so and so. SO . . . if I'm wrong tell me about it.

After all is said and done, the small town theatreman has a tough assignment. We have to do everything from smile when we would rather cry or cuss to smile and ask a darn good patron to please carry their little pr de and joy out till it decides it has raised enough hell to justify taking a nap to rest up for the next outburst. This is all beside the issue, but I have it on my chest, and I'm getting it off.

Now we'll get down to facts. As in the big towns, we are all looking for pictures with mass appeal. At times we can't find them. *But,* the film salesman comes along and blows you up on hot air about whatta grand line-up they have, so we start digging and start to figure out what we are going to do on this and that and the other.

We all know that some short subjects will pull more than the feature, so when we can we plug that short and hope it has enough appeal and pull to get them in. We know darn well that who-dunnit is like all the rest have been, so we gotta make the boys get the family together some way and it leaves it up to the shorts . . . So I sell them the best way I can and not kill the picture.

Advertising Mediums Limited

Our medium of advertising is very limited. I consider my most powerful seat-seller my screen. I use DeLuxe trailers on all features and know darn well they sell a lot of tickets that couldn't be sold in any other way. I consider my weekly programs my next best. We mail them out to over 700 on a mailing list we have built up from active names.

We work house to house in town and all towns around us. We stop at all houses on the road, and if there is a settlement off a few miles we go there, too. I use a monthly calendar, too. My weekly programs remind them again that that swell picture is here and that they must see it. I consider a calendar a swell mail item; there are so many places a calendar can be placed that a weekly program can't. We put a monthly calendar on the wall by every public telephone in every business house in town and in the country. We place them in the schools, warehouses, etc. Anywhere people gather for a few minutes to a few hours, we have a calendar.

I use novelty cards and heralds on special pictures and events. These are usually placed in cars, the doorman passes them out to the patrons as they leave the theatre, etc.

Next, I consider my weekly newspaper. Some fellows may have a good paper, but the average small town paper has a very limited amount of type, and just a heck of lot of other things we need to make our publicity attractive. So I just use a regular ad. Most of the time I use only slug mats and sometimes I splurge and buy some big mats. I use a scene mat every week and usually a reader, short and to the point. Occasionally, you can find a small town merchant that doesn't figure you are trying to put the bee on him and he will cooperate a little with you. We trade courtesy tickets for space and use them for prizes in all types of cooperative publicity. I play along with the newspaper man, though, because he is usually a nice fellow, except that he can't see why a theatre should expect so much gratis space for readers and scene mats.

I use window cards on special shows. You will have run the Joe Louis fight picture, I presume. Well, I have 100 22 x 28 window cards on the fight. I'll use them all over my whole trade territory. They will pay for themselves, too. If you don't use too darn much of the same thing all the time, it won't get old. Variety is one thing we must have in our advertising and program booking.

For this time, I've cracked the ice. Now what I want is for some small town theatremen, young and old, to "give out" with their ideas on the operation of their houses.

Let's don't be a bunch of fellows who sit back and say: "Why hustle? The ole rut ain't so bad." I want to know if I'm right or wrong.

I'll dig in again for a few words one of these days, so until then, think about your own town and let me know what I've missed and why. I'm not a super showman—I'm just a tank towner. But I *do* look for new ideas.

How about a little help?

(Another in this series on "Tank Town Showmanship" will appear in an early issue.)

For Better Show Selling

Showmanalyses Have Appeared In STR on Following Pictures

Abe Lincoln in Illinois	Mar. 2
Balalaika	Dec. 30
Brother Rat and a Baby	Jan. 13
Charlie McCarthy, Detective	Dec. 23
Congo Maisie	Jan. 20
Dark Command	This Issue
Destry Rides Again	Dec. 16
Dr. Cyclops	Mar. 30
Earl of Chicago	Jan. 6
Fighting 69th	Jan. 27
Geronimo	Dec. 30
Great Victor Herbert	Dec. 23
His Girl Friday	Jan. 13
House Across the Bay	Mar. 9
Hunchback of Notre Dame	Dec. 30
I Take This Woman	Feb. 3
It All Came True	This Issue
It's a Date	Mar. 16
Joe and Ethel Turp Call On The President	Dec. 9
My Son, My Son!	Apr. 6
My Little Chickadee	Feb. 24
Northwest Passage	Feb. 24
Primrose Path	Mar. 23
Reno	Dec. 2
Son of the Navy	Apr. 6
Strange Cargo	Mar. 16
Swanee River	Jan. 6
Swiss Family Robinson	Feb. 10
Too Many Husbands	Mar. 23
Vigil in the Night	Feb. 17

Foyer Exhibit on "Geronimo!"

An interesting exhibit of Navajo handiwork which included Indian rugs, war bonnets, drums, clay pieces and other oddities was placed in the foyer of the Arroyo Theatre by Manager Ernest Sloan, assisted by staff members Clifford Heltzel and Frank Janesin. On a background drop appeared the title of the film being plugged ("Geronimo!"), and the names of the players were spelled out in gold flitter. But what's most important about the whole display is the fact that it cost practically nothing, all the work and promotion being done by members of the house staff.

DARK COMMAND

An SR Showmanalysis (REG. U. S. PAT. OFF.)

LOOK OUT! Cantrell's guerillas are coming! And when they come there will be plenty of excitement for you if you have built up a strong campaign on "Dark Command," which is all about Cantrell's guerillas who terrorized Kansas back in the Sixties. But besides Cantrell's guerillas, there's a wonderful love story, some fast action and stark drama. Your campaign on Republic's "Dark Command" must cover all these angles. The action, drama and spectacle scenes will appeal to the men and the kids, and the romantic interest will appeal strongly to the women.

Right here, stop and take a look at the names in the cast. Claire Trevor, a well known star, has the leading feminine role and it is for her love that much of the action takes place—battles with words and deeds. Her recent performances in such pictures as "Stagecoach," "Allegheny Uprising," "Valley of the Giants" and "The Amazing Dr. Clitterhouse," stamp her in the public's mind with the mark of hits. The other parts of the romantic triangle are John Wayne and Walter Pidgeon. Wayne also appeared in "Stagecoach" and before that he was built up to the heights of popularity with his roles in the Three Mesquiteers series for Republic. So he's a favorite with the kids, too. Walter Pidgeon is now making a hit in "It's a Date" and he has played leading roles in many other popular pictures. He's a favorite with the ladies whose husbands can't quite measure up to his handsomeness.

Screenplay by Grover Jones, Lionel Houser and F. Hugh Herbert. Based on the novel by W. R. Burnett. Adaptation by Jan Fortune. Associate Producer, Sol C. Siegel. Directed by Raoul Walsh.

Now for the supporting roles. Here, too, Republic has gone the whole hog to give you names which mean something. Roy Rogers is the third most popular Western star in the business. He was so voted in all the polls for last year. Each of his pictures brings him nearer the top, so he has a host of fans. Another leading supporting role is taken by George Hayes who has a leading part in all Roy Rogers' pictures. Porter Hall, a well known actor, will be remembered for his work in "The Plainsman" (for which he won an award from the Screen Actors' Guild) and other pictures such as "Wells Fargo." Marjorie Main (who our scout tells us steals the picture) will be long remembered for her role in "The Women" as well as her other frequent screen appearances. So there you have a cast with which you can do things, and every one of those names should be in your larger advertising, such as the big newspaper ads, programs, lobby displays.

The picture was adapted from a book by W. R. Burnett. Grosset and Dunlap have prepared a special photoplay edition which textually is the same as the original but has illustrations from the picture. This edition is on sale in drug stores, periodical, book and department stores throughout the country. A special card has been prepared which sells both the book and the picture. See that your local dealers have a large supply of these cards and arrange a window display to coincide with your playdates.

You can also tie up with public libraries, arranging a prominent display of stills from the picture with copies of the book and other works dealing with the same period. Book marks, as described in the press book, can also be made available to libraries. Another way to cooperate with the library with the greatest benefit to your own campaign, is to donate several volumes of the book to the library in exchange for which the library should notify all those on its mailing list of your donation as well as the playdates of the picture.

For a really swell selling angle, you can use the six day serialization described in the press book, illustrated with scenes from the picture. It is available in mat form in large easily readable type with about 800 words per installment. Plant this with your newspaper and make a deal with the promotion manager to push the story heavily a few days before the first installment appears.

Despite the fact that the action of the picture is laid in a setting of nearly 80 years ago, the costumes are strongly reminiscent of those of today. Claire Trevor wears some striking ensembles in the picture and the current fad for Victorian jewelry, the hoop skirt, bouffant dresses and other doodads of the period can be tied up with your showing of "Dark Command." A group of stills showing the costumes contrasted with today's styles would make an interesting window display, especially if used in connection with a store's anniversary celebration. In many of these stills showing Miss Trevor's costumes, she wears flowers in her hair, something that should greatly interest local florists, who are always hard put to it, to think of new ideas for selling flowers.

For a street ballyhoo, obtain a barouche (carriage to you), of the type used in the picture. Have a colored man attired in correct costume driving it and an attractive girl wearing a Civil War costume riding in the back. She can carry a parasol with lettering on it bearing the title and playdates. Or the carriage itself can have this information.

For a clever novelty, you can use maps, as described in the press book. They are outline maps of the United States with the state of Kansas printed with chemical compounds in such a way that when moistened it turns red or blue. In each 1,000 cards it has been arranged that 975 will turn red and 25 will turn blue. Since they are packaged separately you can control the distribution yourself. Give them to stores to hand out with each 25 cents or 50 cents worth of merchandise, and offer a pass to those who have cards with the state of Kansas turning blue. There is room on the card for the theatre imprint, and it already bears copy about the picture.

The pressbook on "Dark Command" is the first to show a new novelty. It is a series of eight punchy pictures made up to resemble a strip of film. The price is remarkably low and the item is especially suitable for use as bookmarks, throwaways, heralds, etc. At the top is copy about the picture and at the bottom of the strip, which measures 1½ by 7½ inches, is room for theatre imprint.

The title of the picture also suggests a novelty invitation herald. This should be a card one side of which (the outside) is entirely black. All the copy is on the inside. You can buy these, as described in the press book, or make them up yourself to follow your own ideas. At any rate, such an invitation will be in reality a "Dark Command."

And while we're about it, we think we'll send you a Dark Command to sell "Dark Command."



Striking Ad Treatment

We've often talked of the virtues of white space in ads. Here's an excellent example of a seat selling ad plugging romance as well as action. The use of white space to sell is obvious, and the clever treatment of the illustrations makes it a standout on any page.



Drama—Romance—Spectacle

A "See Board" in the lobby with stills like these or others showing the same sort of thing—would do much to bring attention to the picture. Impress on people by every means at your command that "Dark Command" has all these elements—drama, spectacle, romance—and many more besides.







An SHOWMANALYSIS (REG. U. S. PAT. OFF.)

I'M a dreamer, aren't we all? Well, most of us are, but we can't sit around and wait for things to come true. And that applies to your successful engagement of "It All Came True," —it *will* be successful—provided you don't just sit tight and hope your dream of good grosses come true. You'll have to get out and use a little showmanship.

For selling, you've got a good combination (Ann Sheridan, star; Louis Bromfield, author), a corking title, song hits ("Angel in Disguise" and "Gaucho Serenade"), an attractive supporting cast (Jeffrey Lynn, Humphrey Bogart, Zasu Pitts, Una O'Connor and others), and a plot that's different from the average.

Of course, it doesn't take a house to fall on you to realize that your ace is Ann Sheridan. The gist of your campaign will center around her, and rightfully so, for besides being the "Oomph Girl," she has been pretty much in the news lately. Hardly a day goes by that something isn't printed about her, and it's all good publicity.

So to get things going right begin your teaser campaign with various poses of the Warner Brothers star. "She's coming your way" could be one caption. Another could be "You've got a big thrill coming." And still another could be "She's the screen's most sizzling sweetheart —watch for her in the picture that's different." Keep teasing the public along these lines for a few days, then break into a regular advance advertising campaign, being sure to stress all the important entertainment elements of the film.

Try to promote local newspaper serialization of the story, for in this way you can garner reams of publicity. It's a six-day serial that can be run the week before your opening. A front-page box announcing it, an institutional ad inserted by the paper itself, signs on all newsstands, posters on delivery trucks—these are a few of the ways to call attention to the serial and subsequently, your engagement.

On page 13 in the press book you'll find a list of Louis Bromfield story titles. They are to be used as clues for the contest described on that page, a contest in which the reader must select the title that best fits the action of a picture which is published, one each day, in the newspaper. You can also use these titles for another interesting contest or two. For instance, you could write a humorous yarn utilizing them, with the reader called on to pick them out of the story. Or you might publish the list, omitting certain letters. And then again, you could omit perhaps two or three of the titles, and ask readers to select one of those missing and state what significant fact is attached to it. The correct answer, of course, would be "It All Came True," and the significant fact would be that it has been made into a motion picture starring Ann Sheridan, etc.

Whenever an exhibitor has the opportunity to make tieups, he is glad, for he knows that tieups mean mention of his attraction in numerous store windows and in cooperative newspaper ads. You need have no worry about any lack of this show-selling asset in "It All Came True." You'll find stills of Ann in poses suitable for promoting windows in women's shops, shoe shops, beauty parlors, etc. Either mats, or ten stills, are available, and you should order them just as soon as your playdate is set.

And don't think you can't get cooperation from educational institutions, either, especially from classes in art. Ann Sheridan is a subject all the students will want to sketch, and with a number of attractive prizes as the bait, you ought to get many entries for display in the lobby or in a store window.

Take one of the stills showing a full length view of Ann. Have it blown up to life size. Get someone to carry it around town, through crowded streets, as though he were bringing it from the artists' workshop to your theatre. The base of the cutout should give the billing.

If you want a good truck or old street car ballyhoo, just cut out that pose of Ann from the 24-sheet, and place one on each side. If it's a street car, you can probably use a whole poster on each side. To attract attention, play the song hits from the picture, and get in a good plug about it coming to your theatre.

In tieing up with dance schools on the rhumba angle, a special hour could be set aside each day at the studio during which time those who desire, could learn to rhumba free. You might conduct a rhumba contest at a local nightclub, with the winners being your special guests at a cocktail party in the lounge or at the opening night's showing of the picture. The mat showing Ann doing the rhumba is in five parts. You might distribute the parts separately, and offer prizes to those who bring back complete sets. You could also get the stills, blow them up and make a good "dance" display for your lobby or for a cooperating dance school.

Referring again to the title, why wouldn't it be a good idea to have history students contribute short essays on famous men of history whose "dreams" came true? There were Robert Fulton, Eli Whitney, Charles Goodyear and many others. Now this doesn't tie in too closely with the picture (only with the title), but so long as it gets the title across, that's the important thing. Possibly you could promote or arrange a window showing a number of products that have made modern living so much easier. Tie-up copy could be that "the men who invented these articles little dreamed that they would someday revolutionize modern living, but 'it all came true,' and the prospect of grand entertainment will come true for you, too, if you see Ann Sheridan, etc."

That "it all came true" for Ann Sheridan goes without saying, and for planting in the newspaper is a swell article in the press book on this subject. Dressed up with Sheridan art, it will sell tickets. If you can get the editors to cooperate with you, a series of articles on local prominent people for whom "it all came true" would be appropriate publicity.

If you haven't yet selected a local "oomph girl" in connection with a past Ann Sheridan film, now is the time to capitalize on the angle. You could look for an Ann Sheridan double, or you could have an attractive girl known as the "oomph girl" to tour downtown streets and department stores, with tickets going to those who correctly identify her.

Screenplay by Michael Fessier and Lawrence Kimble. Based on the story by Louis Bromfield. Director, Louis Seiler. Associate Producer, Mark Hellinger.

Distribute cards or napkins with lip impressions, or conduct a contest for lip impressions that most nearly resemble that of the star. Then, too, the boys will go for a photo of Ann, so get a large supply and place them in drug stores, restaurants, department stores, etc. They'll be snapped up before you know it. Cost of the photos can be offset by cooperative advertising on the back. Let the boys give their definition of "oomph," with theatre tickets going to those who submit the cleverest.

We mentioned that eye-catching 24-sheet some paragraphs back, but it won't hurt to mention it again. Only the name "Sheridan" and Ann's lips are in red—the rest is black and white. Think what an attractive display you can make from this for your marquee or lobby. Make sure that Ann Sheridan stands out above everything else on your theatre front, and you'll be making sure that the guys and gals truck right up to the box office.



Ad Layouts Guarantee Crowds

Selling angles that guarantee action at the box office are incorporated in the ad layouts on "It All Came True." A wide variety for all situations is available, and the ingenious ad-writer can cut out the essential elements to make his own layouts.



Here is one of the poses of Ann Sheridan which you can use in cooperative newspaper ads and window display tieups with local department stores. The poses are eye-catching.

Short Subject Reviews

NO PARKING

Prod. No. 5704 *Fairly Funny*

Vita. **Variety No. 4** **10 mins.**

Comment: Wally Gipper, member of the Grouch Club, almost gets out of receiving a summons for parking when his fast-talking friend steps up and spoils it for him. From then on, poor Gipper and his wife are entertaining friends who will "fix it." Finally he is cited for failure to appear in court, and is labeled as a desperate criminal. The subject is fairly funny, good for a few chuckles. Lloyd French directed.

Exploitation: Invite patrons to submit their pet peeves. You could organize a Grouch Club in connection with your showing of this series, inviting the members to be present at each engagement. News about their meetings could be printed in the newspaper.

MEN WANTED

Prod. No. 5406 *Interesting*

Vita. **Color Parade No. 6** **10 mins.**

Comment: This is a tour of Alaska showing the various industries and the building of the territory. Such towns as Juneau, Anchorage, Fairbanks and Valdez are visited. The subject is as good as the usual travel reel, and may be even more interesting to some patrons, inasmuch as few short subjects are devoted to Alaska. John Deering is the narrator, while Ira Genet is responsible for the writing and direction.

Exploitation: Alaskan products might be displayed. Essays on "the development of the Alaskan territory," written by geography students, could be judged and prizes offered for the best.

CROSS COUNTRY DETOURS

Prod. No. 5314 *(Tech.)* *A Knockout*

Vita. **Merrie Melody No. 14** **7 mins.**

Comment: This is the cleverest, funniest cartoon to emerge from Schlesinger in a long time. It's a satire on travelogues, with an offscreen commentator describing the action. No explanation of the gags could suffice to show just how funny they really are—the cartoon must be seen to be appreciated. The striptease number will bring the house down. And there won't be any straight faces when the hitch-hiking dog finally reaches his destination—the giant Redwoods of California. Producer Leon Schlesinger and all who aided in making this subject deserve a world of praise.

Exploitation: Devote extra space to this reel in all your advertising. Bill it as the funniest cartoon of the year. Blow up one of stills for your lobby display.

THE SINGING DUDE

Prod. No. 5005 *(Tech.)* *Excellent*

Vita. **Featuret No. 5** **18 mins.**

Comment: With the West as its background, this Featuret concerns a cowboy, wanted by the sheriff, who escapes a posse and rides in a rodeo when the ranch's own entry is injured. Dennis Morgan, the hero, sings several numbers, some of them with a chorus of mixed voices. The Technicolor photography is beautiful, and the subject, all in all, should be a handsome addition to any program. William McGann directed from an original screenplay by Jack Scholl.

Exploitation: Give it more than average mention in your ads, for it could easily supplant another feature if you don't want your program too long.

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning April 13)

CAPITOL—Maintain the Right (MGM) rev. 1-20-40; Jack Pot (MGM rev. 3-30-40; Blue Danube (MGM) rev. 12-30-39.
CRITERION—Pardon My Berth Marks (Col.) rev. 3-16-40; Giant of Norway (MGM) rev. 7-29-39.
GLOBE—Terry and the Pirates No. 2 (Col.); Porky's Last Stand (Vita.); Mechanix Illustrated No. 3 (Vita.) rev. 2-17-40.
PARAMOUNT—Blue Streak (Para.); Way Back When a Nag Was Only a Horse (Para.) rev. 3-23-40.
RIVOLI—Overture to Aida (Guaranteed Pictures); Jerusalem (UA) rev. 10-8-38.
ROXY—The Labor Savers (20th-Fox) rev. 3-30-40; Much Ado About Nothing (20th-Fox) rev. 4-6-40.
STRAND—The Singing Dude (Vita.) rev. this issue; Elmer's Candid Camera (Vita.).

ROMANCE IN RHYTHM

Prod. No. 5507 *Satisfactory*

Vita. **Melody Master No. 7** **10 mins.**

Comment: Against the customary band background, Carl Hoff and his orchestra play a number of tunes, some sweet, some hot, with the assistance of Barry McKinley, the Kidoodlers and the Three Randalls. It's a pleasant filler for almost any type program. Lloyd French directed.

Exploitation: Tie up with music shops on Carl Hoff recordings. Use a cutout of the leader and band for your front display.

PILGRIM PORKY

Prod. No. 5610 *Clever*

Vita. **Looney Tune No. 10** **7 mins.**

Comment: A modern touch is added to the famous voyage of the good ship Mayflower, with Porky Pig as captain. The customary gags make this an altogether entertaining cartoon. It was produced by Leon Schlesinger.

Exploitation: Mention it in your ads and program. Place a cutout of Porky Pig in the lobby.

AMERICA'S YOUTH—1940

Prod. No. 3109 *Satisfactory*

RKO **March of Time No. 9** **19 mins.**

Comment: This takes up the case of Americans from 16 to 24 whose problems are said to be so serious today. It is rather tame in comparison to recent issues of the March of Time and has not the great interest that there was in some of the other subjects. There is nothing spectacular or unusual about it. Several case histories are examined briefly but the whole subject winds up just about nowhere because no problem outside the major one is posed, nor is any solution presented.

SWING WITH BING

13 min. **Excellent**

Comment: A novelty reel showing the annual Rancho Sante Fe Pro-American golf tournament. It has entertainment value and you don't have to be a golf "bug" to enjoy it. With a cast made up of Bing Crosby's friends, stars of golf and other sports and pictures, the stellar group includes Bryon Nelson,

. . NEWSREEL SYNOPSES . .

(Released Saturday, April 13)

PARAMOUNT (No. 65)—Modern Noah's Ark in Seattle; New tornado devastates Louisiana; Snow Survey in Washington State; Germany invades Scandinavia; Student hitch-hikers in California.

MOVIETONE (Vol. 22, No. 62)—Germany invades Scandinavia; FDR confers on crisis; Duke of Kent on submarine cruise; BEF motorcycle corps at Western Front; French "West Pointers" graduate; Fashions in linen dresses; Trout fishing in Washington State; AAU boxing bouts in Boston; Lew Lehr and window cleaners.

NEWS OF THE DAY (Vol. 11, No. 260)—Germany invades Scandinavia; FDR confers on crisis; Philadelphia's Catholics hold impressive rites (Philadelphia only); "Blackout" new dance craze; Cult trains baby for "immortality"; Vines beats Tilden for tennis title; Diving exhibition at Miami Beach.

PATHE (Vol. 71, No. 77)—Germany invades Scandinavia; FDR confers on crisis; World's Fair ready to re-open; Student hitch-hikers in California; Eastern Airlines moves by air; Police boxing bouts in Calfiornia.

UNIVERSAL (Vol. 12, No. 866)—Germany invades Scandinavia; FDR confers on crisis; Snow survey in Washington State; Modern Noah's Ark; Philadelphia's Catholics hold impressive rites; Hats made from kitchen utensils; Police boxing bouts in California; Bicycle race in England; Inter-collegiate rodeo.

(Released Wednesday, April 10)

PARAMOUNT (No. 64)—Army Day parades in New York, Washington; Ice-breakers clear Danube; Pope Pius urges peace; Finns abandon homes; Twin convention at Waco, Texas; Socialists nominate Norman Thomas for president; "Mad Arts Ball" in New York; Franklin Institute studies solar eclipse; Eclipse at Jacksonville, Fla.; Trout season begins; Willie Hoppe wins billiard title; Ex-prizefighter wins in Irish Sweeps.

MOVIETONE (Vol. 22, No. 61)—U. S. celebrates Army Day; Finns abandon homes; Ice-breakers clear Danube; British Ark Royal stops at home port; Tommies take brides; French town levelled by German shellfire; New fighting machine on Western Front; Pope Pius urges peace; Wang Ching-Wei new head of puppet regime; England's Queen Mary visits auto factory; Mussolini honors widows and children of hero fliers; Table tennis at Indianapolis; Willie Hoppe wins billiard title; Jimmy Demaret wins golf title; Lew Lehr and bathing beauties.

NEWS OF THE DAY (Vol. 11, No. 259)—Allied war council meets Nazi challenge; French tractor artillery crawls into position; Finns abandon homes; Mussolini honors widows and children of hero fliers; Pope Pius urges peace; Solar eclipse; Socialists nominate Norman Thomas for president; U. S. celebrates Army Day; California bathing beauty contest; Twin convention at Waco, Texas; Table tennis at Indianapolis (Indianapolis only); Presidential Grand Prix in Paris.

PATHE (Vol. 11, No. 76)—Army Day maneuvers; Thomas again heads socialist ticket; Finns abandon homes; California bathing beauty contest; Jimmy Demaret wins golf title; British refute Ark Royal sinking; Table tennis at Indianapolis.

UNIVERSAL (Vol. 12, No. 865)—U. S. celebrates Army Day; Ark Royal in port; Finns abandon homes; Pope Pius urges peace; Lost mountain climber found; "Mad Arts Ball" in New York; California bathing beauty contest; Trout season opens; Willie Hoppe wins billiard title; Wrestling at Washington, D. C.

Jimmy Thompson, Walter Hagen, Jimmy Demaret, Lawson Little, Ty Cobb, Richard Arlen and Arthur Q. Bryan. Bing does his stuff as a golfer and with a catchy tune, "The Little White Pill on the Little Green Hill," by John Burke and James V. Monaco. Music is supplied by John Scott Trotter and Roger Keene is narrator. Herbert Polesie, director and producer. A natural for any type of audience, ballyhoo its golf and star name lineup, especially for sports editors of local papers. Distributor will be announced later.

INFORMATION PLEASE NO. 8

Prod. No. 4,208 *Excellent*

RKO-Pathe **Information Please** **10 mins.**

Comment: A feminine touch is added to the male roster of quiz experts in this issue of "Information Please" in the person of Ruth Gordon, charming star of stage and screen. Two questions are muffed, once when Oscar Levant identifies his glass of port as 1902 Coca-Cola and again when no one recognizes a famous painting as pantomimed by an actor. This issue is on a high entertainment level with the others. It was produced by Frederic Ullman, Jr. and supervised by Frank Donovan.

Exploitation: Selling angles you have used with good results on other reels in this series should suffice for this one.

Select Shorts Carefully for Your Special Kiddie Matinees

How about a weekly party for the kids? It's a swell way to call attention to serials or to your short subjects. Special activities should be planned.

In the wintertime, of course, it's easy to reach most of the youngsters by distributing handbills at schools. But what are you going to do in the summer? Ah, that drawback makes it imperative that you make up a mailing list and keep it on file. Then when you want to let them know about the next party, simply mail cards to them directly. The cards, we'll bet, will get more attention than handbills. On the card, list the units of your program, any subjects in the newsreel of special interest to the children, and any other activities with strong kiddie appeal.

Your mailing list should contain data on birthdays, so that when one rolls around, you can send the child a pass to be your guest on that day.

For giveaways at the parties, you can employ candy, ice-cream, star photos, star buttons and perhaps copies of back numbers of kiddie magazines if you can promote them from the newsdealer or publishers.

Above all, don't book short subjects "over the heads" of the kiddies. Merrie Melodies, Looney Tunes, Mickey Mouse and Donald Duck cartoons, Color Rhapsodies, Popeye cartoons, Our Gang comedies are just a few of the short subjects any child will thoroughly enjoy.

All Short-Subject Programs Are Clicking in Many Spots

We have it on good authority that many theatres throughout the country are using all short-subject programs successfully. In most cases, a certain day or days of the week is set aside for a program of outstanding shorts, running from an hour to an hour and a half. A special advertising and exploitation campaign is staged so that the whole town can't help but know about the show.

When one considers that no feature is used, the stunt becomes something to shout about. If a lot of shorts have piled up "on the shelf" for you, why not turn them into profits by means of an all short-subject program? We have a feeling you'll be gratified with the results.

HOW'S YOUR ADVERTISING?

This New Series by a Theatre Ad Expert Will Help You Make It Better. Don't Miss This!

STR proudly presents a new feature series of practical, down-to-earth and important messages on newspaper advertising of the kind that sells seats. The accompanying article introduces this new service for showmen by a showman trained in his job of doing things with copy, type and illustrations in a way that gets results at the box office. The author is a theatre manager actively engaged in running a successful business. He supplemented a valuable experience in theatre operation with an equally valuable training in writing and laying out newspaper advertising for motion picture attractions.

If you would like the author to comment on your advertising, send samples and indicate if you wish such comment to be made without reference to your name, in which case sig cut and other identification will be eliminated from samples and discussion of your advertising will be published without mentioning your name. But send in samples of your advertising, and benefit by the constructive suggestions of a disinterested but most competent judge of theatre advertising.

Follow this series and you will profit by improving your advertising, no matter how good it may be right now, by learning new tricks that put more punch in newspaper displays, and by brushing up on basic rules and methods which, because they're so elemental and familiar, sometimes are overlooked.

Theatre Advertising

The Public's Who, What, When & Where of Screen Entertainment

They say the place to begin is at the beginning. Constituting a beginning in this instance is entirely a matter of opinion. So, pull up a chair! This is the opening gun in a new series of articles devoted to theatre advertising, a much discussed and ever interesting part of your day-to-day theatre operation.

The articles will be informal and brief. This week we'll generalize a bit. Future articles will be more specific with suggestions and aids for simple yet attractive ad construction including problems of layout, copy, art, etc. Because there are some 6,500 theatres not blessed with the at-hand assistance of an advertising department these articles primarily will be directed to them.

As for theatremen who claim they've no time to devote to details of advertising, this series will bring them no magic formula whereby they can discharge an important and necessary duty without effort or time. The series, however, will analyze through example and explanation, major faults found in hurried efforts and suggest the most efficient tools by which such errors can be corrected with minimum effort and maximum results. No pretension is made that everything in the field of successful advertising will be covered. This business moves entirely too fast for that.

Since the days of nickelodeons theatre advertising has often been the all-important factor behind a successful operation. By this is not meant a belittling of that other all-important factor, good pictures. Without a happy combination of the two it would indeed be a sorry day for the lot of us. However, good or bad, there is never occasion for sitting back and saying, "what the hell is the difference whether my advertising is just so or not, it tells them all they want to know." It is not necessary that your advertising be termed "classy." But continual attention to getting the most out of each sales medium is important. Neglect along these lines is plain injustice to your job and yourself.

As an animated example, haven't you known some chap who was smart as a whip but just couldn't get away from that look of having recently ridden out of the hills for the first time? He had a job . . . maybe a good one. No doubt he was worthy of it after years of plugging. How much farther would he be today if he had been the sort of fellow the boss admired for good taste in personal appearance? The answer is simple—for the same reason you are attracted by a swell "number" or a twenty-four sheet with a punchy catchline or an attractive piece of artwork. It pleases the eye!

That same principle applies to theatre advertising. Association of neatness and well-planned advertising is as invaluable as a clean well-maintained theatre. Quietly and appreciatively noticed, the results will be definitely reflected at the box-office.

We would like to reproduce some examples of newspaper advertising on these pages. How about sending yours along? We will be glad to get them and, if you wish, your sig cut will be omitted.



Shorts Highlight Easter Program

In five of the communities in which the circuit has theatres, Interstate arranged a special five-unit program for Easter, consisting of the 20th Century-Fox feature, "The Blue Bird," an MGM Pete Smith Specialty, an MGM cartoon, a 20th-Fox sports reel, and news events. Reproduced above is one of the ads which heralded the big Easter show.

Johnson Has Novel Mechanical Display to Promote the M of T

Manager Harold Johnson of the Glen Theatre, Glenwood Springs, Colorado, has devised an attractive mechanical display which he uses for the promotion of March of Time.

The display is made up of three composition board panels, neatly framed to display March of Time photos and posters. There is a half circle cut out at the top of the display in which has been set a revolving wheel made of compoboard on which is lettered the words "March of Time." This wheel is connected by a belt to a small motor set near the door of the display.

Hollywood

STR West Coast Offices Guaranty Building 6331 Hollywood Blvd. Hollywood, Calif. Telephone, Hollywood 1390

. . . Program Notes From the Studios . . .

JOHN CARROLL has returned from a three weeks' vacation in New Orleans, where he went to visit relatives following completion of his role in "Susan and God," new FREDRIC MARCH and JOAN CRAWFORD co-starring picture. CARROLL reports on the MGM lot immediately for conferences on a new screen role.

DONALD WOODS, now working in Universal's "No Exit" with WALLACE FORD, MONA BARRIE and KATHRYN ADAMS, under the direction of CHARLES LAMONT, is also testing for two other roles in future productions on that lot.

Stephens-Lang Productions have signed WILLIAM MCGANN to pilot the third of the current "Dr. Christian" series, which stars JEAN HERSHOLT, with DOROTHY LOVETT and FRANK ALBERTSON heading the supporting cast. The new film, which is yet untitled, is slated to get under way on April 25.

After testing a dozen of Hollywood's outstanding feminine stars, Director SAM WOOD and Producer DALE VAN EVERY have signed PATRICIA MORISON for the feminine lead opposite FRED MACMURRAY in Paramount's "Rangers of Fortune." The cast also includes ALBERT DEKKER, JOSEPH SCHILDKRAUT and GILBERT ROLAND.

NAT PENDLETON and DONALD MEEK were set for featured roles in "Nick Carter in Panama," the new detective drama to be filmed by MGM with JACQUES TOURNEUR directing. The picture is scheduled to go before the cameras this week with FREDERICK STEPHANI as producer.

Director ROY DEL RUTH is angling for MELVYN DOUGLAS for the male lead in the ERIC POMMER production of "Have It Your Own Way," scheduled to go into production within the next two weeks at RKO. The cast already includes MAUREEN O'HARA, LOUIS HAYWARD, LUCILLE BALL, MARY CARLISLE, ERNEST TRUEX and ED BROPHY.

CHARLES RUGGLES was signed by 20th Century-Fox for one of the top roles in "Elsa Maxwell's Public Debutante No. 1," in which BRENDA JOYCE and GEORGE MURPHY have the leads. Shooting starts this week under the direction of GREGORY RATOFF.

Director RAYMOND K. JOHNSON wound up shooting on Monogram's "Land of the Six Guns," JACK RANDALL western with LOUISE STANLEY, FRANK LARUE, GLENN STRANGE and STEVE CLARK. HARRY WEBB produced.

NANCY KELLY has been borrowed by Universal from 20th Century-Fox for the feminine lead in "One of the Boston Bullertons," now before the cameras under the direction of ALBERT S. ROGELL.

CHARLES WINNIGER has been signed by Warner Bros. for an important role in "Episode," starring OLIVIA DE HAVILLAND. Shooting starts this week under the direction of KURT BERNHARDT. The picture will be MISS DE HAVILLAND'S first on her home lot in several months.

GENE RAYMOND returns to the screen shortly in RKO's "Cross Country Romance," in which he will be co-starred with WENDY BARRIE. Producer CLIFF REID will send the new picture before the cameras early this summer, with FRANK WOODRUFF directing.

With LYNN BARI and LLOYD NOLAN in the leading roles, "Pier 13" is set to go into production at 20th Century-Fox in a few days. EUGENE FORDE will direct.

"Doomed Caravan," an original by JOHNSTON MCCULLEY and J. BENTON CHENEY, will be the second "Hopalong Cassidy" picture for the 1940-41 season. Producer HARRY SHERMAN and star WILLIAM BOYD leave for Lone Pine this week to start production on "Three Men From Texas," first of the series.

Start of Republic's "Rocky Mountain Rangers," Three Mesquiteers western, has been set for April 17. GEORGE SHERMAN drew the directorial assignment under the production wing of HARRY GRAY.

Fox West Coast Theatremen on Holiday in Hollywood



Between scenes of Paramount's forthcoming "Henry Aldrich" feature, starring **JACKIE COOPER**, *and following sessions of the annual spring convention of the Fox West Coast theatre managers, the delegates chatted with Producer - director* **TED REED**. *Left to right,* **L. G. TAVALARA**, *manager of the El Capitan, San Francisco;* **JOHN WESTPHAL**, *State Theatre, Oakland;* **H. P. FRANKLIN**, *California Theatre, San Francisco;* **J. W. MCDOUGALL**, *Fox U. C. Theatre, Berkeley;* **REED** and **CHARLES MINEHART**, *Tower, Oakland.*



Producer, Star and Director

HUNT STROMBERG, GREER GARSON *and* **ROBERT Z. LEONARD**, *respectively producer, star and director of MGM's "Pride and Prejudice," pose for a picture between scenes.* **LAURENCE OLIVIER** *is co-starred in the picturization of the classic* **JANE AUSTEN** *novel.*

Giant Set To Be Built for DeMille's "Mounted Police"

Because it's cheaper to bring the mountains to DE MILLE than it is to bring DE MILLE to the mountains, Paramount called off one location expedition and substituted plans to build a set that promises to stagger colossal-conscious Hollywood by the sheer magnitude of the project.

Piece by piece, a forest of 100-foot trees, each as high as a ten-story building, will be uprooted from the San Bernardino mountains and transplanted on the back lot for scenes in CECIL B. DE MILLE'S Technicolor opus, "North West Mounted Police." Costing about $150,000, the set will cover an area 400 feet wide by 650 feet long. In addition, five or six thousand tons of earth will be required to blanket down the synthetic mountain land.

Signed for "Meanie" Role

MORGAN CONWAY, one of the meanest screen "meanies" in Hollywood, has been cast by RKO as the leading heavy in "Millionaires in Prison," soon to go into production with LEE TRACY starring and LINDA HAYES in the feminine lead. The cast also includes PATRIC KNOWLES, RAYMOND WALBURN and CLIFF EDWARDS. RAY MCCAREY will handle the megaphone and HOWARD BENEDICT will produce.

"Brigham Young" Starts April 15

Director HENRY HATHAWAY will send "Brigham Young" before the cameras April 15, with an all-star cast headed by LINDA DARNELL, DEAN JAGGER, JANE DARWELL and JOHN CARRADINE. The 20th Century-Fox production, of the original LOUIS BROMFIELD story, will be produced by KENNETH MACGOWAN.



Signing Up

JESSIE L. LASKY *(left) and* JACK L. WARNER, *sign contracts under which the former joins the Warner studio to produce "The Amazing Story of Sergeant York" in conjunction with* HAL B. WALLIS, *executive producer.*

Hepburn Signed by MGM

KATHARINE HEPBURN has been signed by MGM, with her first production to be her current stage vehicle, "The Philadelphia Story," which has just celebrated a year's engagement at the Shubert Theatre in New York. JOSEPH L. MANKIEWICZ will produce the picture.

Green Replaces Werker

Producer EDWARD SMALL has announced that ALFRED E. GREEN has replaced ALFRED E. WERKER as the director on his current production "South of Pago Pago," now before the cameras with JON HALL, FRANCES FARMER and VICTOR McLAGLEN in the leads.

Buck Jones for "Wagons Westward"

BUCK JONES has been signed by Republic for one of the leading roles in "Wagons Westward," scheduled to go into production next week under the direction of LEW LANDERS. This marks the first time JONES has worked on the Republic lot.

Big Cast for U's "Syracuse"

With the signing of JOE PENNER, ROSEMARY LANE, REGINALD GARDINER, CHARLES BUTTERWORTH, ALAN MOWBRAY and ERIC BLORE, Universal is ready to start shooting on "The Boys From Syracuse." The picture will be directed by EDDIE SUTHERLAND and produced by JULES LEVY. PENNER, who will play the dual roles of the two slaves, gave the studio an option for two additional pictures.

Thorpe's Sons in "Rockne"

Two sons of JIM THORPE, famous Indian athlete who once opposed ROCKNE on the gridiron, have been signed by Warner Bros. for roles in "The Life of Knute Rockne," PAT O'BRIEN starring picture which started this week. The THORPE lads, PHIL, 13, and BILL, 10, will don football uniforms as members of the between-halves boys team.

Players Set for Para's "Dime"

Three Paramount contract players were assigned roles in support of GRACE MacDONALD, imported from the Broadway musical comedy stage, in "Dancing On a Dime." The players are VIRGINIA DALE, LILLIAN CORNELL and PETER HAYES. The picture will be directed by JOSEPH SANTLEY.

Lasky to Produce "Sergeant York" for Warner Bros. in a Few Months

The life story of SERGEANT ALVIN C. YORK, called by GENERAL PERSHING the greatest civilian soldier of all time, will be brought to the screen by JESSIE L. LASKY, who will produce the film at Warner Bros. in conjunction with HAL B. WALLIS, executive producer. SERGEANT YORK will come to Hollywood to serve as technical advisor on the film which has been tentatively titled, "The Amazing Story of Sergeant York."

LASKY, with the collaboration of the studio, will conduct a search for an actor to portray the great soldier in the film. The picture has been slated as one of the biggest productions of the season, having been accorded a budget of two million dollars.

When America entered the World War, YORK was a conscientious objector. Forced into the ranks by the draft, he achieved a spectacular record as a soldier, gaining fame as America's greatest war hero who captured 132 German prisoners during the Argonne offensive.

New Contract for Rutherford

ANN RUTHERFORD has been signed to a new term contract by MGM, and will be assigned "grown-up" roles in the future. She is currently working in "Pride and Prejudice."



Off for a Walk

JOHN PAYNE *and* BRENDA JOYCE *go for a stroll between scenes of "Maryland," 20th Century-Fox' newest Technicolor production. The cast also includes* WALTER BRENNAN, FAY BAINTER *and* CHARLIE RUGGLES. HENRY KING *directs.*

"Arizona" Gets Gun

Columbia's production of "Arizona" got the starting gun from Producer-Director WESLEY RUGGLES at Tucson this week with JEAN ARTHUR and WILLIAM HOLDEN in the leading roles. Others in the cast are WARREN WILLIAM, PAUL HARVEY, REGIS TOOMEY, EDGAR BUCHANAN, GEORGE CHANDLER and EMMETT LYNN. RUGGLES expects to film all of the picture on location and will be away about three months.

Stahl to Make Webster Film

JOHN STAHL will produce "The Life of Daniel Webster" as one of his pictures on his new United Artists releasing deal. The picture will deal with WEBSTER'S efforts to avert the Civil War at the beginning of the friction between the North and the South.

Testing Frances Langford

FRANCES LANGFORD is being tested by Voco Productions for the feminine lead in the Lum and Abner feature. HAROLD YOUNG will direct.

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

When they make a rain scene in Hollywood, and it starts raining, shooting stops until the sun comes out . . . because the manufactured rain photographs much better than the real thing. That's exactly what Director ALFRED HITCHCOCK did the other day for one of the scenes in WALTER WANGER'S "Personal History." P. S. Everybody got a good soaking, including the "oldtimer."

Ran into JOHN FORD at the studio preview of Republic's swell picture "The Dark Command," and suppose JOHN was checking up on his "Stagecoach" stars, JOHN WAYNE and CLAIRE TREVOR. Incidently, the picture will do a great deal to put the studio right up in the big leagues . . . it's darn good.

JULES LEVY, one of the industry's top sales executives for several years, is producing "The Boys From Syracuse" for Universal. Wonder if JULES will go out on the road with the picture, starting a new "Make 'em and Sell 'em" fad. Not such a bad idea, at that.

Where is the guy who said that the life of a movie star was the easiest job in the world. CLARK GABLE is nursing aches and pains as a result of riding on twelve different bucking mules for scenes in MGM's "Boom Town," and JAMES CAGNEY has been laid up for the past week with a burnt hand. The answer is, it's not as easy as it looks on the screen.

Toughest assignment of the season has fashion designer GWEN WAKELING lying awake nights, trying to figure out how to keep 20th Century-FOX'S rising young star, LINDA DARNELL, glamorous in homespun, as the Mormon cutie in "Brigham Young."

Several major studios are negotiating for the right to make use of the recently invented Sonovox, the device that can make ORSON WELLES sound like SHIRLEY TEMPLE.

The life history of ANN SHERIDAN will go into the archives of a Southern University, according to the latest "blurb" from the Warner studio. We're willing to pass up ANN'S life history if you will only leave her "OOMPH" outside the walls.



A Hot Swing Number

KENNETH BROWN *and* BILLY LENHART *go to town on a hot swing number while* EUGENE PALLETTE, BILLY GILBERT *and* MISCHA AUER *react, each in his own way, to the music.*

The Box Office Slant

Ma, He's Making Eyes At Me

(*Continued from page 9*)

the Al Pearce show should call attention to the casting of Marie Greene and her quartet in the picture. A lobby showing of new phonograph-radio models and featuring new re-recordings of the theme song will be a good advance plug. **(FAMILY)**

Catchline: "He had ideas to make a girl famous, but none about love."

AUDIENCE SLANT: PLEASING LIGHT ENTERTAINMENT TO COUNTERBALANCE A HEAVY DRAMATIC FEATURE.

BOX OFFICE SLANT: NOT STRONG ENOUGH AS TO THEME OR CAST NAMES TO CARRY A BILL ALONE.

The Hidden Menace

Alliance **Drama** **56 mins.**

(National Release, April 3)

Cast: Otto Kruger, Gertrude Michael, John Clements, Patrick Barr, Barbara Blair, Gene Sheldon, John Turnbull, Norah Howard, Alfred Wellesley, Dora Gregory. **Credits:** Directed by Albert de Courville. Screenplay by Elizabeth Meehan. Photography by Claude Friese-Greene. Film editor, Lionel Tomlinson.

Plot: Kruger, Gertrude Michael and Barr are continental variety artists. When Barr almost loses his life while doing a daring wire walking stunt, he bestows his name on an unknown performer, Clements. In Vienna, the trio appears in the same performance, and because Kruger is in love with Gertrude and insanely jealous of her love for Clements, he makes it difficult for Clements to perform the perilous feat that had ruined his predecessor. Gertrude had once loved Barr, and Kruger had caused him to fail. This time, however, while Clements is doing his act and Kruger is manipulating the spotlight which makes him lose his balance Barr returns and confronting Kruger, causes him to fall from his perch high above the stage. Kruger is killed, Clements performs his stunt successfully, and happiness comes to him and Gertrude.

Comment: This fairly entertaining program picture's berth is in the lower dual and grind spots. It has two names known in America, Otto Kruger and Gertrude Michael, but they are not strong enough to cause any special furore at the box office. The picture was evidently produced quite some time ago in London, for the film shows evidences of having been spliced with new footage in several places, causing a variation of light and dark projection for the same scene. The continuity is jumpy. Only in the final moments, when the hero's life is at stake, is there a feeling of suspense. Otto Kruger is suave and sinister in the role of the villain. Gertrude Michael and John Clements perform capably enough, but it is Gene Sheldon, not even billed, who wins the audience with his captivating humor. Sell it as a horrifying, ingenious, dynamic, enthralling, nerve-tingling, mysterious drama to attract the thrill and action fans. Make the 3-sheet the highlight of your front display, for it has the angles to excite the patron's interest. **(FAMILY)**

Catchline: "A frenzied magician makes a murder-weapon of his black art."

AUDIENCE SLANT: THEY'LL "TAKE IT," BUT THEY WON'T LIKE IT ANY TOO WELL.

BOX OFFICE SLANT: TO GET ANY RESULTS AT ALL, IT WILL HAVE TO BE SOLD ON THE "SENSATIONAL" ANGLE.

On Their Own

(Hollywood Preview)

20th-Fox **Drama** **63 mins.**

(Prod. No. 44, Nat'l Release, May 17)

Cast: Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Marguerite Chapman, John Qualen, Charles Judel, Chick Chandler, Forrester Harvey, Isobel Randolph, Walter Soderling, Inez Palange, William B. Davidson, Charles Lane, Betty Greco, Darwood Kaye, John Spezzano, Alfred Oliveri, Marjorie Whately, Leon Tyler, Irving Bacon, George Irving, Selmer Jackson, Eddie Dunn, Vivien Oakland, Bess Flowers, Georgia Simmons, Helen Dickson, Abe Dinovitz and others. **Credits:** Screenplay by Harold Buchman and Val Burton from an original story by Val Burton, Jack Jungmeyer, Jr. and Edith Skouras, based on characters created by Katherine Kavanaugh. Director of photography, Arthur Miller. Art directors, Richard Day and George Dudley. Film editor, Nick de Maggio. Directed by Otto Brower. Associate producer, Max Golden.

Plot: When Pa Jones suffers a breakdown with the collapse of the building and loan association, Spring Byington (Mrs. Jones) sells their holdings, puts him in a sanitarium and takes the family to California. Unable to find work as an apartment house manager, she trades their car and trailer as down payment on a Hollywood bungalow court, to which families with dogs and children are welcomed. Walter Soderling, owner of an adjoining apartment, seeks to get rid of them because their buildings extend onto his lot, but Mrs. Jones and their tenants make so good a case that William Davidson, the judge, awards Soderling damages of a few dollars and rules that they may stay.

Comment: First of the Jones family series released since the break between the studio and Jed Prouty, his absence is explained by the illness dialog and the story goes merrily on its way. One of the largest casts ever used in a Jones family feature has been assembled and action moves along speedily. The picture will hold its own with general audiences and Jones family fans. The show staged by neighborhood youngsters can be duplicated on your stage for a youngster's Saturday or holiday matinee, either in conjunction with one of your newspapers, through a tieup with one or a group of music teachers or strictly as a house promotion. A lobby showing of trailers or a tieup with your city's dealers in them as a pre-vacation feature will also help to create advance interest. Stills of June Carlson in formal and sports costumes will be welcomed by stores catering to girls of school age, and this might be built into some effective cooperative ads. **(FAMILY)**

Catchline: "Mother Jones starts and wins a Hollywood war."

AUDIENCE REACTION: SURE TO PLEASE THE JONES' FANS, WITH FEW LIKELY TO MISS THE FATHER'S PRESENCE.

BOX OFFICE REACTION: UP TO THE JONES' AVERAGE, WITH MORE EXPLOITATION ANGLES THAN MOST OF THESE.

Saturday's Children

(Hollywood Preview)

WB **Drama** **101 mins.**

(Prod. No. Not Set, Nat'l Release, May 4)

Cast: John Garfield, Anne Shirley, Claude Rains, Roscoe Karns, Lee Patrick, Dennie Moore, George Tobias, Elizabeth Risdon, Berton Churchill. **Credits:** Director, Vincent Sherman. Screenplay by Julius J. and Philip G. Epstein, based on the play by Maxwell Anderson. Art director, Hugh Reticker. Photography, James Wong Howe. Film editor, Owen Marks. Associate producer, Henry Blanke. Executive producer, Hal B. Wallis.

Plot: John Garfield, one of the white collar brigade, receives an offer to go to the Phillippines to finish his experiments whereby he can change hemp to silk. Anne Shirley, realizing that she loves Garfield, follows the advice of her sister, Lee Patrick, and traps him into a proposal before he leaves. They are married and he remains in New York. With both working, they have no worries, but soon after their marriage, Anne is fired and bills start piling up. Garfield contacts the company interested in his experiments, and fearing he will leave her, Anne on her sister's instigation, destroys the letter advising Garfield that the deal would be okay. Garfield, annoyed by her trick, gets ready to leave anyway, but when he finds that he's going to be a father, he forgets everything and agrees to stay with Anne and live with her parents.

Comment: Maxwell Anderson's Pulitzer Prize play of many years ago, is translated to the screen as a human piece of entertainment. It should be well received and give a good account of itself at any boxoffice, as the vast majority of audiences will enjoy seeing themselves and their marital troubles, especially the newly married couples of this day and age. Although the familiar plot has been screened many times under different titles, and the picture was a little long as shown at the preview, it is Vincent Sherman's competent direction of the well-written screenplay, with its sly and sparkling humor, that has much to do with the fine results seen in the finished product. An excellent cast, headed by Anne Shirley and John Garfield and supported by Claude Rains, Roscoe Karns, Dennie Moore and Lee Patrick, all turn in swell performances. You have a natural tieup for window displays and cooperative newspaper ads with stores selling household merchandise on the budget plan. For street ballyhoo, a young couple with signs on their backs, reading "We Are Saturday's Children," will attract attention. Restaurants could feature a special "Saturday" dinner for young married couples, tieing up with the picture. **(FAMILY)**

Catchline: "Saturday's children work hard for a living."

AUDIENCE SLANT: A HUMAN PIECE OF ENTERTAINMENT THAT SHOULD BE WELL RECEIVED.

BOX OFFICE SLANT: VAST MAJORITY OF AUDIENCES WILL ENJOY SEEING THEMSELVES, SO IT SHOULD GIVE A GOOD ACCOUNT OF ITSELF AT ANY BOXOFFICE.

The Biscuit Eater

Paramount **Drama** **79 mins.**

(Prod. No. 3935—Nat'l Release, May 24)

Cast: Billy Lee, Cordell Hickman, Helene Millard, Richard Lane, Lester Matthews, Snowflake, William Russell, Earl Johnson. **Credits:** Produced by Jack Moss. Directed by Stuart Heisler. Screenplay by Stuart Anthony and Lillie Hayward. Based on a story by James Street. Director of Photography, Leo Tover. Art Directors, Hans Dreier and Earl Hedrick. Film Editor, Edward Douglas.

Plot: Billy Lee, son of Lane, Georgia plantation manager, loves dogs. When a litter of pups is born, the boy falls in love with a runt, and adopts it against his father's wishes. In the face of many obstacles, and with the dog developing the traits of a "biscuit eater" (one who hunts only for himself), Billy trains the dog and enters him in the field trials. The dog, Promise, is winning when Billy learns that unless his father's entry wins he will have to raise horses instead. Tearfully, he makes Promise lose the competition by yelling "Biscuit eater!" Broken-hearted, the dog crawls back to his mate where he is accidentally shot by a trainer. Billy's only comfort comes when his father tells him the plantation will stick to dog-raising and he is given a prize thoroughbred puppy.

Comment: This is one of the most heart-warming, emotional program pictures ever produced. Wherever it is shown, it will have a thoroughly receptive and enthusiastic audience, but its box office success must depend on an unusually strong campaign, inasmuch

as the film is lacking in "names." Exhibitors will find it one of those "sleepers" that cause more favorable comment than most highly rated specials. Few will be able to remain dry-eyed at the predicament of the boy and his despised dog, while the majority will agree that here is a unique plot beautifully enacted by a competent cast including Billy Lee, Cordell Hickman, Richard Lane, Lester Matthews and others. Give the picture the benefit of a carefully prepared campaign, in which a pet parade, tieups with pet shops, contests with puppies as prizes, etc., figure prominently. **(FAMILY)**

Catchline: "You'll be stirred as never before by this heart-warming story of a boy and his dog."

AUDIENCE SLANT: FEW, IF ANY, WILL BE ABLE TO RESIST ITS APPEAL.

BOX OFFICE SLANT: IT WILL NEED A STRONG CAMPAIGN TO GET OVER.

Hidden Enemy

Mono. Drama 63 mins.

(Prod. No. 3922, Nat'l Release, Jan. 20)

Cast: Warren Hull, Kay Linaker, Wm. Von Brinken, George Cleveland, Fern Emmett, Ed Keane, Willy Costello, Jack Sheehan, Paul Newland, Herbert Corthell, Vince Rush, Hans Wollenburger. **Credits:** Produced by T. R. Williams. Directed by Howard Bretherton. Screenplay by C. B. Williams and Marion Orth. Original story by C. B. Williams. Photographed by Harry Neumann. Film editor, Russell Schoengarth.

Plot: Cleveland, Hull's father, is a research engineer, who has invented a new alloy, three times lighter than any known. Various foreign governments are seeking to obtain the formula. Hull, a reporter, is fired because he misses a story and then devotes his efforts to finding out who slugged his father one night and stole the formula. After several different gangs of foreign agents have stolen the real formula or a faked one, Kay Linaker, who has been posing as a newspaper woman, reveals herself as a private investigator for a patriotic organization. She emerges with the formulas and Hull.

Comment: Although the plot is a bit mixed up and there are several loose ends hanging, this story may hold some interest for the thrill seekers since it is taken more or less right out of the headlines. The acting is fair enough and the juveniles will probably enjoy the quest for the formula even though they will lose track of what happened to it somewhere in the middle and only pick it up again at the end. Direction and production are all that can be expected of this type of picture. The title can be tied up with health campaigns, clean-up drives and the like and lobby displays of mysterious looking chemical apparatus will build interest in the secret formula. **(FAMILY)**

Catchline: "The inside on the story that was too hot to print."

AUDIENCE SLANT: THE THRILL SEEKERS SHOULD BE FAIRLY WELL SATISFIED.

BOX OFFICE SLANT: WILL FIT WELL AS ACTION PICTURE ON DOUBLE FEATURE PROGRAMS.

Curtain Call

(Hollywood Preview)

RKO Comedy 61 mins.

(Prod. No. 27, Nat'l Release, Apr. 26)

Cast: Barbara Read, John Archer, Alan Mowbray, Helen Vinson, Donald MacBride, Frank Faylen, Leona Maricle, Ralph Forbes, J. M. Kerrigan, Ann Shoemaker, Tommy Kelly. **Credits:** Director, Frank Woodruff. Screenplay by Dalton Trumbo from the Story by Howard J. Green. Cameraman, Russell Metty. Art Director, Van Nest Polglase. Film Editor, Harry Marker. Producer, Howard Benedict.

Plot: Donald MacBride and Alan Mowbray, Broadway producer-director, attempt to bring Helen Vinson, their one and only star, into line when she threatens to leave, by buying a country girl's play. This play, written by Barbara Read, is the worst they can find and they expect to bring Helen around when she refuses to do it. However, to their surprise, she accepts, so they send for Barbara to get permission to change some of it. Mowbray has to go to work making love to Barbara, in order to get the necessary permission, but she refuses to permit any of it to be changed. Eventually MacBride's secretary, Leona Maricle, informs him that he can rewrite the play according to a certain clause in the contract, so Mowbray turns a terrible drama into a successful comedy. Barbara then decides that she'd better go home with John Archer, her childhood sweetheart, and forget about playwriting.

Comment: This is good program fare. A broad farce comedy, it will fit in nicely for the humorous part of the average program and provide many a hearty laugh for the theatregoer. Although Barbara Read and John Archer get top billing and turn in good performances, it is Donald MacBride and Alan Mowbray, playing the Broadway producer and director, respectively, who add to the entertainment of the film with their "mugging" of the smart lines and amusing situations. This is the initial effort of Howard Benedict as producer, and Frank Woodruff, as director, and is a creditable job for both. Heralds made up to resemble a manuscript, overprinted on both sides, "A page from 'Curtain Call,'" could be distributed in advance of showing. You can have a "playwright" set up in a store window, with her typewriter—and stills of the picture. Contact Little Theatre Groups and other dramatic societies. **(FAMILY)**

Catchline: "The inside of Broadway show business."

AUDIENCE SLANT: A BROAD FARCE COMEDY THAT WILL PROVIDE MANY A HEARTY LAUGH.

BOX OFFICE SLANT: SUITABLE FOR THE HUMOROUS PART OF THE AVERAGE PROGRAM.

Enemy Agent

(Hollywood Preview)

Univ. Drama 60 mins.

(Prod. No. 4033, Nat'l Release, May 3)

Cast: Richard Cromwell, Helen Vinson, Robert Armstrong, Marjorie Reynolds, Jack Arnold, Russell Hicks, Philip Dorn, Jack LaRue, Bradley Page, Abner Biberman, Luis Alberni, Jack Carson, Milburn Stone. **Credits:** Screenplay by Sam Robins and Edmund L. Hartmann. Original story by Sam Robins. Photography, Jerome Ash. Art direction, Jack Otterson. Film editor, Ted Kent. Directed by Lew Landers. Associate Producer, Ben Pivar.

Plot: Philip Dorn, brilliant spy ring head, orders Jack Arnold to secure the plans of a new bomb-sight. Taking a small camera to the aircraft factory where he is employed, he photographs the plans, and when F. B. I. agent Robert Armstrong enters the factory, he hides the camera in Richard Cromwell's locker, where it is found. Cromwell is arrested and released for lack of evidence, and starts checking up on Arnold, breaking into his apartment. He discovers the evidence that will clear him, but is caught by the gang. Meanwhile, Helen Vinson, cafe hostess, finds out where the stolen plans are hidden, and offers them to Dorn. When Dorn falls into the trap, she reveals herself as a Government agent, and helps round up the gang, clearing Cromwell's name.

Comment: The usual spy formula, this time built around a gang that is stealing plans for the U. S. Army's latest airplane developments, is the basis for this action film, and should please in the smaller situations or in the drama spot of a dual bill. Nicely acted and directed, the picture offers nothing new or startling, and any audience will spot the "lady sleuth" the moment she appears on the screen, although she is supposed to be an undercover agent. The story for the most part is inconsistent, but the action covers this to a great extent. Director Lew Landers keeps it moving at a fast pace, and considering the material he had to work with, does a satisfactory job. Richard Cromwell, Helen Vinson and Robert Armstrong turn in capable performances, and Philip Dorn, a newcomer to the screen, does a realistic piece of work as the brains of the spy ring. Actual newspaper headlines concerning espionage, spies, etc., could be used as a lobby decoration. Title lends to a series of teaser ads. **(FAMILY)**

Catchline: "An international spy plot exposed by a beautiful girl."

AUDIENCE SLANT: OKAY WHERE THEY LIKE MELODRAMA REGARDLESS OF HOKE.

BOX OFFICE SLANT: SHOULD PLEASE IN THE SMALLER SITUATIONS OR IN THE ACTION SPOT OF A DUAL BILL.

George Washington Carver

St. George Pictures Drama 69 mins.

(Release Date Apr. 15)

Cast: Dr. George Washington Carver, Booker T. Washington, III, Ralph Edwards, Milton Sprague, Tim Campbell, Raye Gilbert. Produced by Allen McDowell and Ira Greene. Director, Ben Parker. Original screenplay by Robert Shurr.

Plot: Narration of the life of Dr. George Washington Carver, negro scientist who was born in slavery, struggled against heavy odds for an education and who became one of the outstanding modern contributors to agriculture; discoverer of the many commercial uses for the peanut and in whose laboratory was worked out problems which helped not only negro tenant farmers but industry as well.

Comment: The biography of one of the most interesting men of the times, told with pictures and through accompanying narration. Dr. George Washington Carver appears in close-ups and narrates some of his own story. No trained actors appear — amateurs acting roles of characters portraying friends of the scientist, and the scientist himself, in the pictorial story of his life. It makes interesting biography of a subject worthy of a far more adequate picturization than was possible under the limited budget restrictions which obviously hampered the producers of this film. There is no effort at entertainment. Photography and recording are below standard. Yet, the sheer force of the character with which this story is concerned, his devotion to his science, his modesty and his faith in the doctrine that work, perseverance and scientific research will help all men to a better and more useful life, these are elements whose dramatic effect make the picture worthy of consideration as an added feature for theatres which cater to a patronage interested in serious subjects. It is, of course, certain of widespread popularity in theatres with negro patronage. But for general audiences it also has possibilities, especially in towns where there may be a group or an institution particularly active in agricultural studies and education. **(ADULT)**

Catchline: "The true story of a negro who was born a slave but who lived to be a liberator."

AUDIENCE SLANT: NOT POPULAR ENTERTAINMENT, BUT INTERESTING AS BIOGRAPHY OF LIFE OF A LIVING NEGRO SCIENTIST.

BOX OFFICE SLANT: EXCELLENT FOR NEGRO PATRONAGE, BUT GENERAL DRAW WILL DEPEND UPON EXPLOITATION AND PARTICULAR LOCAL CONDITIONS.

NOTE: THIS PICTURE WILL BE STATES-RIGHTED.

The Studio Check-Up

[This Week: In Production—40; Being Edited—64
Last Week: In Production—38; Being Edited—69]

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED

PASSPORT TO ALCATRAZ*
DOCTOR TAKES A WIFE*
MAN WITH NINE LIVES*
FUGITIVE FROM A PRISON CAMP*
I MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Osa Johnson.

ISLAND OF DOOMED MEN—Peter Lorre, Rochelle Hudson. Director, Charles Borton.

MAN FROM TUMBLEWEEDS—Bill Elliott, Iris Meredith. Director, Joe Lewis.

IN PRODUCTION

LONE WOLF MEETS A LADY—Warren William, Esther Muir. Director, Sidney Salkow.

BABIES FOR SALE—Rochelle Hudson, Glenn Ford, Isabelle Jewell. Director, Charles Barton.

ARIZONA—Jean Arthur, William Holden, Warren William, Porter Hall. Director, Wesley Ruggles.

HOWARDS OF VIRGINIA—Cary Grant, Alan Marshall, Sir Cedric Hardwicke. Producer-director, Frank Lloyd.

METRO-GOLDWYN-MAYER

BEING EDITED

NEW MOON*
TWO GIRLS ON BROADWAY*
EDISON THE MAN*
ANDY HARDY MEETS DEBUTANTE*
WATERLOO BRIDGE*
20 MULE TEAM*

(In England)

GESTAPO—Margaret Lockwood, Rex Harrison. Directed by Carol Reed.

IN PRODUCTION

PRIDE AND PREJUDICE*
SUSAN AND GOD*
MORTAL STORM*
BOOM TOWN—Clark Gable, Spencer Tracy, Hedy Lamarr, Claudette Colbert. Director, Jack Conway.

TO OWN THE WORLD—Lana Turner, Lew Ayres. Director, Harold S. Bucquet.

STRIKE UP THE BAND—Mickey Rooney, Judy Garland, Douglas McPhail. Director, Busby Berkeley.

PHANTOM RAIDERS—Walter Pidgeon, Rita Johnson, Nat Pendleton. Director, Jacques Tourneur.

(In England)

BUSMAN'S HONEYMOON—Robert Montgomery, Constance Cummings. Director, Arthur Woods. Producer, Ben Goetz.

MONOGRAM

BEING EDITED

PALS OF THE SILVER SAGE*
TOMBOY*
COWBOY FROM SUNDOWN*
LAND OF THE SIX GUNS*

IN PRODUCTION

(In England)

LIBERTY RADIO—Diana Wynyard, Clive Brook.

PARAMOUNT

BEING EDITED

UNTAMED (Tech.)*
TYPHOON (Tech.)*
OPENED BY MISTAKE*
LIGHT OF THE WESTERN STARS*
THOSE WERE THE DAYS*
HIDDEN GOLD*
WAY OF ALL FLESH*
SAFARI*
GOLDEN GLOVES*
STAGECOACH WAR*
QUEEN OF THE MOB*
DOWN WENT McGINTY*
DATE WITH DESTINY*
GHOST BREAKERS*
HENRY ALDRICH No. 1*

IN PRODUCTION

NORTHWEST MOUNTED POLICE (Tech.)—Gary Cooper, Madeleine Carroll, Preston Foster, Paulette Goddard. Producer-Director, Cecil B. DeMille.

I WANT A DIVORCE—Dick Powell, Joan Blondell, Frank Fay. Director, Ralph Murphy.

NIGHT AT EARL CARROLL'S—J. Carroll Naish, Earl Carroll Girls, Anthony Quinn. Director, Kurt Neumann.

RKO-RADIO

BEING EDITED

MY FAVORITE WIFE*
SAINT TAKES OVER*
YOU CAN'T FOOL YOUR WIFE*
THE RAMPARTS WE WATCH—March of Time Feature.

IN PRODUCTION

TOM BROWN'S SCHOOL DAYS*
ANNE OF WINDY POPLARS*
VILLAIN STILL PURSUED HER—Anita Louise, Richard Cromwell, Alan Mowbray. Director, Edward F. Cline.

LONE STAR LEGION—George O'Brien, Virginia Vale. Director, David Howard.

LUCKY PARTNERS—Ginger Rogers, Ronald Colman. Director, Lewis Milestone.

REPUBLIC

BEING EDITED

IN OLD MISSOURI*
GRANDPA GOES TO TOWN*
COVERED WAGON DAYS*
WOMEN IN WAR*
CROOKED ROAD*

IN PRODUCTION

GAUCHO SERENADE*
GANGS OF CHICAGO*
DOCTORS DON'T TELL—Charles Coburn. Director, Bernard Vorhaus.

20th CENTURY-FOX

BEING EDITED

WAS AN ADVENTURESS*
SAILOR'S LADY*
CHARLIE CHAN'S MURDER CRUISE*
EARTHBOUND*
MARYLAND*
LUCKY CISCO KID—Cesar Romero, Mary Beth Hughes, Evelyn Venable. Director, H. Bruce Humberstone.

GIRL IN 313—Florence Rice, Joan Valerie. Director, Ricardo Cortez.

20th CENTURY-FOX (Cont.)

IN PRODUCTION (1939-40)

LILLIAN RUSSELL*
MARRIAGE IN TRANSIT—Virginia Gilmore, Joan Davis. Director, David Burton.

FOUR SONS—Don Ameche, Nancy Kelly, Alan Curtis. Director, Archie Mayo.

IN PRODUCTION (1940-41)

ELSA MAXWELL'S PUBLIC DEB. No. 1—George Murphy, Brenda Joyce, Charles Ruggles, Ralph Bellamy. Director, Gregory Ratoff.

THE BRAT—Jane Withers, Kent Taylor, Elyse Knox. Director, Otto Brower.

YOUNG PEOPLE—Shirley Temple, Jack Oakie, Charlotte Greenwood. Director, Allan Dwan.

(In England)

THE GIRL IN THE NEWS—Margaret Lockwood, Emlyn Williams, Margaretta Scott. Director, Carol Reed.

UNITED ARTISTS

BEING EDITED

SAPS AT SEA (Roach)*
THE WESTERNER (Goldwyn)*
OUR TOWN (Lesser)*
TURNABOUT (Roach)*
GREAT DICTATOR—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

(In England)

THIEF OF BAGDAD (Tech.)—Sabu, Conrad Veidt, June Duprez. Producer, Alexander Korda.

IN PRODUCTION

SOUTH OF PAGO PAGO—Jon Hall, Victor McLaglen, Frances Farmer. Director, Alfred E. Green. Produced by Edward Small.

PERSONAL HISTORY (Wanger)—Joel McCrea, Herbert Marshall, Laraine Day, Director, Alfred Hitchcock.

UNIVERSAL

BEING EDITED

ALIAS THE DEACON*
LA CONGA NIGHTS*
SANDY IS A LADY*
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY*
IF I HAD MY WAY*
SKI PATROL*

IN PRODUCTION

SOUTH TO KARANGA—Charles Bickford, Luli Deste, Dick Foran. Director, Hal Schuster.

BAD MAN FROM RED BUTTE—Johnny Mack Brown, Bob Baker, Fuzzy Knight. Director, Ray Taylor.

NO EXIT—Wallace Ford, Kathryn Adams, Donald Woods. Director, Charles Lamont.

WARNER BROTHERS

BEING EDITED

FUGITIVE FROM JUSTICE*
FLIGHT ANGELS*
TORRID ZONE*

IN PRODUCTION

ALL THIS AND HEAVEN, TOO*
SEA HAWK*
LIFE OF KNUTE ROCKNE—Pat O'Brien, Ronald Reagan, Gail Page. Director, William K. Howard.

BROTHER ORCHID—Edward G. Robinson, Ralph Bellamy, Ann Sothern, Donald Crisp, Humphrey Bogart. Director, Lloyd Bacon.

Advance Dope

FUGITIVE FROM A PRISON CAMP

Col | Drama | Not Set

Selling Names: Jack Holt, Marian Marsh, Robert Barrat, Philip Terry.
Director: Lewis D. Collins.
Producer: Larry Darmour.
Story Idea: Philip Terry, in love with Marian Marsh, visits George Offerman, Marian's brother, at his hideout, to try to persuade him to go straight. When the gang are captured, Terry is sent to jail with the others. Jack Holt, a humanitarian peace officer, believes Terry's story and with Marian sets out to prove Terry innocent and set him free.
Catchline: "In spite of circumstance, his innocence was proven."

TURNABOUT

UA | Comedy | May 17

Selling Names: Adolphe Menjou, Carole Landis, John Hubbard, William Gargan.
Producer-Director: Hal Roach.
Story Idea: John Hubbard and his wife, Carole Landis, always arguing about the ease of the other one's life, awake one morning to find that each has been transferred into the body of the other. Thus Carole, outwardly Hubbard, goes down to the office and Hubbard, outwardly Carole, stays home. Confusion and chaos ensue, especially when Hubbard finds he is going to have a baby. They finally appeal to the strange God Ram, who brought them to this stage, and he restores them to their old selves again.
Catchline: "How would you like to find yourself in someone else's boots?"

LAND OF THE SIX GUNS

Mono. | Western | Not Set

Selling Names: Jack Randall, Louise Stanley, Glenn Strange.
Director: Raymond K. Johnston.
Producer: Harry Webb.
Story Idea: Jack Randall buys a ranch, intending to settle down and put away his guns forever, only to find that the property he bought is being used by smugglers to smuggle cattle across the border, and that the men responsible have involved him in their crooked work. So back he goes to his guns and his hard fighting, in order to prove his innocence and help capture the crooks.
Catchline: "Capture of the cattle rustlers brought peace and safety to the ranchers."

ANNE OF WINDY POPLARS

RKO | Drama | Not Set

Selling Names: Anne Shirley, James Ellison, Henry Travers, Patric Knowles, Louise Campbell.
Director: Jack Hively.
Producer: Cliff Reid.
Story Idea: Anne Shirley, appointed vice-principal of a small school, is surprised upon her arrival, to learn that no one will give her bed and board because of their fear of Ethel Griffies, widow of the man who founded the town. She finally gets set at Windy Poplars—and with kindness and tact proceeds to win over the townspeople. This proves a very difficult job, until Anne and her fiance, Patric Knowles, a young interne, save the life of one of the children, and Ethel dies from a heart attack.
Catchline: "Their fear removed . . . they all became human again."

Feature Booking Guide

a—BEFORE DATE OF ISSUE INDICATES ADVANCE DOPE; b—BOX OFFICE SLANT.
Initial Before Release Indicates Audience Suitability: (F) Family. (A) Adults.

ASTOR PICTURES

Title	Mins.	Stars		Rel. Date	See Issue of
Bat Whispers (My-D)	86	C. Morris-U. Merkel			Reissued
Crooked Circle (C)	70	Zasu Pitts-Jimmy Gleason	(F)		Reissued
Everything Is Rhythm (Mu)		Harry Roy & Band		7/22/39	Not Rev.
Heart of New York (Mu)	80	Jolson-Evans-Morgan			Reissued
Hell's Angels (D)	100	Lyon-Harlow-Hall		11/10/40	Reissued
Monster Walks (My-D)	60	Mischa Auer			Reissued
Our Daily Bread (D)	75	Tom Keene-John Qualen	(A)	5/1/40	Reissued
Out of Singapore (D)	76	Noah Beery-Dorothy Burgess		6/24/39	Reissued
Rain (D)	85	J. Crawford-W. Huston			Reissued
Scarface (D)	88	P. Muni-G. Raft-A. Dvorak			Reissued
Sky Devils (C-D)	88	Spencer Tracy			Reissued
Street Scene (D)	79	Sylvia Sidney			Reissued
Three Broadway Girls (C)	83	Blondell-Evans-Claire			Reissued
Tombstone Canyon (W)	67	Bob Burns			Reissued
Tonight Or Never (D)	92	Swanson-Douglas-Karloff			Reissued
Tumbleweeds (W)	86	William S. Hart		5/1/39	Reissued
U-67 (D)	60	Alan Hale-Claude Allister		8/1/39	Reissued
Vengeance of the Deep (D)	70	Lloyd Hughes	(F)	2/15/40	b3/2/40

COLUMBIA

1938-39

Behind Prison Gates (D)	63	Brian Donlevy-Jacqueline Wells	(A)	7/28/39	b8/26/39
Blind Alley (D)	71	Ralph Bellamy-Rose Stradner	(F)	5/11/39	b4/29/39
Blondie Takes a Vacation (C)	68	Penny Singleton-Arthur Lake	(F)	7/20/39	b7/22/39
Clouds Over Europe (C-D)	79	Olivier-Hobson-Richardson	(F)	6/20/39	b6/24/39
Coast Guard (D)	70	Scott-Bellamy-Dee	(F)	8/4/39	b9/2/39
First Offenders (D)	61	Walter Abel-Beverly Roberts	(F)	4/12/39	b8/5/39
Five Little Peppers and How They Grew (C-D)	60	Edith Fellows-Dorothy Peterson	(F)	8/22/39	b8/26/39
Golden Boy (D)	101	Barbara Stanwyck-Wm. Holden	(F)	9/5/39	b8/19/39
Good Girls Go to Paris (C)	78	Jean Blondell-Melvyn Douglas	(A)	6/30/39	b6/24/39
Konga, The Wild Stallion (D)	63	Fred Stone-Rochelle Hudson	(F)	8/30/39	b9/16/39
Lady and the Mob (C)	65	Fay Bainter-Ida Lupino	(F)	4/3/39	b3/11/39
Law Comes to Texas (W)	58	Bill Elliott-Veda Ann Borg		4/16/39	a2/25/39
Man From Sundown (W)	58	Chas. Starrett-Iris Meredith	(F)	7/15/39	b8/19/39
Man They Couldn't Hang (D)	65	Boris Karloff-Lorna Gray	(A)	8/17/39	b8/19/39
Missing Daughters (D)	59	Richard Arlen-Rochelle Hudson	(A)	5/22/39	b9/16/39
Only Angels Have Wings (D)	122	Jean Arthur-Cary Grant	(F)	5/25/39	b5/13/39
Outside These Walls (D)	61	Dolores Costello-Michael Whalen	(F)	5/4/39	b8/5/39
Parents on Trial (D)	78	Jean Parker-Johnny Downs	(F)	6/29/39	b9/23/39
Riders of Black River (W)	59	Chas. Starrett-Iris Meredith	(F)	8/23/39	b9/30/39
Spoilers of the Range (W)	58	Chas. Starrett-Iris Meredith	(F)	4/27/39	b8/5/39
Trapped in the Sky (D)	60	Jack Holt-Katherine DeMille	(F)	6/1/39	b2/18/39
Western Caravans (W)	58	Chas. Starrett-Iris Meredith	(F)	6/15/39	b7/22/39
Woman Is the Judge (D)	62	Otto Kruger-Rochelle Hudson	(A)	7/10/39	b9/30/39

1939-40

Amazing Mr. Williams (C-D)	86	Joan Blondell-Melvyn Douglas	(F)	11/23/39	b11/25/39
Arizona		Jean Arthur-Holden-Williams			In Prod.
Babies for Sale		Rochelle Hudson-Glenn Ford		5/9/40	In Prod.
Beware Spooks (C)	68	Joe E. Brown-Mary Carlisle	(F)	10/24/39	b10/28/39
Blazing Six Shooters (W)	61	Charles Starrett-Iris Meredith	(F)	4/4/40	b3/16/40
Blondie Brings Up Baby (C)	68	Penny Singleton-Arthur Lake	(F)	11/9/39	b11/11/39
Blondie On a Budget (C)	73	Penny Singleton-Arthur Lake	(F)	2/29/40	b3/2/40
Bullets for Rustlers (W)	58	Charles Starrett-Lorna Gray		3/5/40	a11/25/39
Cafe Hostess (D)	63	Preston Foster-Ann Dvorak	(A)	11/30/39	b1/13/40
Convicted Woman (D)	66	Hudson-Lane-Lang	(A)	1/31/40	b3/2/40
Doctor Takes a Wife (D)		Loretta Young-Ray Milland		4/25/40	a2/24/40
Five Little Peppers at Home (D)	65	Edith Fellows-Clarence Kolb		2/8/40	a1/13/40
Fugitive at Large (D)	66	Jack Holt-Patricia Ellis	(F)	12/7/39	b8/5/39
Fugitive From a Prison Camp (D)		Jack Holt-Marian Marsh			a4/13/40
Hidden Power (D)	59	Jack Holt-Gertrude Michael	(F)	9/7/39	b5/27/39
His Girl Friday (C)	92	Grant-Russell-Bellamy	(A)	1/18/40	b1/6/40
I Married Adventure		Travelogue Feature		4/18/40	In Prod.
Island of Doomed Men		Peter Lorre-Rochelle Hudson		5/16/40	In Prod.
Lone Wolf Meets a Lady (My)		Warren William-Jean Muir		5/23/40	In Prod.
Lone Wolf Strikes (My-D)	66	Warren William-Jean Perry	(A)	1/26/40	b1/27/40
Man From Tumbleweeds (W)		Bill Elliott-Iris Meredith			In Prod.
Man With Nine Lives (D)		Boris Karloff-Jo Ann Sayers		4/11/40	a3/30/40
Men Without Souls (D) (Former title, "Escape from the Big House")	62	John Litel-Rochelle Hudson		3/4/40	a2/17/40
Miracle on Main Street (D)	78	Margo-W. Abel-L. Talbot	(A)	10/29/39	b2/3/40
Mr. Smith Goes to Washington (C-D)	130	Jean Arthur-James Stewart	(F)	10/19/39	b10/7/39
Music in My Heart (Mu-C)	72	Tony Martin-Rita Hayworth	(F)	1/10/40	b12/30/39
My Son Is Guilty (D)	63	Jacqueline Wells-Bruce Cabot	(F)	12/28/39	b1/20/40
Outpost of the Mounties (W)	63	Chas. Starrett-Iris Meredith	(F)	9/14/39	b11/25/39
Outside 3-Mile Limit (D)	63	Jack Holt-Irene Ware		3/7/40	h2/17/40
Passport to Alcatraz (D)		Jack Holt-Cecilia Callejo			a1/27/40
Pioneers of the Frontier (W)	58	Bill Elliott-Linda Winters	(F)	2/1/40	b2/24/40
Scandal Sheet (D)	65	Otto Kruger-Ona Munson	(A)	10/16/39	b10/28/39
Stranger From Texas (W)	54	Chas. Starrett-Lorna Gray	(F)	11/2/39	b12/23/39
Taming of the West (W)	55	Bill Elliott-Iris Meredith		12/7/39	a9/9/39
Ten Days in Paris (D)	82	Rex Harrison-Karen Verne	(F)	4/30/40	b10/21/39
Texas Stagecoach (W)	59	Chas. Starrett-Iris Meredith	(F)	6/6/40	b3/30/40
Those High Grey Walls (D)	82	Walter Connolly-Iris Meredith	(A)	9/21/39	b9/30/39
Three Weeks Together (D)	75	Vivien Leigh-Laurence Olivier	(A)		b4/6/40
Too Many Husbands (C)	82	Arthur-MacMurray-Douglas	(A)	3/21/40	b3/9/40
Two-Fisted Rangers (W)	62	Chas. Starrett-Iris Meredith	(F)	1/4/40	b1/13/40
U-Boat 29 (D) (Reviewed as "Spy in Black")	79	Conrad Veidt-Valerie Hobson	(F)	10/7/39	b7/15/39

FINE ARTS

Children of the Wild	57	Joan Valerie-J. Bush-LeR. Mason		10/12/39	Not Rev.
Cinher Bureau (D)	70	Leon Ames-John Woodbury	(F)	11/4/38	b10/29/38
Exile Express (D)	70	Anna Sten-Alan Marshal	(A)	5/27/39	b2/11/39
Frontier Scout	61	George Houston-Beth Marion		10/21/38	Not Rev.
Long Shot, The (D)	69	Gordon Jones-Marsha Hunt	(F)	1/6/39	b12/31/38
Panama Patrol (D)	69	Leon Ames-Charlotte Wynters	(F)	5/20/39	b2/25/39
Shadows Over Shanghai (D)	65	Jas. Dunn-Ralph Morgan-L. Gray	(F)	10/14/38	b9/17/38

MGM

1938-39

Andy Hardy Gets Spring Fever (C)	85	Mickey Rooney-Lewis Stone	(F)	7/21/39	b7/15/39
Bridal Suite (C-D)	67	Reb't Young-Billie Burke	(F)	5/26/39	b5/27/39
Broadway Serenade (Mu-D)	112	J. MacDonald-L. Ayres	(F)	4/7/39	b4/8/39
Calling Dr. Kildare (D)	85	L. Ayres-L. Barrymore	(F)	4/28/39	b4/29/39
Goodbye, Mr. Chips (D)	114	Robert Donat-Greer Garson	(F)	7/28/39	b5/20/39
Hardys Ride High (C-D)	80	Rooney-Stone-Rutherford	(F)	4/21/39	b4/22/39
It's a Wonderful World (My-C)	86	James Stewart-Claudette Colbert	(F)	5/19/39	b5/6/39
Kid From Texas (C-D)	70	Dennis O'Keefe-Florence Rice	(F)	4/14/39	b4/8/39
Lady of the Tropics (D)	92	Hedy Lamarr-Rob't Taylor	(A)	8/11/39	b8/12/39
Lucky Night (C-D)	82	Myrna Loy-Robert Taylor	(A)	5/5/39	b4/29/39
Maisie (C-D)	72	Robert Young-Ann Sothern	(F)	6/23/39	b6/10/39

MGM

1938-39 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Miracles For Sale (D)	70	Florence Rice-Robert Young	(F)	8/4/39	b8/5/39
On Borrowed Time (D)	99	Lionel Barrymore-Beulah Bondl.	(A)	7/7/39	b7/1/39
6,000 Enemies (D)	60	Walter Pidgeon-Rita Johnson	(A)	6/9/39	b6/3/39
Stronger Than Desire (D)	77	Virginia Bruce-Walter Pidgeon	(F)	6/30/39	b7/1/39
Tarzan Finds a Son! (D)	81	Weissmuller-O'Sullivan	(F)	6/16/39	b6/3/39
Tell No Tales (D)	67	Melvyn Douglas-H. B. Warner	(F)	5/12/39	b5/20/39
These Glamor Girls (C-D)	80	Lew Ayres-Lana Turner	(F)	8/18/39	b8/19/39
They All Come Out (D)	70	Rita Johnson-Tom Neal	(F)	7/14/39	b7/8/39
Wizard of Oz (Tech.) (Mu-C)	101	Judy Garland-Frank Morgan	(F)	8/25/39	b8/12/39

1939-40

And One Was Beautiful (D)	70	Jean Muir-Robert Cummings	(A)	4/5/40	b4/6/40
Andy Hardy Meets Debutante (C)		Mickey Rooney-Lewis Stone			a3/23/40
Another Thin Man (My-C)	102	William Powell-Myrna Loy	(F)	11/17/39	b11/18/39
Babes in Arms (Mu-C)	97	Mickey Rooney-Judy Garland	(F)	10/13/39	b9/23/39
Balalaika (Mu-D)	102	Nelson Eddy-Ilona Massey	(F)	12/29/39	b12/16/39
Bad Little Angel (D)	72	Virginia Weidler-Gene Reynolds	(F)	10/27/39	b10/28/39
Blackmail (D)	81	E. G. Robinson-Guinn Williams	(A)	9/8/39	b9/9/39
Boom Town (D)		Gable-Tracy-Lamarr-Colbert			In Prod.
Broadway Melody of 1940 (D)	100	Powell-Astaire-Murphy	(F)	2/9/40	b2/10/40
Busman's Honeymoon		Rob't Montgomery-C. Cummings			In Prod.
Congo Maisie (C-D)	70	Sothern-Carroll-Johnson	(F)	1/19/40	b1/20/40
Dancing Co-Ed (C)	84	Lana Turner-Richard Carlson	(F)	9/29/39	b9/30/39
Dr. Kildare's Strange Case (D)	76	Lionel Barrymore-Lew Ayres	(F)	4/12/40	b4/6/40
Earl of Chicago (C-D)	87	Montgomery-Owen-Arnold	(A)	1/5/40	b1/6/40
Edison the Man (D)		Spencer Tracy-Rita Johnson		5/10/40	a2/17/40
Fast and Furious (D)	73	Franchot Tone-Ann Sothern		10/6/39	b10/14/39
Florian (D)	93	Robert Young-Helen Gilbert	(F)	3/29/40	b3/30/40
Forty Little Mothers (C)		Eddie Cantor-Rita Johnson		4/26/40	a1/13/40
Gestapo (D)		Margaret Lockwood-Rex Harrison			In Prod.
Ghost Comes Home (C)	78	Frank Morgan-Billie Burke	(F)	3/8/40	b3/2/40
Gone With the Wind (D)	228	Gable-Leigh-Howard (Tech.)	(F)		b12/16/39
Henry Goes Arizona (C)	67	Frank Morgan-Virginia Weidler	(F)	12/8/39	b12/9/39
I Take This Woman (D)	97	Spencer Tracy-Hedy Lamarr	(A)	2/1/40	b2/3/40
Joe and Ethel Turp Call on the President (D)	71	Ann Sothern-Walter Brennan	(F)	12/1/39	b12/9/39
Judge Hardy and Son (C)	90	Mickey Rooney-Lewis Stone	(F)	12/22/39	b12/16/39
Lambeth Walk (C)	66	Lupino Lane-Sally Gray	(F)	1/26/40	b1/27/40
Man From Dakota (D)	75	Wallace Beery-Dolores Del Rio	(A)	2/16/40	b2/24/40
Marx Bros. at the Circus (C)	87	Marx Bros.-Florence Rice	(F)	10/20/39	b10/14/39
Mortal Storm (D)		Margaret Sullavan-Jas. Stewart			a3/30/40
New Moon (D)		Jeanette MacDonald-Nelson Eddy			a12/2/39
Nick Carter, Master Detective (D)	60	Walter Pidgeon-Rita Johnson	(F)	12/15/39	b12/16/39
Ninotchka (C)	110	Greta Garbo-Melvyn Douglas	(A)	11/3/39	b10/7/39
Northwest Passage (D)	126	Tracy-Young-Brennan (Tech.)	(A)	2/23/40	b2/10/40
Phantom Raiders		Walter Pidgeon-Rita Johnson			In Prod.
Pride and Prejudice (D)		Greer Garson-L. Olivier			a3/2/40
Remember? (C)	83	Robert Taylor-Greer Garson	(A)	11/10/39	b11/11/39
Secret of Dr. Kildare (D)	85	Lew Ayres-Laraine Day	(F)	11/24/39	b11/25/39
Shop Around the Corner (C)	100	Margaret Sullavan-J. Stewart	(A)	1/12/40	b1/6/40
Stars Look Down (D)	140	Lockwood-Redgrave	(A)	5/24/40	b3/16/40
Strange Cargo (D)	113	Gable-Crawford-Hunter	(A)	3/1/40	b3/2/40
Strike Up the Band (Mu-C)		Mickey Rooney-Judy Garland			In Prod.
Susan and God (D)		Joan Crawford-Fredric March			a3/23/40
Thunder Afloat (D)	91	Wallace Beery-Robert Young	(F)	9/22/39	b9/23/39
To Own the World		Lana Turner-Lew Ayres			In Prod.
20 Mule Team (D)		Wallace Beery-Leo Carillo		5/13/40	a4/6/40
Two Girls on Broadway (Mu-D)		Turner-Murphy-Blondell		4/19/40	a2/17/40
Waterloo Bridge (D)		Vivien Leigh-Robert Taylor		5/17/40	a3/16/40
Women, The (D) (Part Tech.)	131	Shearer-Crawford-Russell	(A)	9/1/39	b9/2/39
Young Tom Edison (D)	84	Mickey Rooney-Virginia Weidler	(F)	3/15/40	b2/17/40

MONOGRAM

1938-39

Across the Plains (W)	52	Jack Randall-Joyce Bryant	(F)	6/1/39	b5/27/39
Boys Reformatory (D)	61	Frankie Darro	(F)	5/1/39	b5/13/39
Danger Flight (D)	61	John Trent-Marjorie Reynolds	(F)	11/1/39	b10/28/39
Down the Wyoming Trail (W)	62	Tex Ritter	(F)	5/18/39	b6/17/39
Fight For Peace (Doc)	69	Newsreels	(A)	10/1/39	b9/30/39
Girl From Rio (D)	63	Movita-Warren Hull	(F)	8/7/39	b8/19/39
Irish Luck (D)	58	Frankie Darro-Sheila Darcy	(F)	8/15/39	b8/26/39
Man From Texas (W)		Tex Ritter		7/21/39	a7/1/39
Mr. Wong in Chinatown (My-D)	68	Boris Karloff-Marjorie Reynolds	(F)	8/1/39	b7/22/39
Mutiny in the Big House (D)	83	Barton MacLane-Chas. Bickford	(F)	10/25/39	b10/14/39
Oklahoma Terror (W)		Jack Randall-Virginia Carroll		8/25/39	a8/5/39
Overland Mail (W)	51	Jack Randall	(F)	10/31/39	b11/18/39
Riders of the Frontier (W)	59	Tex Ritter-Hal Price	(F)	8/16/39	b9/9/39
Should a Girl Marry? (D)	60	Anne Nagel-Warren Hull	(A)	6/16/39	b7/22/39
Sky Patrol (D)	61	John Trent-Marjorie Reynolds	(F)	9/9/39	b9/23/39
Streets of New York (D)	73	Jackie Cooper	(F)	4/12/39	b4/8/39
Stunt Pilot (D)	61	John Trent-Marjorie Reynolds	(F)	6/29/39	b7/8/39
Undercover Agent (C-D)	56	Russell Gleason-Shirley Deane	(F)	4/5/39	b4/29/39
Wanted by Scotland Yard (D) (Reviewed as "Dangerous Fingers")	65	James Stephenson-Betty Lynne	(A)	4/19/39	b3/18/39
Wolf Call (D)	61	John Carroll-Movita	(F)	5/8/39	b5/27/39

1939-40

Amateur Detectuve		Frankie Darro		5/23/40	In Prod.
Chasing Trouble (D)	64	F. Darro-Marjorie Reynolds	(F)	1/30/40	b2/3/40
Cheyenne Kid (W)	49	Jack Randall-Louise Stanley		2/24/40	a2/3/40
Covered Wagon Trails (W)		Jack Randall		4/10/40	In Prod.
Cowboy from Sundown (W)		Tex Ritter		5/2/40	a3/23/40
Danger Ahead (W)	60	James Newill-Dorothea Kent		1/10/40	a12/23/39
East Side Kids (D)	62	Ames-Moore-Bryant-Barnett	(F)	2/10/40	b2/24/40
Fatal Hour (My-D)	60	Boris Karloff-Marjorie Reynolds	(F)	1/15/40	b1/20/40
Fighting Mad (W)	60	James Newill-Sally Blane	(F)	11/5/39	b4/6/40
Gang's All Here (C-D)	77	J. Buchanan-Horton-Kruger	(F)	11/17/39	b8/12/39
Gentleman from Arizona (W)	71	Farrell MacDonald-Barclay	(F)	12/25/39	b12/16/39
Heroes in Blue (D)	59	Dick Purcell-Bernadene Hayes	(F)	11/7/39	b11/25/39
Hidden Enemy (D)	63	Warren Hull-Kay Linaker	(F)	1/20/40	b4/13/40
Human Monster (D)	73	Bela Lugosi	(F)	3/9/40	b3/9/40
Kid From Santa Fe (W)		Jack Randall		5/16/40	In Prod.
Land of the Six Guns (W)		Jack Randall-Louise Stanley			a4/13/40
Midnight Limited (D)	61	John Kinn-Marjorie Reynolds	(F)	3/20/40	b3/23/40
Missing People (D)		Will Fyffe		4/30/40	In Prod.
Murder on the Yukon (W)		James Newill-Polly Ann Young		2/17/40	a2/3/40
Mysterious Mr. Reeder		Will Fyffe		4/30/40	Not Rev.
Pals of the Silver Sage (W) (Former title, "Colorado Trail")		Tex Ritter-Sugar Dawn		4/20/40	a3/16/40
Phantom Strikes (My)	58	Lawson-Henry	(F)	11/15/39	b11/18/39
Pioneer Days (W)	51	Jack Randall-June Willkins	(F)	1/25/40	b2/10/40
Rhythm of the Rio Grande (W)	53	Tex Ritter-Susan Dale		3/2/40	a1/27/40
Roll, Wagons, Roll (W)	54	Tex Ritter	(F)	11/25/39	b12/23/39
Secret Four (D)	85	Sinclair-Lee-Lawton	(F)	1/15/40	b12/30/39
Sky Bandits (Former title, "Phantom Pilot")		James Newill		4/15/40	a3/16/40
Son of the Navy (D)	72	James Dunn-Jean Parker	(F)	3/30/40	b4/6/40
Tomboy		Marcia Mae Jones-Jackie Moran		4/20/40	a3/16/40
Torpedo Raider (D)		Barry Mackay		2/28/40	Not. Rev.
Westbound Stage (W)	52	Tex Ritter		12/15/39	b3/2/40
Yukon Flight (W)	57	James Newill-Louise Stanley		12/5/39	a11/18/39

PARAMOUNT

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Back Door to Heaven (D)	85	Ford-Erwin-Ellis	(A)	4/21/39	b4/15/39
Bulldog Drummond's Bride (C-D)	56	John Howard-Heather Angel	(F)	6/30/39	b7/8/39
Bulldog Drummond's Secret Police (My)	55	Howard-Angel	(A)	4/14/39	b4/8/39
Gracie Allen Murder Case (My-C)	75	Gracie Allen-Warren William	(F)	6/2/39	b5/20/39
Grand Jury Secrets (D)	66	John Howard-Gail Patrick	(F)	6/23/39	b6/10/39
Heritage of the Desert (W)	73	Donald Woods-Evelyn Venable	(F)	6/23/39	b3/18/39
Hotel Imperial (D)	70	Ray Milland-Isa Miranda	(F)	5/12/39	b5/13/39
I'm From Missouri (C)	77	Bob Burns-Gladys George	(F)	4/7/39	b3/25/39
Invitation to Happiness (D)	95	Fred MacMurray-Irene Dunne	(F)	6/16/39	b5/13/39
Island of Lost Men (D)	63	Anna May Wong-A. Quinn	(F)	7/28/39	b8/12/39
Lady's From Kentucky (D)	75	Geo. Ratt-Ellen Drew	(F)	4/28/39	b4/15/39
Magnificent Fraud (D)	75	Lloyd Nolan-Akim Tamiroff	(A)	7/21/39	b7/22/39
Man About Town (C)	86	Jack Benny-Dorothy Lamour	(F)	7/7/39	b6/10/39
Million Dollar Legs (C)	63	Betty Grable-Jackie Coogan	(F)	7/14/39	b7/15/39
Never Say Die (C)	80	Martha Raye-Bob Hope	(F)	4/14/39	b3/11/39
Night Work (C)	61	Mary Boland-Charlie Ruggles	(F)	8/4/39	b8/12/39
Our Leading Citizen (D)	88	Bob Burns-Susan Hayward	(F)	8/11/39	b8/5/39
Renegade Trail (W)	57	Bill Boyd	(F)	8/18/39	b7/22/39
Star Maker (Mu-C)	94	Bing Crosby-Louise Campbell	(F)	8/25/39	b8/26/39
Some Like It Hot (C)	62	Bob Hope-Shirley Ross	(F)	5/19/39	b5/13/39
Stolen Life (D)	93	Elizabeth Bergner	(A)	5/26/39	b4/22/39
This Man Is News (My)	78	Valerie Hobson-Barry Barnes	(F)	8/18/39	b4/8/39
Undercover Doctor (D)	65	Lloyd Nolan-Heather Angel	(A)	6/9/39	b6/10/39
Union Pacific (H-D)	135	Barbara Stanwyck-Joel McCrea	(F)	5/5/39	b4/29/39
Unmarried (D)	63	Buck Jones-Helen Twelvetrees	(F)	5/26/39	b5/27/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventure in Diamonds (D)	72	Isa Miranda-George Brent	(A)	4/5/40	b1/27/40
All Women Have Secrets (D)	70	Joseph Allen-Jean Cagney	(A)	12/15/39	b12/9/39
Beau Geste (D)	114	Gary Cooper-Ray Milland	(F)	9/15/39	b7/22/39
Biscuit Eater (D)	79	Lonnie LeRoy-Cordell Hickman	(F)	5/24/40	b4/13/40
Buck Benny Rides Again (C)	85	Jack Benny-Virginia Dale	(F)	5/3/40	b4/13/40
Cat and the Canary (My-D)	73	Bob Hope-Paulette Goddard	(A)	11/10/39	b11/4/39
Date With Destiny (D) (Former title, "Destiny")		Basil Rathbone-Ellen Drew			a2/17/40
Death of a Champion (My-C)	67	Lynne Overman-J. Allen, Jr.	(F)	9/1/39	b8/26/39
Disputed Passage (D)	90	Dorothy Lamour-Akim Tamiroff	(A)	10/27/39	b10/14/39
Dr. Cyclops (Tech.)	75	Albert Dekker-Janice Logan	(A)	4/12/40	b3/9/40
Down Went McGinty (D)		Brian Donlevy-Akim Tamiroff		8/9/40	a3/23/40
Emergency Squad (D)	60	William Henry-Louise Campbell	(F)	1/5/40	b1/13/40
Farmer's Daughter (C)	60	Martha Raye-Charlie Ruggles	(F)	3/29/40	b2/17/40
French Without Tears (C)	85	Ray Milland-Ellen Drew	(A)	4/26/40	b11/11/39
Geronimo (D)	88	Preston Foster-Ellen Drew	(F)	1/12/40	b11/25/39
Ghost Breakers (My-D)		Bob Hope-Paulette Goddard			a3/16/40
Golden Gloves (D)		Jean Cagney-Robert Ryan		8/2/40	a12/23/39
Great Victor Herbert (Mu-D)	90	Allan Jones-Mary Martin	(F)	12/29/39	b12/2/39
Gulliver's Travels	77	Tech. Cartoon Feature	(F)	12/22/39	b12/23/39
Henry Aldrich No. 1 (C)		Jackie Cooper-Leila Ernst			a3/30/40
Hidden Gold (W) (Former title, "The Man From Bar 20")		Wm. Boyd-Russell Hayden		6/7/40	a12/16/39
Honeymoon in Bali (C)	95	F. MacMurray-Madeline Carroll	(A)	9/9/39	b9/16/39
I Want a Divorce		Dick Powell-Joan Blondell			In Prod.
Jamaica Inn (Cos-D)	110	Chas. Laughton	(F)	10/13/39	b5/27/39
Knights of the Range (W)	70	Russell Hayden-Jean Parker	(F)	2/23/40	b2/17/40
Law of the Pampas (W)	72	Wm. Boyd-Russell Hayden	(F)	11/3/39	b10/21/39
Llano Kid (W)	70	Tito Guizar-June Clayton	(F)	12/8/39	b11/11/39
Light of the Western Stars (W)		Jory-Hayden-Sayers		4/19/40	a11/11/39
Light That Failed (D)	96	Ronald Colman-Ida Lupino	(A)	2/9/40	b12/23/39
Night at Earl Carroll's		J. Carrol Naish-E. Carroll Girls			In Prod.
Night of Nights (D)	85	Pat O'Brien-Olympe Bradna	(A)	12/1/39	b12/2/39
Northwest Mounted Police (D)		Cooper-Carroll-Goddard (Tech.)			In Prod.
Opened by Mistake (My-D)		Charles Ruggles-Robert Page		5/10/40	a10/28/39
Our Neighbors—the Carters (D)	83	Fay Bainter-Frank Craven	(F)	11/24/39	b11/4/39
Parole Fixer (D)	58	J. Carroll Naish-Wm. Henry	(A)	2/2/40	b2/10/40
Queen of the Mob (D) (Former title, "Woman from Hell")		Jean Cagney-Richard Denning		6/28/40	a1/20/40
Range War (W)	67	Wm. Boyd-Russell Hayden	(F)	9/8/39	b8/5/39
Remember the Night (C-D)	92	B. Stanwyck-F. MacMurray	(A)	11/9/40	b11/4/40
Road to Singapore (C)	85	B. Crosby-D. Lamour-B. Hope	(F)	3/22/40	b2/24/40
Rulers of the Sea (D)	96	Fairbanks, Jr.-Lockwood	(F)	11/17/39	b9/16/39
Safari (D)		Madeline Carroll-Fairbanks, Jr.		6/14/40	a11/18/39
Santa Fe Marshal (W)	69	Wm. Boyd-Russell Hayden	(F)	1/26/40	b1/13/40
Seventeen (C-D)	75	Jackie Cooper-Betty Field		3/1/40	a7/1/39
Showdown (W)	63	Wm. Boyd-J. Clayton-Haden	(F)	3/8/40	b3/2/40
Sidewalks of London (D)	86	Chas. Laughton-Vivien Leigh	(F)	2/16/40	b2/3/40
Stagecoach War (W) (Former title, "Hold Your Horses")		Wm. Boyd-Russell Hayden		7/12/40	a1/13/40
Television Spy (D)	58	William Henry-Judith Barrett	(F)	10/20/39	b9/16/39
This Man in Paris (My-C)	86	Barry Barnes-Valerie Hobson	(A)		b7/15/39
Those Were the Days (C) (Former title, "At Good Old Siwash")		Wm. Holden-Bonita Granville		6/21/40	a11/25/39
$1,000 a Touchdown (C)	74	Joe E. Brown-Martha Raye	(F)	9/22/39	b9/30/39
Typhoon (Tech.) (D)		Dorothy Lamour-Robert Preston		5/17/40	a9/9/39
Untamed (D)		Milland-Tamiroff-Morison (Tech.)		7/5/40	a8/19/39
Way of All Flesh (D)		Akim Tamiroff-William Henry		5/31/40	a12/23/39
What a Life (C)	78	Jackie Cooper-Betty Field	(F)	10/1/39	b9/23/39
Women Without Names (D)	63	Ellen Drew-Robt. Paige	(F)	3/15/40	b2/24/40

R.K.O.-RADIO

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bachelor Mother (C)	82	Ginger Rogers-David Niven	(A)	8/4/39	b7/1/39
Bad Lands (W)	65	N. Beery, Jr.-G. Williams	(F)	8/11/39	b7/29/39
Career (D)	80	Alice Eden-John Archer	(F)	7/7/39	b7/8/39
Conspiracy (D)	58	Allan Lane-Linda Hayes	(A)	9/1/39	b8/26/39
Escape to Paradise (C-D)	60	Bob Breen-Kent Taylor	(F)	12/22/39	b12/9/39
Everything's On Ice (C-D)	66	Irene Dare-Roscoe Karns	(F)	10/6/39	b9/9/39
Fifth Avenue Girl (D)	85	Ginger Rogers-Tim Holt	(F)	9/22/39	b8/19/39
Fighting Gringo (W)	59	George O'Brien-Lupita Tovar	(F)	9/8/39	b9/2/39
Five Came Back (D)	73	Chester Morris-Wendy Barrie	(F)	6/23/39	b6/17/39
Girl and the Gambler (C)	62	Steffi Duna-Lee Carrillo	(F)	6/16/39	b6/10/39
Girl From Mexico (C)	70	Lupe Velez-Donald Woods	(F)	6/2/39	b5/20/39
In Name Only (D)	94	Lombard-Grant-Francis	(A)	8/18/39	b8/5/39
Love Affair (D)	85	Dunne-Boyer	(F)	4/7/39	b3/18/39
Panama Lady (D)	65	Lucille Ball-Allen Lane		5/12/39	b5/13/39
Racketeers of the Range (W)	64	Geo. O'Brien	(F)	5/26/39	b5/20/39
Rookie Cop (D)	60	Tim Holt-Virginia Weidler	(F)	4/28/39	b5/13/39
Saint in London (My-D)	70	Geo. Sanders-Sally Grey	(F)	6/30/39	b7/1/39
Sorority House (D)	64	Anne Shirley-James Ellison	(F)	5/5/39	b4/29/39
Spellbinder (D)	70	Lee Tracy-Barbara Reed	(A)	7/28/39	b7/29/39
They Made Her a Spy (D)	70	Sally Eilers-Allan Lane	(F)	4/14/39	b3/25/39
Timber Stampede (W)	59	George O'Brien		6/30/39	b6/24/39
Way Down South (Mu-D)	62	Bob Breen	(F)	7/21/39	b7/29/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Abe Lincoln in Illinois (D)	107	Raymond Massey-Ruth Gordon	(F)		b1/6/40
Allegheny Uprising (D)	81	John Wayne-Claire Trevor	(F)	11/10/39	b10/28/39
Anne of Windy Poplars (D)		Anne Shirley-James Ellison			a4/13/40
Beyond Tomorrow (D)	84	Richard Carlson-Jean Parker	(A)	4/19/40	b3/30/40
Bill of Divorcement (D)	73	Maureen O'Hara-Adolphe Menjou	(A)	5/3/40	b3/16/40
Bullet Code (W)	59	George O'Brien-Virginia Vale	(F)	4/5/40	b3/2/40
Courageous Dr. Christian (D)	67	Jean Hersholt-Dorothy Lovett	(F)	4/5/40	b3/23/40
Curtain Call (C)	61	Barbara Reed-John Archer	(F)	4/26/40	b4/13/40
Day the Bookies Wept (C)	64	Joe Penner-Barbara Reed	(F)	9/15/39	b9/16/39
Flying Deuces (C)	67	Laurel & Hardy-Parker	(F)	11/3/39	b10/14/39
Full Confession (D)	73	Victor McLaglen-Sally Eilers	(A)	9/8/39	b8/26/39
Hunchback of Notre Dame (D)	115	C. Laughton-Maureen O'Hara	(A)	12/29/39	b12/23/39
Irene (Mu-C)		Anna Neagle-Ray Milland		4/26/40	a12/30/39
Isle of Destiny (D)	83	Ford-Lang-Gargan	(F)	3/8/40	b3/2/40
Legion of the Lawless (W)	57	Geo. O'Brien-Virginia Vale	(F)	1/5/40	b11/25/39
Little Orvie (C)	66	Johnny Sheffield-Ernest Truex	(F)	3/1/40	b3/2/40
Lone Star Legion (W)		Geo. O'Brien-Virginia Vale			In Prod.
Lucky Partners		Ginger Rogers-Ronald Colman			In Prod.
Marines Fly High (D)	67	Richard Dix-Lucille Ball	(F)	2/2/40	b2/17/40
Married and In Love (D)	60	Alan Marshal-Barbara Reed	(A)	12/22/39	b12/16/39
Marshal of Mesa City (W)	61	George O'Brien-Virginia Vale	(F)	11/3/39	b10/7/39
Meet Dr. Christian (D)	66	Jean Hersholt-Dorothy Lovett	(F)	11/17/39	b10/21/39

R.K.O.-RADIO

1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Mexican Spitfire (C)	65	Lupe Velez-Donald Woods	(F)	1/12/40	b12/16/39
Millionaire Playboy (C)	66	Joe Penner-Linda Hayes	(F)	3/15/40	b3/2/40
My Favorite Wife (C)		Dunne-Grant-Scott		4/12/40	a1/20/40
Nurse Edith Cavell (D)	99	Anna Neagle-George Sanders	(A)	9/29/39	b8/26/39
Pinocchio	85	Technicolor Cartoon	(F)	2/23/40	b2/3/40
Primrose Path (D)	93	Ginger Rogers-Joel McCrea	(A)	3/22/40	b3/16/40
Queen of Destiny (H-D) (Reviewed as "Sixty Glorious Years")	90	Neagle-Walbrook (Tech.)	(F)		b10/29/39
Ramparts We Watch		March of Time Feature			In Prod.
Reno (D)	73	Richard Dix-Gail Patrick	(A)	12/1/39	b11/18/39
Saint's Double Trouble (D)	69	George Sanders-Helen Whitney	(F)	1/26/40	b1/20/40
Saint Takes Over (D)		Geo. Sanders-Wendy Barrie			a3/16/40
Sued for Libel (D)	63	Kent Taylor-Linda Hayes	(F)	10/27/39	b10/21/39
Swiss Family Robinson (D)	93	Mitchell-Best-Bartholomew	(F)	2/16/40	b2/3/40
That's Right, You're Wrong (Mu-C)	91	Kyser-Ball-Menjou		11/24/39	b11/18/39
Three Sons (D)	72	Edward Ellis-Virginia Vale	(F)	10/13/39	b9/30/39
Tom Brown's Schooldays (D)		Jimmy Lydon-Hardwicke		5/10/40	a4/6/40
Two Thoroughbreds (D)	62	Jimmy Lydon-Joan Brodell	(F)	12/8/39	b12/2/39
Vigil in the Night (D)	96	Carole Lombard-Brian Aherne	(A)	2/9/40	b2/10/40
Villain Still Pursued Her		Anita Louise-Richard Cromwell			In Prod.
You Can't Fool Your Wife (C-D)		Lucille Ball-James Ellison			a3/16/40

REPUBLIC

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Blue Montana Skies (W)	56	G. Autry-Smiley Burnette	(F)	5/4/39	b5/6/39
Colorado Sunset (W)	64	G. Autry-Smiley Burnette	(F)	7/31/39	b8/5/39
Frontier Pony Express (W)	58	Roy Rogers-Mary Hart	(F)	4/19/39	b4/15/39
In Old Caliente (W)	57	Roy Rogers-Mary Hart	(F)	6/19/39	b7/22/39
In Old Monterey (W)	73	Autry-Burnette-Hayes	(F)	8/14/39	b7/29/39
Man of Conquest (H-D)	96	Richard Dix-Gail Patrick	(F)	5/15/39	b4/15/39
Mickey, the Kid (D)	66	Byrd-Cabot-Ryan	(F)	7/3/39	b7/1/39
Mountain Rhythm (W)	59	Gene Autry-Smiley Burnette	(F)	6/9/39	b7/1/39
New Frontier (W)	57	3 Mesquiteers	(F)	8/10/39	b8/19/39
Night Riders (W)	58	3 Mesquiteers	(F)	4/1-/39	b4/8/39
Rovin' Tumbleweeds (W)	64	Autry-Mary Carlisle	(F)	11/16/39	b11/25/39
She Married a Cop (Mu-C)	65	Phil Regan-Jean Parker	(F)	7/12/39	b7/1/39
Should Husbands Work (C)	66	The Gleasons	(F)	7/26/39	b7/22/39
Smuggled Cargo (D)	62	R. Hudson-Barry Mackay	(F)	8/21/39	b8/26/39
SOS—Tidal Wave (D)	60	Ralph Byrd-Kay Sutton	(A)	6/2/39	b6/3/39
Southward Ho! (W)	58	Roy Rogers-Mary Hart	(F)	5/19/39	b6/10/39
Street of Missing Men (D)	65	Chas. Bickford-Nana Bryant	(F)	4/28/39	b4/29/39
Three Texas Steers (W)	56	3 Mesquiteers	(F)	5/12/39	b6/17/39
Wall Street Cowboy (W)	66	Roy Rogers	(F)	9/1/39	b9/9/39
Wyoming Outlaw (W)	57	3 Mesquiteers	(F)	6/27/39	b7/15/39
Zero Hour (D)	65	Frieda Inescort-Otto Kruger	(F)	5/27/39	b5/27/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Arizona Kid (W)	61	Roy Rogers-Sally March	(F)	9/29/39	b10/7/39
Calling All Marines (D)	66	Donald Barry-Helen Mack	(F)	9/21/39	b9/16/39
Crooked Road (D)		Edmund Lowe-Irene Hervey			a4/6/40
Covered Trailer (C)	66	Gleasons-Davenport	(F)	11/10/39	b11/18/39
Covered Wagon Days (W)		Three Mesquiteers			a3/30/40
Cowboys From Texas (W)	57	Three Mesquiteers	(F)	11/29/39	b12/9/39
Dark Command (H-D)	94	John Wayne-Claire Trevor	(F)	4/15/40	b4/13/40
Days of Jesse James (W)	63	Roy Rogers-George Hayes	(F)	12/20/39	b12/23/39
Doctors Don't Tell (D)		J. Wayne-Sigrid Gurie-C. Coburn			In Prod.
Flight at Midnight (D)	66	Roscoe Turner-Phil Regan	(F)	8/28/39	b9/2/39
Forgotten Girls (D)	68	Louise Platt-Donald Woods	(F)	3/15/40	b3/23/40
Gangs of Chicago (D)		Lola Lane-Lloyd Nolan-MacLane			a4/6/40
Gaucho Serenade (W)		Gene Autry-Smiley Burnette			a4/6/40
Ghost Valley Raiders (W)	57	Donald Barry-Lona Andre	(F)	3/26/40	b4/6/40
Grandpa Goes to Town (C)		The Gleasons-Harry Davenport		4/19/40	a3/16/40
Heroes of the Saddle (W)	56	Three Mesquiteers	(F)	1/12/40	b1/20/40
Hi-Yo Silver (W)		Silver Chief-Lynn Roberts		4/10/40	Coming
In Old Missouri		Weaver Bros.-Elviry		4/17/40	a3/16/40
Jeepers Creepers (Mu)	69	Rogers-Weaver Bros.	(F)	10/27/39	b11/4/39
Kansas Terrors (W)	57	3 Mesquiteers-Jacqueline Wells	(F)	10/6/39	b10/21/39
Main Street Lawyer (D)	72	Edward Ellis-Anita Louise	(F)	11/3/39	b11/11/39
Money to Burn (C)	69	The Gleasons-Harry Davenport	(F)	12/28/39	b12/30/39
Pioneers of the West (W)	56	3 Mesquiteers	(F)	3/12/40	a3/16/40
Rancho Grande (W)	68	Gene Autry-Smiley Burnette	(F)	3/22/40	b3/30/40
Sabotage (D)	69	Arleen Whelan-Gordon Oliver	(F)	10/13/39	b10/14/39
Saga of Death Valley (W)	58	Roy Rogers-George Hayes	(F)	11/22/39	b11/25/39
South of the Border (W)	71	Gene Autry-Smiley Burnette	(F)	12/15/39	b12/16/39
Thou Shalt Not Kill (D)	68	Charles Bickford-Doris Day	(F)	12/22/39	b12/16/39
Village Barn Dance (Mu-C)	74	Richard Cromwell-Doris Day	(F)	1/30/40	b2/3/40
Wolf of New York (D)	69	Edmund Lowe-Rose Hobart	(F)	1/25/40	b1/27/40
Women in War (D)		Elsie Janis-Wendy Barrie			a3/30/40
Young Buffalo Bill (W)		Roy Rogers-George Hayes		4/12/40	a3/16/40

20TH CENT.-FOX

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Boy Friend (D)	70	Jane Withers-Robert Kellard	(F)	5/19/39	b5/13/39
Charlie Chan in Reno (My)	68	Sidney Toler-Phyllis Brooks	(F)	6/16/39	b6/3/39
Chasing Danger (D)	68	Preston Foster-Lynn Bari	(F)	5/5/39	b1/14/39
Climbing High (GB) (C)	79	Matthews-Redgrave	(F)	4/28/39	b12/17/38
Danger Island (D)	65	Lorre-Hersholt-Duff	(F)	4/7/39	b3/18/39
Frontier Marshal (W)	72	Randolph Scott-Binnie Barnes	(F)	7/28/39	b8/5/39
Inspector Hornleigh (D)	70	Gordon Harker-Alastair Sim	(F)	4/21/39	b4/22/39
It Could Happen to You (C-D)	71	Stuart Erwin-Gloria Stuart	(F)	6/30/39	b6/17/39
Jones Family in Hollywood (C)	59	Jones Family	(F)	6/2/39	b5/27/39
Mr. Moto Takes Vacation (My)	65	Peter Lorre	(F)	7/14/39	b11/19/38
News Is Made At Night (C)	71	Preston Foster-Lynn Bari	(F)	7/21/39	b7/15/39
Return of the Cisco Kid (W)	70	Warner Baxter-Lynn Bari	(F)	4/28/39	b4/29/39
Rose of Washington Sq. (Mu.-D)	86	Power-Faye-Jolson		5/12/39	b5/6/39
Second Fiddle (Mu-C)	87	Sonja Henie-Tyrone Power	(F)	6/23/39	b7/1/39
Story of Alexander Graham Bell (D)	101	Loretta Young-Don Ameche	(F)	4/14/39	b4/1/39
Ware Case (GB) (D)	78	Clive Brook-Jane Baxter	(F)	7/21/39	b7/15/39
Winner Take All (C)	61	Gloria Stuart-Tony Martin	(F)	4/21/39	b2/25/39
Young Mr. Lincoln (D)	101	Henry Fonda-Marjorie Weaver	(F)	6/9/39	b6/3/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventures of Sherlock Holmes (My-D)	85	Basil Rathbone-Nigel Bruce	(F)	9/1/39	b8/26/39
Barricade (D)	71	Alice Faye-Warner Baxter	(F)	12/8/39	b12/2/39
Blue Bird (Tech.) (FA)	83	Shirley Temple-Nancy Kelly	(F)	3/22/40	b1/27/40
Charlie Chan at Treasure Island (My)	74	Sidney Toler-Sen Yung	(F)	9/8/39	b8/26/39
Charlie Chan's Murder Cruise (My)		Sidney Toler-Marjorie Weaver		6/21/40	a3/9/40
Charlie Chan in Panama (D)	67	Sidney Toler-Jean Rogers	(F)	3/1/40	b2/10/40
Chicken Wagon Family (C)	63	Jane Withers-Leo Carrillo	(F)	8/11/39	b8/19/39
Cisco Kid and the Lady (D)	74	Cesar Romero-Marjorie Weaver	(F)	12/29/39	b12/2/39
City in Darkness (My)	85	Sidney Toler-Lynn Bari	(F)	12/1/39	b11/25/39
City of Chance (D)	60	Donald Woods-C. Aubrey Smith	(A)	1/12/40	b12/30/39
Day-time Wife (C)	72	Tyrone Power-Linda Darnell	(A)	11/24/39	b11/18/39
Drums Along the Mohawk (D)	103	H. Fonda-C. Colbert (Tech.)	(F)	10/13/39	b10/21/39
Earthbound (D)		Warner Baxter-Andrea Leeds		6/7/40	a3/30/40
Elsa Maxwell's Hotel For Women (D)	88	Darnell-Ellison-Maxwell	(A)	8/4/39	b8/5/39
Escape, The (D)	62	Kane Richmond-Amanda Duff	(A)	10/6/39	b9/9/39
Everything Happens at Night (C-D)	78	Sonja Henie-Ray Milland	(F)	12/22/39	b12/16/39
Four Sons		Ameche-Nancy Kelly-Alan Curtis		6/14/40	In Prod.
Free, Blonde and 21 (D)	74	Lynn Bari-Joan Davis	(F)	3/29/40	b2/17/40
Girl in 313		Florence Rice-Joan Valerie		7/12/40	In Prod.
Grapes of Wrath (D)	129	Fonda-Bowdon-Grapewin	(A)	3/15/40	b1/27/40
Heaven With A Barbed Wire Fence (C-D)	62	Glenn Ford-Jean Rogers	(F)	11/3/39	b10/7/39
He Married His Wife (C)	83	McCrea-Kelly-Young	(F)	1/19/40	b1/13/40
Here I Am, A Stranger (D)	83	Richard Greene-Brenda Joyce	(F)	9/29/39	b9/23/39
High School (C)	72	J. Withers-Stephens-Edwards	(F)	1/26/40	b1/6/41
Hollywood Cavalcade (D)	98	Alice Faye-Don Ameche (Tech.)	(F)	10/13/39	b10/7/39
Honeymoon's Over (C)	68	Marjorie Weaver-Stuart Erwin	(F)	12/15/39	b12/9/39
Inspector Hornleigh on Holiday (My)	74	Gordon Harker-Alastair Sim	(F)	12/1/39	b2/3/40

20TH CENT.-FOX

1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
I Was An Adventuress (D)		Zorina-Richard Greene		5/10/40	a1/27/40
Johnny Apollo (D)	83	Tyrone Power-Dorothy Lamour	(A)	4/19/40	b4/13/40
Lillian Russell (D)		Alice Faye-Don Ameche		5/24/40	a2/24/40
Little Old New York (D)	100	Alice Faye-MacMurray-Greene	(F)	2/9/40	b2/3/40
Lucky Cisco Kid		Cesar Romero-Mary Hughes		6/28/40	In Prod.
Man Who Wouldn't Talk (D)	61	Lloyd Nolan-Jean Rogers	(A)	2/2/40	b1/20/40
Marriage in Transit		Virginia Gilmore-Joan Davis		5/31/40	In Prod.
Maryland (D) (Tech.)		B. Joyce-Payne-Brennan		7/5/40	a3/9/40
On Their Own (C)	63	Jones Family	(F)	5/17/40	b4/13/40
Pack Up Your Troubles (C)	70	Jane Withers-Ritz Brothers	(F)	10/20/39	b9/23/39
Quick Millions (C)	61	Jones Family	(F)	8/25/39	b8/12/39
Rains Came (D)	103	Loy-Power-Brent	(A)	9/15/39	b9/9/39
Sailor's Lady (D)		Nancy Kelly-Jon Hall		6/19/40	a2/24/40
Shipyard Sally (Mu-D)		Gracie Fields	(F)	10/20/39	b7/29/39
Shooting High (Mu-D)	63	Withers-Autry-Weaver		4/26/40	b3/9/40
So This Is London (C)	70	Geo. Sanders-Drayton-Churchill	(A)	5/3/40	b2/4/39
Stanley and Livingstone (D)	100	S. Tracy-Greene-Kelly	(F)	8/18/39	b8/5/39
Star Dust (D)	83	Linda Darnell-John Payne	(F)	4/5/40	b4/6/40
Stop, Look and Love (C)	57	Jean Rogers-Robert Kellard	(F)	9/22/39	b9/2/39
Swanee River (Tech.) (D)	86	Al Jolson-Don Ameche-A. Leeds	(F)	1/5/40	b12/23/39
They Came By Night (D)	73	Will Fyffe	(F)	2/23/40	b3/9/40
Too Busy to Work (C)	65	Jones Family-Chandler-Davis	(F)	11/17/39	b11/4/39
20,000 Men a Year (D)	84	Randolph Scott	(F)	10/27/39	b10/28/39
Viva Cisco Kid (D)	70	Cesar Romero-Chris-Pin Martin	(F)	4/12/40	b3/23/40
Young as You Feel (C)	59	Jones Family	(F)	2/16/40	b2/3/40

1940-41

Brat	Jane Withers-Kent Taylor			In Prod.
Elsa Maxwell's Public Deb. No. 1	G. Murphy-B. Joyce-C. Ruggles			In Prod.
Girl in the News	Margaret Lockwood E. Williams			In Prod.
Girl Must Live (C) 93	Margaret Lockwood-R. Houston	(A)		b5/27/39
Young People	Shirley Temple-Jack Oakie			In Prod.

UNITED ARTISTS

Captain Fury (D) 92	Aherne-McLaglen-Lang	(F)	5/26/39		b5/6/39
Chump At Oxford (C) 63	Stan Laurel-Oliver Hardy	(F)	2/16/40		b2/17/40
Eternally Yours (C) 91	Loretta Young-David Niven	(F)	10/12/39		b10/7/39
Four Feathers (Tech.) (D) 109	Duprez-Smith-Richardson	(F)	8/4/39		b4/29/39
Great Dictator	Charles Chaplin-P. Goddard				In Prod.
House Across the Bay (D) 88	Joan Bennett-George Raft	(A)	3/1/40		b3/2/40
Housekeeper's Daughter (C) 80	Joan Bennett-Adolphe Menjou	(F)	10/26/39		b9/16/39
Intermezzo—a Love Story (D) 70	Leslie Howard-Ingrid Bergman	(F)	9/22/39		b9/30/39
Lion Has Wings (D) 73	Merle Oberon-Ralph Richardson	(F)	1/19/40		b12/16/39
Man in the Iron Mask (D) 110	Louis Hayward-Joan Bennett	(F)	8/11/39		b7/1/39
My Son, My Son! (D) 116	Brian Aherne-Madeleine Carroll	(A)	3/22/40		b3/9/40
Of Mice and Men (D) 106	Meredith-Fields-Chaney, Jr.	(A)	1/12/40		b12/30/39
1,000,000 B.C. (D) 80	John Hubbard-Carole Landis	(F)	4/5/40		b4/13/40
Our Town (D)	Fay Bainter-Frank Craven				a3/2/40
Over the Moon (C-D) 78	Oberon-Rex Harrison (Tech.)	(F)	3/29/40		b11/11/39
Personal History (D)	Joel McCrea-Herbert Marshall				In Prod.
Raffles (D) 71	D. Niven-Olivia de Havilland	(F)	12/29/39		b12/23/39
Real Glory (D) 96	Gary Cooper-Andrea Leeds	(F)	9/29/39		b9/16/39
Rebecca (D) 130	Olivier-Anderson-Fontaine	(A)	4/12/40		b3/23/40
Saps at Sea (C)	Stan Laurel-Oliver Hardy		5/3/40		a12/23/39
(Former title, "Two's Company")					
Slightly Honorable (My-C) 85	O'Brien-Terry-Arnold	(A)	12/22/39		b1/13/40
South of Pago Pago	Jon Hall-Victor McLaglen				In Prod.
Thief of Bagdad	Sabu-Conrad Veidt (Tech.)				In Prod.
They Shall Have Music (Mu-D) 101	Jascha Heifetz-Andrea Leeds	(F)	8/18/39		b7/15/39
Turnabout (C)	Carole Landis-Hubbard-Menjou		5/17/40		a4/13/40
Westerner (D)	Gary Cooper-Walter Brennan				a12/30/39
Winter Carnival (C-D) 90	Ann Sheridan-Richard Carlson	(F)	7/28/39		b7/22/39
Wuthering Heights (D) 103	M. Oberon-L. Olivier	(A)	4/7/39		b4/1/39
Zenobia (C) 71	Oliver Hardy-Harry Langdon	(F)	4/21/39		b3/18/39

UNIVERSAL

1938-39

Big Town Czar (D) 62	Barton MacLane-Eve Arden	(F)	4/21/39		b4/29/39
Code of the Streets (D) 70	Carey-Thomas-Little Tough Guys	(F)	4/14/39		b1/28/39
East Side of Heaven (C) 88	Bing Crosby-Joan Blondell	(F)	4/7/39		b4/8/39
Ex-Champ (D) 74	McLaglen-Grey-Brown	(F)	5/19/39		b5/20/39
First Love (D) 87	Deanna Durbin-Helen Parrish	(F)	11/10/39		b11/4/39
Forgotten Women (D) 65	Sigrid Gurie-Donald Briggs	(A)	7/7/39		b7/8/39
For Love Or Money (D) 67	June Lang-Robert Kent		5/5/39		a4/22/39
House of Fear (My-D) 66	Wm. Gargan-Irene Hervey	(A)	6/30/39		b6/17/39
Inside Information (D) 62	June Lang-Dick Foran	(F)	6/2/39		b6/17/39
I Stole a Million (D) 78	George Raft-Claire Trevor	(A)	7/21/39		b7/22/39
Sun Never Sets (D) 96	Fairbanks, Jr.-Barbara O'Neil	(F)	6/9/39		b6/8/39
They Asked For It (My-C) 61	Wm. Lundigan-Joy Hodges		5/26/39		b7/8/39
Unexpected Father (C-D) 73	Sandy-M. Auer-Shirley Ross	(F)	7/14/39		b7/22/39
When Tomorrow Comes (D) 90	Irene Dunne-Charles Boyer	(A)	8/11/39		b8/19/39

1939-40

Alias the Deacon (C)	Bob Burns		5/17/40		a2/17/40
Bad Man from Red Butte (W)	J. M. Brown-B. Baker-Fuzzy Knight				In Prod.
Big Guy (D) 77	McLaglen-Cooper-Munson	(A)	12/24/39		b12/2/39
Black Friday (D) 64	Boris Karloff-Bela Lugosi	(A)	3/29/40		b3/9/40
Call a Messenger (C-D) 60	Tough Guys-Mary Carlisle	(F)	11/3/39		b9/23/39
Charlie McCarthy, Detective (My-C) 75	Bergen-McCarthy-Snerd	(F)	12/22/39		b12/23/39
Chip of the Flying U (W) 55	J. Mack Brown-Bob Baker	(F)	11/24/39		b1/27/40
Danger on Wheels (D) 61	Richard Arlen-Andy Devine		2/2/40		a10/21/39
(Former title, "Test Driver")					
Desperate Trails (W) 60	Brown-Baker-Knight	(F)	9/8/39		b9/2/39
Destry Rides Again (D) 93	Marlene Dietrich-James Stewart	(F)	12/29/39		b12/2/39
Double Alibi (My) 65	Wayne Morris-Margaret Lindsay	(A)	3/1/40		b2/24/40
Enemy Agent (D) 60	Robt. Armstrong-Helen Vinson	(F)	4/19/40		b4/13/40
Framed (D) 60	Constance Moore-R. Armstrong		2/23/40		a11/18/39
Green Hell (D) 88	Joan Bennett-D. Fairbanks, Jr.	(F)	1/26/40		b1/20/40
Hawaiian Nights (Mu-C) 64	Downs-Moore-Quillan	(F)	9/8/39		b8/19/39
Hero For a Day (C-D) 62	Charley Grapewin-Anita Louise	(F)	10/6/39		b9/16/39
Honeymoon Deferred (D) 59	Margaret Lindsay-Edmund Lowe	(F)	2/16/40		b2/24/40
House of the Seven Gables (D) 88	Vincent Price-Margaret Lindsay	(A)	4/12/40		b3/9/40
I Can't Give You Anything But Love Baby (C)	Peggy Moran-Johnny Downs		6/21/40		a4/6/40
If I Had My Way (Mu-C)	Bing Crosby-Gloria Jean		4/26/40		a3/9/40
Invisible Man Returns (D) 82	Hardwicke-Price-Grey	(A)	1/12/40		b1/20/40
It's a Date (Mu-D) 103	Deanna Durbin-Kay Francis	(F)	3/22/40		b3/23/40
La Conga Nights (C)	Hugh Herbert		5/31/40		a3/16/40
Laugh It Off (C) 63	Johnny Downs-Constance Moore	(F)	12/1/39		b12/30/39
Legion of Lost Flyers (D) 63	Arlen-Devine-Nagel	(F)	11/3/39		b9/16/39
Little Accident (C) 65	Baby Sandy-Florence Rice	(F)	10/27/39		b11/4/39
Ma! He's Making Eyes At Me (C) 61	Tom Brown-Constance Moore	(F)	3/15/40		b4/13/40
Man From Montreal (D) 60	Richard Arlen-Andy Devine	(F)	12/8/39		b3/2/40
Mikado (Mu) (Tech.) 90	Kenny Baker	(F)	9/8/39		b5/20/39
Missing Evidence (D) 64	Preston Foster-Irene Hervey	(F)	12/15/39		b11/25/39
Mutiny On the Blackhawk (D) 67	Arlen-Moore-Devine	(F)	9/1/39		b8/5/39
My Little Chickadee (C) 83	Mae West-W. C. Fields	(A)	2/9/40		b2/10/40
No Exit	Wallace Ford-Kathryn Adams				In Prod.
Oh Johnny, How You Can Love (C) 64	Tom Brown-Peggy Moran	(F)	1/5/40		b1/20/40
Oklahoma Frontier (W) 59	John Mack Brown-Bob Baker	(F)	10/20/39		b12/9/39
One Hour to Live (D) 60	Doris Nolan-Chas. Bickford	(A)	11/10/39		b9/23/39
Riders of Pasco Basin (W) 56	J. M. Brown-Bob Baker		4/5/40		a9/30/39
(Former title, "Vigilante War")					
Rio (D) 75	Sigrid Gurie-Basil Rathbone	(A)	9/29/39		b9/30/39
Sandy Is a Lady (C)	Sandy-Mischa Auer-Nan Grey		6/14/40		a3/2/40
Ski Patrol (D)	Luli Desti-Philip Dorn		5/3/40		a4/6/40
South to Karanga (D)	J. Bickford-L. Deste-D. Foran				In Prod.
Tower of London (H-D) 92	Basil Rathbone-Boris Karloff	(F)	11/17/39		b11/25/39
Tropic Fury (D) 65	Richard Arlen-Andy Devine	(F)	10/13/39		b9/9/39
Two Bright Boys (D) 70	J. Cooper-Freddie Bartholomew	(F)	9/15/39		b9/9/39
Under-Pup (C) 90	Rob't Cummings-Nan Grey	(F)	9/1/39		b8/26/39
West of Carson City (W)	J. M. Brown-Bob Baker		1/19/40		a9/16/39
(Former title, "Galloping Kid")					
Witness Vanishes (My) 60	Edmund Lowe-Wendy Barrie	(F)	9/22/39		b9/16/39
Zanzibar (D) 72	Lola Lane—James Craig	(F)	3/8/40		b3/30/40

WARNER BROS.

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Angels Wash Their Faces (C-D)	86	Dead End Kids-Reagan-Sheridan	(F)	8/26/39	b9/9/39
Code of Secret Service (D)	58	Ronald Reagan-Rosella Towne	(F)	5/27/39	b5/20/39
Confessions of a Nazi Spy (D)	106	Edw. G. Robinson-Lya Lys	(F)	5/6/39	b4/29/39
Cowboy Quarterback (C)	56	Bert Wheeler-Marie Wilson	(F)	7/29/39	b8/12/39
Dark Victory (D)	100	B. Davis-G. Brent	(A)	4/22/39	b3/11/39
Daughters Courageous (D)	107	John Garfield-Priscilla Lane	(F)	7/22/39	b6/17/39
Dodge City (D) (Tech.)	104	Errol Flynn-Olivia de Havilland	(F)	4/8/39	b4/8/39
Each Dawn I Die (D)	92	Cagney-Raft-Bryan	(A)	8/19/39	b7/22/39
Everybody's Hobby (C)	55	Irene Rich-Henry O'Neill	(F)	8/26/39	b8/19/39
(Reviewed as "Hobby Family")					
Hell's Kitchen (D)	81	Lindsay-Dead End Kids	(F)	7/8/39	b7/8/39
Indianapolis Speedway (D)	82	Pat O'Brien-Ann Sheridan	(F)	8/5/39	b7/22/39
Juarez (H-D)	127	Paul Muni-Bette Davis	(F)	6/10/39	b4/29/39
Kid From Kokomo (C)	92	Pat O'Brien-Joan Blondell	(F)	6/24/39	b5/20/39
Man Who Dared (D)	59	Charles Grapewin-Jane Bryan	(F)	6/3/39	b4/8/39
(Reviewed as "I Am Not Afraid")					
Nancy Drew—Trouble Shooter (My)	69	Bonita Granville-F. Thomas	(F)	6/17/39	b9/30/39
Naughty, But Nice (C)	90	Dick Powell-Gale Page	(F)	7/1/39	b7/1/39
On Trial (D)	60	Margaret Lindsay-John Litel	(F)	4/1/39	b3/25/39
Sweepstakes Winner (C)	59	Marie Wilson-Johnny Davis	(F)	5/20/39	b7/29/39
Torchy Plays With Dynamite (D)	59	Jane Wyman-Tom Kennedy	(F)	8/12/39	b10/21/39
Torchy Runs for Mayor (D)	60	Farrell-MacLane	(F)	5/13/39	b4/1/39
Waterfront (D)	59	Dennis Morgan-Gloria Dickson	(F)	7/15/39	b7/22/39
Women in the Wind (D)	62	Kay Francis-Wm. Gargan	(F)	4/15/39	b2/4/39
You Can't Get Away With Murder (D)	78	Humphrey Bogart-Gale Page	(A)	4/29/39	b1/21/39

1939-40

All This and Heaven, Too		Bette Davis-Charles Boyer			In Prod.
Angel From Texas (C)	69	Albert-Wyman-Reagan	(F)	4/27/40	b4/13/40
British Intelligence (D)	62	Boris Karloff-Margaret Lindsay	(A)	1/20/40	b1/13/40
Brother Orchid (C-D)		E. G. Robinson-Sothern-Bellamy			In Prod.
Brother Rat and a Baby (C)	87	Wayne Morris-Priscilla Lane	(F)	1/13/40	b1/6/40
Calling Philo Vance (My)	62	James Stephenson	(F)	2/3/40	b2/3/40
Castle on the Hudson (D)	76	Garfield-O'Brien-Sheridan	(A)	2/17/40	b3/2/40
Child Is Born (D)	79	Geraldine Fitzgerald-J. Lynn	(A)	1/6/40	b9/9/39
Dead End Kids on Dress Parade (D)	62	Litel-Dead End Kids		11/18/39	b11/4/39
Dr. Ehrlich's Magic Bullet (D)	102	Edw. G. Robinson-Ruth Gordon	(A)	3/2/40	b2/10/40
Dust Be My Destiny (D)	88	John Garfield-Priscilla Lane	(A)	9/16/39	b8/19/39
Espionage Agent (D)	83	Joel McCrea-Jeffrey Lynn	(F)	9/30/39	b9/30/39
Fighting 69th (D)	90	James Cagney-Priscilla Lane	(A)	1/27/40	b1/6/40
Flight Angel (D)		Ralph Bellamy-Dennis Morgan			a3/23/40
(Former title, "Flight 8")					
Four Wives (D)	99	Lane Sisters-G. Page-J. Lynn	(F)	12/25/39	b11/25/39
Fugitive From Justice (D)		Roger Pryor-Lucille Fairbanks			a12/2/39
Gambling on the High Seas	58	Wayne Morris-Jane Wyman	(F)		b2/24/40
Granny Get Your Gun (D)	56	May Robson-Harry Davenport	(F)	2/10/40	b1/6/40
Invisible Stripes (D)	82	Raft-Holden-Robson	(A)	12/30/39	b12/23/39
It All Came True (D)	97	Ann Sheridan-Jeffrey Lynn	(A)	4/6/40	b3/23/40
Kid Nightingale (C)	58	John Payne	(F)	11/4/39	b9/23/39
King of Lumberjacks (D)	61	John Payne-Gloria Dickson	(F)	4/13/40	b2/24/40
Life of Knute Rockne		Pat O'Brien-Ronald Reagan			In Prod.
Mad Empress (D)	95	Modea Novara-L. Atwill	(A)	12/16/39	b4/29/39
(Reviewed as "Juarez and Maxmilian"—States Rights)					
Murder in the Air (D)	58	Ronald Reagan-Lya Lys	(F)		b2/24/40
Nancy Drew and Hidden Staircase (My)	69	Bonita Granville-Frankie Thomas	(F)	9/9/39	b8/26/39
No Place to Go (C-D)	57	Gloria Dickson-Dennis Morgan	(F)	9/23/39	b9/9/39
Old Maid (D)	95	Bette Davis-George Brent	(A)	9/2/39	b8/5/39
On Your Toes (Mu-C)	94	Vera Zorina-Eddie Albert	(F)	10/14/39	b10/14/39
Pride of the Blue Grass (D)	65	Edith Fellows-Jimmy McCallion	(F)	10/7/39	b11/11/39
Private Lives of Elizabeth & Essex (H-D) (Tech.)	106	Flynn-Bette Davis	(F)	11/11/39	b9/30/39
Private Detective (C-D)	57	Jane Wyman-Dick Foran	(F)	12/9/39	b12/9/39
Return of Dr. X (My-D)	62	Lys-Bogart-Morris-Lane	(A)	12/2/39	b11/18/39
Roaring Twenties (D)	106	Cagney-Lynn-Lane	(A)	10/28/39	b10/21/39
Saturday's Children (D)	101	Olivia de Havilland-Garfield	(F)	5/4/40	b4/13/40
Sea Hawk (D)		Flynn-Marshall-Crisp			a3/23/40
Smashing the Money Ring (D)	56	Ronald Reagan-Eddie Foy, Jr.	(F)	10/21/39	b10/28/39
Tear Gas Squad (D)	58	D. Morgan-J. Payne-G. Dickson			b3/23/40
Three Cheers for the Irish (C-D)	100	Priscilla Lane-Dennis Morgan	(F)	3/16/40	b3/9/40
Till We Meet Again (D)	100	Merle Oberon-George Brent	(F)	4/20/40	b4/6/40
Torrid Zone		Cagney-O'Brien-Sheridan			In Prod.
Virginia City (H-W)	121	Flynn-Hopkins-Scott	(F)	3/23/40	b3/23/40
We Are Not Alone (D)	112	Paul Muni-Jane Bryan	(A)	11/25/39	b11/11/39

MISCELLANEOUS

Bad Boy (D)	66	Johnny Downs-Rosalind Keith	(F)	Atlas	b1/27/40
Black Eyes (D)	72	Mary Maguire-Otto Kruger	(A)	Alliance	b9/9/39
Black Limelight (My)	63	Raymond Massey-Joan Marion	(A)	Alliance	b7/1/39
Buried Alive (D)	74	Beverly Roberts-Reb't Wilcox	(A)	Producers	b1/13/40
Challenge, The (D)	69	Trenker-Douglas	(F)	Film Alliance	b9/30/39
Daughter of the Tong (D)	56	Evelyn Brent-Grant Withers	(A)	Metrop.	b8/19/39
Dead Men Tell No Tales (My)	76	Emlyn Williams-Sara Seeger	(A)	Alliance	b7/29/39
Death Goes North (My-D)	64	Ed. Edwards-Sheila Bromley	(F)	Warwick	b7/29/39
Flaming Lead (W)	55	Ken Maynard	(F)	Colony	b7/1/39
George Washington Carver (D)	69	G. W. Carver-B. Washington III	(A)	St. George	b4/13/40
Goose Step (D)	85	Roland Drew-Steffi Duna	(A)	Producers	b11/18/39
(Reviewed as "Hitler, Beast of Berlin")					
Hidden Menace (D)	56	Otto Kruger-Gertrude Michael	(F)	Alliance	b4/13/40
Housemaster (D)	83	Kruger-Holmes-Churchill	(F)	Alliance	b2/12/38
In Old Montana (W)	63	Fred Scott-Jean Carmen	(F)	Spectrum	b4/1/39
Invisible Killer (D)	63	Grace Bradley-Roland Drew	(F)	Producers	b2/10/40
Keep Punching (D)	81	Henry Armstrong-Mae Johnson	(F)	M-C Pics	b12/9/39
Mercy Plane (D)		James Dunn-Frances Gifford		Producers	a12/2/39
Mill on the Floss (D)	80	Geraldine FitzGerald-F. Lawton	(F)	Standard	b11/18/39
Murder Is News (My-D)	55	John Gallaudet-Iris Meredith	(A)	Warwick	b6/24/39
North Sea Patrol (D)	61	Toone-Kelly	(F)	Alliance	b12/30/39
One Night in Paris (My-D)	74	Ledge-Kelly-Williams	(F)	Alliance	b8/5/39
Outsider (D)	91	Geo. Sanders-Mary Maguire	(F)	Alliance	b3/23/40
Pocomania (D)	65	Nina Mae McKinney-Jack Carter	(F)	Lenwal	b12/9/39
Rangle River (W)	72	Victor Jory-Margaret Dare	(F)	Hoffberg	b5/13/39
Royal Divorce (Cos-D)	84	Chatterton-P. Blanchar	(F)	Select	b8/5/39
Second Bureau (D)	65	Marta Labarr-Charles Oliver	(A)	Film Alliance	b7/8/39
Son of Ingagi (D)	66	Alfred Grant-Daisy Bufford	(A)	Sack	b1/20/40
Spies of the Air (My-D)	78	Barry Barnes-Roger Livesy	(A)	Alliance	b8/12/39
Torpedoed! (D)	70	H. B. Warner-Beery-Cromwell	(F)	Film Alliance	b9/23/39
Torture Ship (D)	57	Irving Pichel-Jacqueline Wells	(A)	Producers	b11/25/39
Typhoon Treasure (D)	68	Campbell Copelin-Gwen Munro	(A)	Ace Pics	b7/1/39

FOREIGN LANGUAGE

Double Crime in the Maginot Line (D)	83	Victor Francen	(A)	Tower	b4/15/39
Escape From Yesterday (D)	89	Annabella-Jean Gabin	(A)	Hoffberg	b5/6/39
Harvest (D)	75	Gabriel Gabrio-Edouard Delmont	(A)	Cinema	b11/25/39
Human Beast (D)	79	Jean Gabin-Simone Simon	(A)	Juno	b4/24/40
Louise (Opera)	72	Grace Moore	(A)	Mayer-Burstyn	b2/10/40

(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CS-D) Costume Drama; (W) Western; (Mu-C) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy; (H) Historical

Shorts Booking Guide

COLUMBIA 1938-39

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
Boom Goes the Groom		17½	Not Rev.
Chump Takes a Bump		16½	Not Rev.
Home On the Rage	Pretty Good	17	12/17/38
Many Sappy Returns	Funny	18	8/27/38
Mooching Through Georgia	Good Slapstick	19	9/ 9/39
Mutiny On the Body		17½	Not Rev.
Nag In the Bag	Funny	17	12/17/38
Nightshirt Bandit	Funny	17	12/24/38
Not Guilty Enough	Funny	17	10/29/38
Now It Can Be Sold	Funny	17	4/ 8/39
Pest From the West	Keaton Humor	18	6/24/39
Pie a la Maid		18	Not Rev.
Rattling Romeo		17	Not Rev.
Sap Takes a Wrap	Funny	15½	3/18/39
Star Is Shorn		17½	Not Rev.
Swing You Swingers	Very Funny	18½	4/22/39
Sue My Lawyer	Fairly Good	17	10/ 1/38
Trouble Finds Andy Clyde	Fair Slapstick	18	10/ 7/39
COLOR RHAPSODIES (16) (Tech.)			
Animal Cracker Circus	Good	7	10/ 1/38
Gorilla Hunt		8	Not Rev.
Happy Tots	Fair	7	4/22/39
Hollywood Graduation	Clever	7	9/10/38
Hollywood Sweepstakes		8	Not Rev.
House That Jack Built	Very Amusing	7	5/13/39
Kangaroo Kid		7½	Not Rev.
Little Moth's Big Flame	Clever	8	12/17/38
Lucky Pigs	Good	7	7/ 1/39
Midnight Frolics		7	Not Rev.
Nell's Yells		7	Not Rev.
Peaceful Neighbors	Well Done	8½	2/11/39
COLUMBIA TOURS (6)			
Bermuda—Islands of Paradise	Colorful	10½	9/11/37
Big Town Commuters		9	Not Rev.
In Morocco	Interesting	10	9/16/39
Man Made Island	Interesting	9½	6/17/39
Province of Quebec	Good	11	12/17/38
Sojourn In India		10	Not Rev.
COMMUNITY SINGS (12)			
College Songs	Lively	10	10/ 1/38
Friendship Songs	Satisfactory	10	2/ 4/39
Moonlight Melodies		10½	Not Rev.
Parade of Hits		9½	Not Rev
Romantic Tunes	Excellent	10	6/17/39
Season's Idea		11	Not Rev.
Songs of the West		10	Not Rev.
South Sea Songs	Good	10	10/29/38
Strauss Waltzes	Different	10	4/29/39
Sweetheart Melodies		10½	Not Rev.
GREAT MOMENTS OF HISTORY (6)			
KRAZY KAT (8)			
Golf Chumps		7	Not Rev.
Gym Jams	Good	6½	9/10/38
Hot Dogs On Ice		6	Not Rev.
Krazy's Bear Tale	Fair	7½	3/18/39
Krazy's Shoe Shop		7	Not Rev.
Lone Mountie		7	Not Rev.
MUSIC HALL VANITIES (6)			
Montmartre Madness	Entertaining	10	5/27/39
Night in a Music Hall	Entertaining	10½	2/ 4/39
Night at the Troc		10½	Not Rev.
Yankee Doodle Home	Good	10	6/ 3/39
PICTUREGRAPHS (6)			
SCRAPPY (8)			
Early Bird	Good	6½	10/ 1/38
Happy Birthday	For the Kiddies	6	2/ 4/39
Scrappy's Added Attraction		6½	Not Rev.
Scrappy's Rodeo		7	Not Rev.
Scrappy's Side Show		7	Not Rev.
Worm's Eye View	Just Filler	7	5/13/39
SCREEN SNAPSHOTS (13)			
No. 1 (Series 18)		10	Not Rev.
No. 2		10	Not Rev.
No. 3		10	Not Rev.
No. 4	Enjoyable	10	2/ 4/39
No. 5		9	Not Rev.
No. 6	Excellent	10½	3/18/39
No. 7		10	Not Rev.
No. 8	Good	9½	4/29/39
No. 9	Interesting	10	5/13/39
No. 10	For Rabid Fans	10	6/17/39
SPORT THRILLS (13)			
Big Fish	Satisfactory	10	9/ 9/39
Diving Rhythm	Excellent	10	5/13/39
Football Giants	Interesting	10	10/ 1/38
Jockeys Up	Excellent	9½	6/17/39
King Vulture	Outstanding	11	1/ 7/39
Navy Champions	Fair	9½	4/29/39
Odd Sports		10½	Not Rev.
Ski Rhythm	Excellent	10	12/17/38
Technique of Tennis	Excellent	10	6/17/39
There Goes Rusty		10½	Not Rev.
STOOGE COMEDIES (8)			
A Ducking They Did Go	Good Slapstick	16½	4/22/39
Flat Foot Stooges	Good Slapstick	15½	2/ 4/39
Mutts to You	Okay Slapstick	18	12/17/38
Saved by the Bell		17	Not Rev.
Three Little Sew and Sews		16	Not Rev.
Violent Is the Word For Curley	Fair Slapstick	18	9/10/38
We Want Our Mummy		17	Not Rev.
Yes, We Have No Bonanzas		16	Not Rev.

COLUMBIA 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
WASHINGTON PARADE (6)			
Inside the Capitol	Good	11	6/10/39
Inside the White House	Fair	11	2/11/39
Library of Congress	Informative	10	8/26/39
Washington	Very Good	10	12/17/38

1939-40

ALL STAR COMEDIES (18)			
All American Blondes	Fair	17	11/11/39
Andy Clyde Gets Spring Chicken	Mere Filler	18	1/ 6/40
Awful Goof		19	Not Rev.
Glove Slingers	Good Slapstick	18	1/ 6/40
Heckler	Fairly Funny	18	2/24/40
Mr. Clyde Goes to Broadway		18	Not Rev.
Nothing But Pleasure	Amusing	18	2/17/40
Pardon My Berth Marks	Filler	18	3/16/40
Skinny the Moocher	Funny	16½	9/ 2/39
Static In the Attic	Funny	20	9/ 2/39
Teacher's Pest	Fairly Funny	18	8/12/39
CINESCOPES (6)			
Fashion Takes a Holiday	Feminine Appeal	11	3/16/40
Threads of a Nation	Interesting	11	2/24/40
World of 1960	Interesting	10	1/ 6/40
COLUMBIA TOURS (6)			
Beautiful Switzerland	Average	10	12/30/39
Historic Cities of India		10	Not Rev.
Holland and the Zuyder Zee	Interesting	10	9/16/39
Life in Paris		10	Not Rev.
New Hampshire	Good Travel Film	11	3/16/40
Unveiling Algeria		10	Not Rev.
COLOR RHAPSODIES (16) Tech.			
Blackboard Review		7	Not Rev.
Boy, a Gun and Birds	Fair	7	1/ 6/40
Crop Chasers	Good	7½	10/14/39
Dreams On Ice	Cute	7	10/14/39
Greyhound and the Rabbit		7	Not Rev.
Happy Tots' Expedition		6½	Not Rev.
Jitterbug Knights	Fair	7	9/ 9/39
Mother Goose in Swing-time		7	Not Rev.
Mountain Ears	Cute	7	10/14/39
COMMUNITY SINGS (10)			
College Songs		10	Not Rev.
Crosby Hit Songs		9	Not Rev.
Gypsy Songs	Very Good	10	2/17/40
Old Time Songs		9½	Not Rev.
Stephen Foster Songs		10	Not Rev.
FABLES CARTOONS (6)			
Little Lost Sheep	Fair	7	9/16/39
Park Your Baby	Average	7	2/24/40
Practise Makes Perfect		6	Not Rev.
FOOLS WHO MADE HISTORY (6)			
Story of Charles Good-Year	Excellent	10	10/21/39
Story of Elias Howe	Excellent	11	9/16/39
HAPPY HOUR			
Book of Books	Outstanding	10	11/18/39
Building of Boys	Noteworthy	10	10/21/39
MOMENTS OF COMEDY (6)			
PALS AND PETS (6)			
PHANTASIES CARTOONS (10)			
Charm Bracelet		6½	Not Rev.
Man of Tin		7	Not Rev.
Millionaire Hobo		6½	Not Rev.
Mouse Exterminator	Fair	6½	1/27/39
SCREEN SNAPSHOTS (12)			
No. 1 Art of Make-Up	Very Good	10	10/14/39
No. 2 Training Animal Stars	Above Average	10	11/11/39
No. 3 Novelty Parties		10	Not Rev.
No. 4 Trip Thru Studios		10	Not Rev.
No. 5 Art in Hollywood	Fan Appeal	11	3/16/40
STOOGE COMEDIES (8)			
A Plumbing We Will Go		18	Not Rev.
Calling All Curs	Good Slapstick	18	8/12/39
Oily To Bed, Oily To Rise	Swell Slapstick	18	9/16/39
Rockin' Through the Rockies	Slap-Happy Fun	16½	3/16/40
Three Sappy People		18½	Not Rev.
You Nazty Spy!	Swell Satire	18	2/10/40
WASHINGTON PARADE (6)			
Inside the F.B.I.		11	Not Rev.
Smithsonian Institution	Exceptional	11	11/11/39
U. S. Treasury	Excellent	10	2/10/40
WORLD OF SPORTS (12)			
Bows and Arrows	Very Good	10	10/21/39
Flying Targets	For Sportsmen	10	3/16/40
Jai Alai	Good	9	12/30/39
Rough House Fiesta		10	Not Rev.
Skiing Technique		10	Not Rev.

MGM 1938-39

	Comment	Running Time	Reviewed Issue Of
CARTOONS (15)			
Art Gallery (Tech.)	Excellent	8	5/27/39
Bear That Couldn't Sleep	Clever	9	7/15/39
Blue Danube	Beautiful	9	12/30/39
Bookworm (Tech.)	Good	9	9/16/39
Goldilocks and the Three Bears	Good	8	7/29/39
Jitterbug Follies	Fair	9	3/25/39
Little Goldfish (Tech.)	Amusing	8	4/22/39
Mama's New Hat	Poor	7	3/18/39
One Mother's Family	Very Funny	9	10/28/39
Seal Skinners	Poor	7	4/15/39
Wanted No Master		8	Not Rev.
CRIME DOESN'T PAY (6)			
Drunk Driving	Fine	21	10/28/39
Help Wanted	Excellent	21	7/22/39
Money to Loan	Excellent	20	4/ 1/39
Think First	One of the Best	20	10/ 7/39
While America Sleeps	Timely	21	4/22/39
Wrong Way Out	Excellent	17	1/ 7/39
MINIATURES (10)			
City of Little Men	Splendid	11	9/ 3/38
Great Heart	Impressive	11	1/28/39
Greener Hills	Good	11	7/ 8/39
Hollywood Hobbies	Good	10	7/ 8/39
Ice Antics	Entertaining	10	2/25/39
Love On Tap		11	Not Rev.
Miracle of Salt Lake	Satisfactory	10	12/10/38
Prophet Without Honor	Excellent	11	6/17/39
Streamlined Swing	Entertaining	9	10/15/38
They Live Again	Excellent	10	11/12/38
MUSICALS (6)			
Dream of Love	Impressive	17	2/25/39
Happily Buried	Fair	21	5/27/39
Men of Steel	Okay	21	1/ 7/39
Once Over Lightly	Darn Clever	20	1/28/39
Somewhat Secret	Entertaining	21	4/22/39
OUR GANG (12)			
Aladdin's Lantern	Funny	11	10/15/38
Alfalfa's Aunt	Humorous	11	1/28/39
Auto Antics	Amusing	10	9/ 9/39
Clown Princes	Funny	10	5/ 6/39
Cousin Wilbur	Fairly Amusing	10	6/17/39
Dog Daze	Good	11	7/29/39
Duel Personalities	Amusing	10	3/25/39
Football Romeo	Good Gang	10	12/17/38
Joy Scouts	Fair	10	7/29/39
Men in Fright	Enjoyable	11	11/12/38
Practical Jokers	Satisfactory	9	1/ 7/39
Tiny Troubles	Fair	10	3/25/39
PASSING PARADE (10)			
Angel of Mercy	Impressive	10	6/24/39
Giant of Norway	Excellent	11	7/29/39
New Roadways	Very Good	10	2/25/39
No. 1	Very Good	10	11/12/38
One Against the World	Exceptional	10	9/ 2/39
Story of Alfred Nobel	Excellent	11	2/25/39
Story of Dr. Jenner	Excellent	10	4/22/39
Story That Couldn't Be Printed	Inspiring	10	8/ 5/39
Unseen Guardians	Excellent	11	10/ 7/39
Yankee Doodle Goes to Town	Outstanding	10	6/24/39
PETE SMITH SPECIALTIES (13)			
Culinary Carving	Fair	9	8/ 5/39
Double Diving	Excellent	8	1/28/39
Football Thrills of 1938	For Grid Fans Only	10	9/16/39
Heroes At Leisure	Exciting	8	2/25/39
Hot On Ice	Good	10	11/12/38
Man's Greatest Friend	Excellent	10	12/17/38
Marine Circus (Tech.)	Excellent	9	4/22/39
Penny's Picnic (Tech.)	Appetizing	10	1/ 7/39
Poetry of Nature	Novel	8	7/15/39
Radio Hams	Very Good	10	6/24/39
Set 'Em Up	Very Good	10	10/28/39
Take a Cue	Excellent	10	8/19/39
Weather Wizards	Very Good	9	4/22/39
ROBERT BENCHLEY (8)			
An Hour For Lunch	Good Satire	9	3/25/39
Dark Magic	Very Funny	9	5/27/39
Home Early	Funny	9	6/24/39
How to Eat	Excellent	10	7/ 8/39
How to Sublet	Amusing	8	1/28/39
How to Watch Football	Funny	9	11/12/38
Mental Poise	Fair	7	1/ 7/39
Opening Day	Subtle Stuff	9	12/10/38
TRAVELTALKS (12) (Tech.)			
Ancient Egypt	Fascinating	8	2/25/39
Cairo, City of Contrast	Fascinating	9	10/15/38
Colorful Curacao	Very Good	8	7/29/39
Glimpses of Australia	Good	9	6/ 3/39
Imperial Delhi	Average	8	3/25/39
Jaipur, the Pink City	Good	8	12/10/38
Java Journeys		8	Not Rev.
Madeira, Isle of Romance	Enchanting	8	11/19/38
Picturesque Udaipur	Interesting	8	7/15/39
Rural Hungary	Good	9	6/17/39
Singapore and Jahore	Interesting	9	1/28/39
Sydney—Pride of Australia	Good	9	1/ 7/39

MGM 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTOONS (18) (Tech.)			
Fishing Bear	Clever	9	2/ 3/40
Home on the Range	Cute	9	3/ 3/40
Mad Maestro	Good	8	1/20/40
Peace on Earth	Definitely a "Must".	8	12/ 9/39
Puss Gets the Boot	Good	9	3/ 9/40
CRIME DOESN'T PAY (5)			
Jack Pot	One of the Best	19	3/30/40
Know Your Money	Excellent	21	2/ 3/40
Pound Foolish	Excellent	20	1/20/40
METROSCOPIX (1)			
CAREY WILSON MINIATURES (9)			
Ashcan Fleet	Excellent	11	10/ 7/39
Door Will Open	Unusual	11	3/30/40
Failure at Fifty	Excellent	10	10/28/39
Mendelssohn's Wedding March	For Romanticists	11	11/25/39
Miracle at Lourdes	Excellent	11	1/20/40
Old South	Interesting	10	2/ 3/40
Rumba Rhythm	Entertaining	10	9/ 2/39
Where Turf Meets Surf	Fair	10	2/ 3/40
OUR GANG (8)			
Alfalfa's Double	Chucklesome	11	2/ 3/40
Big Premiere	Poor	10	3/30/40
Captain Spanky's Showboat	Funny	10	10/14/39
Dad For a Day	Good	11	11/25/39
Time Out for Lessons	Fair	11	12/23/39
JOHN NESBITT PASSING PARADE (8)			
Forgotten Victory	Interesting	9	12/30/39
PETE SMITH SPECIALTIES (13)			
Domineering Male	Excellent	10	3/30/40
Let's Talk Turkey	Swell	10	11/25/39
Maintain the Right	Very Good	10	1/20/40
Romance of the Potato	Good	9	12/23/39
Ski Birds	Excellent	8	11/25/39
Stuffie	Swell	11	3/ 9/40
What Your I.Q.?	Good	7½	3/ 9/40
ROBERT BENCHLEY (4)			
Day of Rest	Funny	10	10/28/39
Home Movies	A Home	9	3/ 9/40
See Your Doctor	Very Funny	8	12/23/39
That Inferior Feeling	Excellent	10	1/20/40
SPECIAL SUBJECT			
Northward Ho!	A Trailer	9	3/ 9/40
FITZPATRICK TRAVELTALKS (12) (Tech.)			
Day on Treasure Island	Colorful	10	9/ 9/39
Land of Alaska Nellie	Good	10	1/27/40
Natural Wonders of Washington State	Okay	10	10/28/39
Night Descends on Treasure Island	Fair	9	3/ 9/40
Old Natchez	Good	9	2/ 3/40
Quaint St. Augustine	Charming	9	11/25/39
Seattle, Gateway to the Northwest	Standard	9	3/30/40
Valiant Venezuela	Standard	9	12/23/39

PARAMOUNT 1938-39

	Comment	Running Time	Reviewed Issue Of
BETTY BOOP CARTOONS (12)			
Buzzy Boop at the Concert	Poor	7	9/24/38
Musical Mountaineers	Amusing	7	6/ 3/39
My Friend the Monkey	Poor	7	2/11/39
On With the New	Okay	7	12/17/38
Pudgy in Thrills and Chills	Fair	7	1/21/39
Pudgy the Watchman	Fair	7	8/13/38
Rhythm on the Reservation	Fair	7	8/ 5/39
Sally Swing	Poor	7	10/15/38
Seared Crews	Average	7	7/ 1/39
So Does An Automobile	Good	7	4/ 1/39
Yip Yip Yippy	Good	7	7/29/39
COLOR CLASSICS (6) (Tech.)			
All's Fair at the Fair	Good	7	8/27/38
Always Kickin'	Fair	7	2/11/39
Barnyard Brat	Cute	7	7/29/39
Playful Polar Bears	Cute	7	11/12/38
Small Fry	Okay	7	4/29/39
COLOR CRUISES (7)			
Colombia	Fair	10	7/29/39
Costa Rica	Fair	10	11/26/38
Guatemala	Excellent	10	8/27/38
Land of Inca Memories	Fair	10	1/21/39
Jamaica	Fair	10	7/15/39
Mexico	Poor	10	9/24/38
Republic of Panama	Interesting	9	4/ 8/39
HEADLINERS (15)			
Busse Rhythm	Standard	10½	10/15/38
Champagne Music of Lawrence Welk	Snappy	10	3/ 4/39
Hal Kemp & Orch	Okay	9	11/26/38
Lights! Action! Lucas!	Excellent	10	8/27/38
Moments of Charm	Splendid	10	7/16/38
Music Through the years	Lacks Movement	11	2/11/39
Orrin Tucker & Orch	Snappy	10	11/12/38
Paramount Presents Hoagy Carmichael	Tuneful	10	5/27/39
Song Is Born	Unusual	10	12/17/38
Sweet Moments	Sweet They Are	10	8/26/39
Tempo of Tomorrow	Good	10	7/ 1/39
Three Kings and a Queen	Good Music	10	4/ 1/39

PARAMOUNT 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
PARAGRAPHICS (13)			
Breaking the News	Excellent	10	8/26/39
Circus Co-Ed	Very Good	10	3/ 4/39
Farewell Vienna	For Music Lovers	10	7/22/39
Fisherman's Pluck	Swell Sport Short	10	4/ 1/39
Mildewed Melodramas	Very Funny	11	9/24/38
Oh Say, Can You Ski?	Commercial	10	12/17/38
Raising Canines	Interesting	10	10/15/38
Rube Goldberg's Travelgab	Very Funny	8½	10/15/38
Swans		10	Not Rev.
Tannhauser	Classic	12	8/13/38
That's Africa	Unusual	10	3/ 4/39
Unfinished Symphony	Classic	10	11/26/38
PICTORIALS (12) Part Tech.			
No. 1	Standard	10	8/13/38
No. 2	Good	10	8/27/38
No. 3	Slow	10	9/24/38
No. 4	Fair	10	11/19/38
No. 5	Fair	9	12/ 3/38
No. 6	Interesting	6	1/21/39
No. 7	Very Good	9	2/11/39
No. 8	Interesting	10	3/ 4/39
No. 9	Fair	10	5/ 6/39
No. 10	Good	11	6/10/39
No. 11	Interesting	10	7/ 1/39
No. 12	Very Good	10	7/29/39
POPEYE (12)			
Bulldozing the Bull	Very Good	7	8/27/38
Cops Is Always Right	Average	7	1/21/39
Customers Wanted	Almost a Reissue	7	2/11/39
Date to Skate	Good	7	12/10/38
Ghosks Is the Bunk	Good	7	7/22/39
Goonland	Funny	7	11/19/38
Hello, How Am I?	Funny	7	7/29/39
It's the Natural Thing to Do	Satisfactory	7	8/19/39
Leave Well Enough Alone	Fair	7	4/29/39
Mutiny Ain't Nice	Swell	7	9/24/38
Wotta Nitemare	Swell	7	7/ 8/39
POPULAR SCIENCE (6)			
No. 1	Fair	10	9/24/38
No. 2	Interesting	11	11/19/38
No. 3		10	Not Rev.
No. 4	Diversified	10	4/ 1/39
No. 5	Good	11	6/ 3/39
No. 6	Good	11	8/ 5/39
SPECIAL (1) (Tech.)			
Aladdin and His Wonderful Lamp	Swell	22	4/29/39
SPORTLIGHTS (13)			
Champion Airhoppers	Excellent	10	10/15/38
Diamond Dust	Very Good	10	5/27/39
Death Valley Thrills	Excellent	10	7/ 1/39
Frolicking Frogs	Good	10	12/ 3/38
Good Skates	Very Good	10	4/29/39
Hold Your Breath	Excellent	10	2/11/39
Hunting Thrills	Good	10	8/27/38
Racing Pigeons	Interesting	10	9/24/38
Sporting Irish	Swell Entertainment	10	3/ 4/39
Sporting Test	Excellent	10	8/13/38
Super Athletes	Swell	10	11/12/38
Two Boys and a Dog	Different	10	12/17/38
Watch Your Step	Unique	10	7/22/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Interesting	10	8/13/38
No. 2	Very Good	11	10/15/38
No. 3	All Right	11	12/17/38
No. 4	Good	10	1/21/39
No. 5	Interesting	11	4/29/39
No. 6	Interesting	10	7/22/39

1939-40

	Comment	Running Time	Reviewed Issue Of
COLOR CLASSICS (6) (Tech.)			
Ants in the Plants	Good	7	3/23/40
Fresh Vegetable Mystery	Clever	7	10/21/39
Kick In Time		7	Not Rev.
Little Lambkin	Good	7	2/24/40
COLOR CRUISES (7)			
Argentina		10	Not Rev.
Chile	Fair Travelogue	10	12/16/39
Cuba		10	Not Rev.
Ecuador	Fair	10	9/16/39
Isle of Columbus		10	Not Rev.
Peru	Average	10	10/21/39
Rio de Janeiro		10	Not Rev.
HEADLINERS (10)			
Artie Shaw's Class In Swing	For Swing Fans Only	10	8/26/39
Frankie Masters and His Orchestra	Entertaining	11	1/20/40
Here's Hal	Average Band Number	10	12/16/39
Jimmy Dorsey and His Orchestra	Snappy	10	2/24/40
Moments of Charm of 1940	Very Good	11	11/ 4/39
George Olsen and His Music	Peppy	10	3/23/40
Ted Fio Rito and His Orchestra	Good	11	11/11/39
PARAGRAPHICS (10)			
Bits of Life	Misses Fire	11	12/16/39
Busy Little Bears	Splendid	10	11/11/39
Not So Dumb	Excellent	10	3/23/40
Pictorial	Interesting	10	2/24/40
Public Hobby No. 1	Stamp-endous	10	9/ 2/39
Sugar Wind	Good	10	2/ 3/40
Touchdown Review	Good Resume	10	1/27/40
POPEYE (12)			
Females Is Fickle	Good	7	3/23/40
Me Feelin's Is Hurt		7	Not Rev.
Never Sock a Baby	Good	6	11/18/39
Onion Pacific		7	Not Rev.
Shakespearian Spinach	Funny	7	2/ 3/40
Stealin' Ain't Honest		7	Not Rev.
Wimmin Is a Myskery		7	Not Rev.

PARAMOUNT 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
POPULAR SCIENCE (6)			
No. 1	Very Good	10	9/23/39
No. 2	Very Interesting	10	11/25/39
No. 3	Interesting	10	1/27/40
No. 4	Exceptionally Interesting	10	2/24/40
SPORTLIGHTS (13)			
Aqua-Rhythm	Good	10	11/18/39
Blue Streak		10	Not Rev.
Bowling Skill	Very Good	10	2/ 3/40
Catching Whoppers	Thrilling	10	9/23/39
Dog Is Born	Excellent	10	11/ 4/39
Desert Adventure	Excellent	10	9/23/39
Human Fish	Excellent	10	2/24/40
Hydro-Maniacs	Exciting	10	8/26/39
Lude Experts	Excellent	10	1/20/40
Two of a Kind	Fine	10	3/23/40
STONE AGE CARTOONS (12)			
Foul Ball Player		7	Not Rev.
Granite Hotel		7	Not Rev.
Ugly Dino		7	Not Rev.
Way Back When a Nag Was Only a Horse	Okay	7	3/23/40
Way Back When a Night Club Was a Stick		7	Not Rev.
Way Back When a Triangle Had Its Points	Fair	7	2/24/40
SYMPHONIC (3)			
Blue Danube Waltz	Glorious Music	10	10/21/39
Merry Wives of Windsor	For Music Lovers	9	11/11/39
William Tell	Serious Music	10	12/16/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Good	11	10/14/39
No. 2	Fairly Interesting	11	12/16/39
No. 3	Good	11	2/ 3/40
No. 4		10	Not Rev.

RKO-RADIO 1938-39

	Comment	Running Time	Reviewed Issue Of
DISNEY CARTOONS (18) (Tech.)			
Autograph Hound	Just Grand	8	9/ 9/39
Beach Picnic	A Scream	8	5/27/39
Brave Little Tailor	Great	9	9/ 3/38
Donald's Cousin Gus	Excellent	7	5/20/39
Donald's Golf Game		8	Not Rev.
Donald's Lucky Day	A Scream	8	10/22/38
Donald's Penguin	Swell	8	5/20/39
Farmyard Symphony	A Real Treat	8	10/22/38
Ferdinand the Bull	Excellent	8	10/29/38
Goofy and Wilbur	Extremely Funny	8	10/22/38
Hockey Champ	A Howl	8	5/20/39
Merbables (SS)	Good	8	3/25/39
Mother Goose Goes Hollywood	Outstanding	7½	10/22/38
Pointer	Very Funny	8	5/20/39
Practical Pig	Great	8½	10/22/38
Sea Scouts	Excellent	8	7/22/39
Society Dog Show		8	Not Rev.
Ugly Duckling (SS)	Wonderful	9	10/22/38
EDGAR KENNEDY (6)			
Baby Daze		15	Not Rev.
Beaux and Errors	Good	18	10/ 1/38
Clean Sweep		17	Not Rev.
Clock Wise	Funny	16	4/ 8/39
Feathered Pests		16	Not Rev.
Maid to Order		18	Not Rev.
HEADLINERS (4)			
Romancing Along		21	Not Rev.
Sales Slips		17	Not Rev.
Sea Melody	Very Good	18	10/ 8/38
Swing Vacation		19	Not Rev.
LEON ERROL (6)			
Crime Rave		18	Not Rev.
Home Boner		20	Not Rev.
Major Difficulties	Excellent	19	10/29/38
Moving Vanities	Laugh Getter	17	5/ 6/39
Ring Madness		19	Not Rev.
Stage Fright	Very Funny	18	9/ 3/38
NU-ATLAS MUSICALS (13)			
Arcade Varieties	Fair	11	5/ 6/39
Cafe Rendezvous		10	Not Rev.
Hello Mama	Fair	9	4/ 8/39
Readin', Writin' and Rhythm		10	Not Rev.
Samovar Serenade		10	Not Rev.
Styles and Smiles	Good	11	10/ 1/38
Talent Auction	Fair	10	10/29/38
Tropical Tepics		10	Not Rev.
Under a Gypsy Moon	Just Filler	10	9/ 3/38
Venetian Moonlight		11	Not Rev.
QUINTUPLETS (1)			
Five Times Five	Delightful	19	7/29/39
RADIO FLASH (4)			
Dog Gone	Poor	16	5/ 6/39
Hectic Honeymoon	Funny	17	10/29/38
Marriage-Go-Round		18	Not Rev.
Plumb Crazy		16	Not Rev.
RAY WHITLEY (4)			
Prairie Papas		18	Not Rev.
Ranch House Remee	Diverting	17	4/ 8/39
Sagebrush Serenade		19	Not Rev.
Western Welcome	Entertaining	20	5/14/38
REELISMS (9)			
Air Waves	Outstanding	10	3/18/39
Dude Ranch	Exceptional	10	11/ 5/38
Gold		10	Not Rev.
Newsreel	Unusual	10	12/10/38
Pack Trip	Excellent	9	8/26/39
Pilot Boat	Interesting	8	2/ 4/39
Soldiers of the Sea	Interesting	10	4/22/39
Swinguet	Satisfactory	9	7/22/39
Submarine Circus	Unusual	10	10/ 1/38
Television	Very Interesting	9	5/ 6/39
Trans America	Fair	10	10/22/38
World of Tomorrow	Fair Preview	10	7/15/39
Zee	Very Good	9	9/ 9/39
SHEILA BARRETT (4)			

RKO-RADIO 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTSCOPES (13)			
Big Leaguers	Good	10	4/22/39
Bird Dogs	Excellent	10	11/ 5/38
Blue Grass	Excellent	10	12/10/38
Bow String	Excellent	8	2/ 4/39
Deep End	Excellent	10	10/ 1/38
Devil Drivers	Fast Moving	9	7/22/39
Fisherman's Paradise	Fascinating	10	9/ 3/38
Kennel Kings	Doggone Good	10	8/ 5/39
On the Wing	Remarkable	10	2/ 4/39
Riding the Crest	Refreshing	9	7/22/39
Smooth Approach	Very Good	9	5/ 6/39
Snow Falls	Thrills and Spills	9	3/18/39
Sporting Wings	Very Good	9	4/ 8/39

1939-40

DISNEY CARTOONS (18) (Tech.)			
Donald's Dog Laundry		8	Not Rev.
Officer Duck	A Scream	8	9/16/39
Riveter		7	Not Rev.
EDGAR KENNEDY (6)			
Act Your Age	Extremely Funny	18	10/ 7/39
Kennedy the Great		19	Not Rev.
Mutiny in the County		17	Not Rev.
Slightly at Sea		16	Not Rev.
INFORMATION PLEASE (13)			
No. 1	Like Radio Program	11	9/30/39
No. 2	Entertaining	10	10/28/39
No. 3	Entertaining	10	11/18/39
No. 4	Very Good	11	12/23/39
No. 5	Good	11	2/10/40
No. 6	Very Good	10	2/17/40
No. 7	Entertaining	11	4/ 6/40
No. 8	Excellent	10	4/13/40
LEON ERROL (6)			
Scrappily Married		20	Not Rev.
Truth Aches		19	Not Rev.
Wrong Room	A Howl	19	10/14/39
MARCH OF TIME (13)			
Uncle Sam, Farmer	Interesting	18	10/28/39
Newsfronts of War—1940	Fair	19	11/25/39
Crisis in the Pacific	Excellent	17	12/23/39
Republic of Finland	Very Timely	18	1/20/40
Vatican of Pius XII	Box Office	18	2/17/40
Canada at War	Interesting	18	3/ 9/40
America's Youth—1940	Satisfactory	19	4/13/40
RADIO FLASH (8)			
Blamed For a Blonde	Very Funny	19	10/ 7/39
Chicken Feed		18	Not Rev.
Coat Tales		18	Not Rev.
Goodness a Ghost		16	Not Rev.
Twincuplets		20	Not Rev.
RAY WHITLEY (8)			
Bandits and Ballads		17	Not Rev.
Corralling a School Marm		20	Not Rev.
Cupid Rides the Range	Very Good	18	9/16/39
Molly Cures a Cowboy		19	Not Rev.
REELISMS (13)			
Acres of Plenty	Very Good	9	11/ 4/39
American Royal	Excellent	9	11/18/39
Men of Musele	Good	9	2/10/40
Navajoland	Very Good	10	2/10/40
Nevada Unlimited	Interesting	9	9/30/39
Siege	Startling	10	2/10/40
Vacation Diary	Exhilarating	10	2/17/40
West Wall	Informative	10	12/23/39
SPORTSCOPES (13)			
Aquapolse	Swell	9	2/10/40
Flycasting	Interesting	9	4/ 6/40
Gun Play	Fair	9	9/30/39
Hunting Hounds	Very Interesting	9	11/ 4/39
Ice Cutters	Good	9	11/ 4/39
Pennant Chasers	For Baseball Fans	9	4/ 6/40
Sky Game	Excellent	9	12/23/39
Winter Playground	Splendid	9	12/ 9/39

20th CENTURY-FOX 1938-39

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Athletic Oddities		9	Not Rev.
Daily Diet of Danger	Fast Action	9	11/19/38
Filming Big Thrills		9½	Not Rev.
Recording Modern Science	Very Good	10	8/20/38
Sand Hogs	Interesting	10	6/24/39
FASHION FORECASTS (4) (Tech.)			
Autumn Fashions	Eye Filling	10	10/15/38
Midsummer Styles	For the Women	10	7/22/39
Spring and Summer Fashions	Excellent	9	4/15/39
Winter Styles	Very Good	10	12/24/38
LEW LEHR'S KINDERGARTEN (6)			
Muscle Maulers	Very Funny	10	4/29/39
What Every Boy Should Know		10	Not Rev.
What Every Girl Should Know	Problematical	10	10/15/38
What Every Inventor Should Know		10	Not Rev.
MAGIC CARPET OF MOVIETONE (6)			
Golden California	Good But Old	10	8/20/38
Good Neighbors	Good Stuff	11	6/24/39
Isle of Pleasure	Above Average	11	10/15/38
Land of Contentment		10½	Not Rev.
Mystic Slam	Fair	10	4/29/39
Tempest Over Tunis	Timely	10	7/ 8/39
Viking Trails	Very Good	11	12/24/38

20th-FOX 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTS PREVIEWS (6)			
Hunting Dogs	Fascinating	10	4/ 1/39
Inside Baseball	For Baseball Fans	10	6/ 3/39
Shooting For Par		10	Not Rev.
Sports Immortals	Very Good	10	7/ 1/39
Timber Toppers	Excellent	10	11/26/38
Youth In the Saddle		10	Not Rev.
TERRYTOONS (26) SIX IN TECH.			
Africa Squawks		6½	Not Rev.
Barnyard Baseball		6½	Not Rev.
Barnyard Egg-citement (Tech.)	Excellent	7	4/29/39
Bully Romance	Just Filler	7	6/17/39
Chris Columbo	Good	7	8/20/39
Cuckoo Bird		6½	Not Rev.
Doomsday (Tech.)		6½	Not Rev.
Frame Up		6½	Not Rev.
Frozen Feet		6½	Not Rev.
G-Man Jitters		6½	Not Rev.
Glass Slipper (Tech.)	Good	6½	10/15/38
Goose Flies High		6½	Not Rev.
Housewife Herman (Tech.)		6½	Not Rev.
New Comer	Satisfactory	6½	10/15/38
Nick's Coffee Pot	Satisfactory	7	7/ 1/39
Nutty Network		6½	Not Rev.
Old Fire Horse		6½	Not Rev.
One Gun Gary in the Nick of Time		6½	Not Rev.
Owl and the Pussycat		6½	Not Rev.
Prize Guest		6½	Not Rev.
Stranger Rides Again		6½	Not Rev.
String Bean Jack		6½	Not Rev.
Their Last Bean	Very Good	6½	5/ 6/39
Three Bears		6½	Not Rev.
Village Blacksmith		6½	Not Rev.
Wolf's Side of the Story		6½	Not Rev.

1939-40

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Conquering the Colorado	Exciting	11	8/19/39
Filming the Fleet	Exceptional	10	9/23/39
Flying Stewardess		10	Not Rev.
Sky Fighters	Excellent	10	12/ 9/39
DRIBBLE PUSS PARADE—LEW LEHR (6)			
Labor Savers	Amusing	9	3/30/40
Monkeys is the Cwaziest People	Riot of Laughs	10	9/30/39
Silly Season	Very Funny	10	11/18/39
FASHION FORECASTS (4) (Tech.)			
For Going Places	Natural For Women	10	9/23/39
For Outdoors	Excellent	10	3/30/40
For Play Hours	Excellent	10	2/24/40
MAGIC CARPET OF MOVIETONE (6)			
Aghileen Pinnacles	Excellent	11	10/14/39
Birthplace of Icebergs	Remarkable	11	8/19/39
Climbing the Spirit's Home	Interesting	10	3/30/40
Evergreen Empire	Interesting	10	9/23/39
Flying Stewardess		10	Not Rev.
Kangaroo Country	Interesting	10	12/ 9/39
Valley of 10,000 Smokes	Fascinating	10	12/ 9/39
SPORTS REVIEWS—THORGERSEN (6)			
Big Game Fishing	Exciting	10	9/16/39
Clocking the Jockeys	Interesting	11	10/14/39
Following The Hounds	Outstanding	10	2/24/40
Over the Seven Seas	Fine	10	3/30/40
Top Notch Tennis	Good	10	2/24/40
TERRYTOONS (26) (10 in Tech.)			
All's Well That Ends Well	Fair	7	4/ 6/40
Catnip Capers		7	Not Rev.
Dog in a Mansion	Good	7	2/24/40
Edgar Runs Again	Very Good	7	2/24/40
First Robin (Tech.)		7	Not Rev.
Golden West	Clever	7	8/19/39
Hare and Hounds		7	Not Rev.
Harvest Time	Clever	7	2/24/40
Hitch-Hiker		7	Not Rev.
Hook, Line and Sinker (Tech.)		7	Not Rev.
Ice Pond		7	Not Rev.
It Must Be Love		7	Not Rev.
Just a Little Bull (Tech.)		7	Not Rev.
Much Ado About Nothing	Good	7	4/ 6/40
One Mouse in a Million	Fair	7	12/ 9/39
Orphan Duck (Tech.)	Diverting	7	10/14/39
Sheep in the Meadow	Satisfactory	7	10/14/39
Two Headed Giant (Tech.)	Good	7	8/19/39
Watch Dog		7	Not Rev.
Wicky Wacky Romance	Very Good	7	12/ 9/39
Wot's All the Shootin' Fer		7	Not Rev.

UNITED ARTISTS 1938-39

WORLD WINDOWS (12) (Tech.)			
Arabian Bazaar	Interesting	8	12/24/38
Eternal Fire	Interesting	11	10/ 8/38
Fox Hunt in the Roman Campagna	Good	10	10/15/38
Indian Road		10	Not Rev.
Indian Temple		10	Not Rev.
Jerusalem	Outstanding	10	10/ 8/38
Jungle, The		10	Not Rev.
Maharajah		10	Not Rev.
Metra, the Lost City	Excellent	8	12/24/38
River Thames	Beautiful	10	4/ 8/39
Roman Symphony	Brilliant	10	10/ 8/38
Wanderers of the Desert	Interesting	8	12/31/38

UNIVERSAL 1938-39

	Comment	Running Time	Reviewed Issue Of
GOING PLACES (13)			
No. 53	Good	9	9/24/38
No. 54	Good	10	11/12/38
No. 55	Excellent	10	11/12/38
No. 56	Fairly Good	10	11/26/38
No. 57	Very Good	9	12/10/38
No. 58		9	Not Rev.
No. 59	Fair	10	2/25/39
No. 60	Interesting	9	2/25/39
No. 61	Interesting	10	4/ 8/39
No. 62		10	Not Rev.
No. 63	Fascinating	10	6/ 3/39
No. 64	Interesting	9	7/15/39
No. 65	Good	9	7/15/39
MENTONE MUSICALS (13)			
Bank Notes	Lively	19	2/25/39
Beauty Shoppe	Just Filler	20	8/20/38
Cafe Boheme	Passable	17	4/ 1/39
Gals and Gallons	Lively	19	6/ 3/39
Music and Models	Entertaining	18	12/ 3/38
Nautical Knights		19	Not Rev.
Patio Serenade	Diverting	18	11/19/38
Pharmacy Frolics		19	Not Rev.
Rhythm Cafe	Good Diversion	20½	8/20/38
Side Show Fakir	Fairly Good	20	9/24/38
Swing Sanatorium		19	Not Rev.
Wild and Bully	Diverting	19	2/11/39
With Best Dishes	Entertaining	19	5/27/39
STRANGER THAN FICTION (13)			
No. 53	Interesting	9	9/24/38
No. 54	Fair	9	9/24/38
No. 55	Okay	9½	10/15/38
No. 56	Very Good	9	12/ 3/38
No. 57	Interesting	9	12/10/38
No. 58		9	Not Rev.
No. 59	Interesting	9	2/25/39
No. 60	Very Good	9	3/ 4/39
No. 61	Just Fair	9	4/ 1/39
No. 62		10	Not Rev.
No. 63	Very Good	9	6/ 3/39
No. 64	Average	10	8/19/39
No. 65	Excellent	9½	7/15/39
WALTER LANTZ CARTUNES (26)			
Arabs With Dirty Fezzes	Fair	7	8/12/39
Baby Kittens	Cute	8	11/26/38
Bird On Nellie's Hat	Good Satire	7	7/15/39
Birth of a Toothpick		7	Not Rev.
Bola Mola Land	Good Satire	6	5/27/39
Cat and Bell	Okay	7	9/24/38
Charlie Cuckoo		7	Not Rev.
Crack Pot Cruise		7	Not Rev.
Disobedient Mouse	Good	8	11/26/38
I'm Just a Jitterbug		7	Not Rev.
Little Blue Blackbird	Average	7	12/17/38
Little Tough Mice	Good	7	4/ 8/39
Magic Beans	Good	7	3/ 4/39
Nellie at the Circus		7	Not Rev.
One Armed Bandit	Enjoyable	7	4/ 1/39
Rabbit Hunt	Amusing	7	11/19/38
Sailor Mouse	Okay	7	11/12/38
Silly Superstition	Poor	7	9/ 9/39
Slap Happy Valley	Has Laughs	7	9/ 2/39
Snuffy's Party	Average	7	9/30/39
Soup to Muts		7	Not Rev.
Stubborn Mule	Fair	7	8/12/39

1939-40

CARTUNES (13) WALTER LANTZ (Tech.)			
A-Haunting We Will Go	Pretty Good	7	7/15/39
Andy Panda Goes Fishing	Fair	9	2/10/40
Kittens' Mittens	Good	9	2/24/40
Life Begins For Andy Panda	Amusing	9	9/30/39
Scrambled Eggs	Cute	8	12/30/39
Sleeping Princess	Good Fun	7	12/ 2/39
Tom Thumb, Jr.	Cute	8	4/ 6/40
GOING PLACES (15)			
No. 66		10	Not Rev.
No. 67	Very Good	9	10/21/39
No. 68	Excellent	9	10/21/39
No. 69	Interesting	9	12/23/39
No. 70	Very Good	9	12/30/39
Strange American Animals (No. 71)	Interesting	9	2/10/40
Rhodesia (No. 72)	Good	9	4/ 6/40
No. 73	Excellent	9	3/30/40
MUSICALS (13)			
Boy Meets Joy	Good Diversion	20	9/ 2/39
Bullets and Ballads	Good	18	2/17/40
International Revels	Okay Filler	18	4/ 6/40
Rhythm Jamboree	Fair Vaudeville	18	2/10/40
Rhumba Land	Good Vaudeville	18½	12/ 2/39
Snow Follies	Light Fare	19	12/30/39
Swing Hotel	Diverting	17	10/21/39
SPECIAL SUBJECT (1)			
March of Freedom	Well Done	20	5/20/39
STRANGER THAN FICTION (15)			
No. 66	Very Good	10	9/23/39
No. 67	Good	10	10/21/39
No. 68	Interesting	9	10/21/39
No. 69	Good	9	12/23/39
No. 70	Average	9	12/23/39
No. 71	Good	9	2/ 3/40
No. 72	Average	9	4/ 6/40
No. 73	Interesting	9	4/ 6/40

VITAPHONE-WARNER 1938-39

	Comment	Running Time	Reviewed Issue Of
BROADWAY BREVITIES (22)			
Boarder Trouble		17	Not Rev.
Broadway Buckaroo	Okay	20	6/17/39
Cleaning Up		17	Not Rev.
Fat Chance		17	Not Rev.
Hats and Dogs		20	Not Rev.
Home Cheap Home		20	Not Rev.
Knight Is Young		20	Not Rev.
Murder With Reservations		21	Not Rev.
Projection Room		20	Not Rev.
Rollin' in Rhythm		20	Not Rev.
Seeing Red	Entertaining	20	8/12/39
Small Town Idol	Has Laughs	20	3/11/39
Sophomore Swing	Swell	20	1/14/39
Spare Parts		20	Not Rev.
Stardust	Very Clever	18	12/ 3/38
Sundae Serenade		20	Not Rev.
Swing Opera		20	Not Rev.
Toyland Casino	Great	22	10/ 8/38
Two Shadows		20	Not Rev.
Wardrobe Girl		20	Not Rev.
You're Next-To Closing		20	Not Rev.
Zero Girl	Good	20	8/20/38
COLOR PARADE (13)			
China Today	Interesting	11	10/ 8/38
For Your Convenience	Fair	10	7/ 8/39
Mechanix Illustrated	Interesting	10	11/26/38
Mechanix Illustrated #2	Interesting	10	1/14/39
Mechanix Illustrated #3	Interesting	10	3/ 4/39
Mechanix Illustrated #4	Interesting	10	6/ 3/39
Mechanix Illustrated #5		10	Not Rev.
Mechanix Illustrated #6		10	Not Rev.
Miracles of Sport	Very Good	10	8/27/38
Modern Methods	Interesting	10	8/12/39
Nature's Mimics	Interesting	10	12/17/38
Points On Pointers		10	Not Rev.
Roaming Cameramen No. 1	Interesting	11	3/25/39
FEATURETS (Tech.) (8)			
Bill of Rights	Excellent	20	8/26/39
Campus Cinderella	Very Good	18	9/17/38
Declaration of Independence	None Better	18	10/15/38
Lincoln in the White House	Outstanding	20	1/14/39
Quiet Please	Entertaining	20	6/ 3/39
Ride Cowboy Ride	Very Good	20	9/30/39
Sons of Liberty	Absolutely Tops	20	3/25/39
Swingtime In the Movies	Excellent	20	12/17/38
LOONEY TUNE CARTOONS (16)			
Chicken Jitters	Very Good	7	4/ 1 39
Daffy Doc	Lively	7	12/ 3/38
It's An Ill Wind		7	Not Rev.
Kristopher Kolumbus, Jr.		7	Not Rev.
Lone Stranger and Porky	Very Funny	7	3/11/39
Polar Pals	Fair	7	6/17/39
Porky and Teabiscuit	Amusing	7	5/27/39
Porky in Egypt		7	Not Rev.
Porky in Wackyland		7	Not Rev.
Porky's Movie Mystery.	Cartoon Fun	7	3/ 4/39
Porky's Naughty Nephew.	Average	7	10/15/38
Porky's Picnic		7	Not Rev.
Porky the Gob	Amusing	7	12/17/38
Porky's Tire Trouble		7	Not Rev.
Scout Trouble		7	Not Rev.
Wise Quack	Very Good	7	8/12/39
MELODY MASTERS (18)			
Dave Apollon (4706)	Fair	7	12/17/38
Dave Apollon and His Club Cassanova Orch.		7	Not Rev.
Blue Barron		10	Not Rev.
Larry Clinton (4701)		10	Not Rev.
Larry Clinton (4714)		10	Not Rev.
Eddie De Lange		10	Not Rev.
Jimmy Dorsey		9	Not Rev.
It's the McCoy	Sweet and Hot	10	5/20/39
Merle Kendrick	Excellent	10	10/ 8/38
Ray Kinney	Just Fair	10	9/17/38
Jerry Livingston		10	Not Rev.
Clyde Lucas	Snappy	10	1/14/39
Russ Morgan	Fair Swingcopation	10	3/ 4/39
Music With a Smile In Happy Felton Style	Lively and Peppy	10	7/23/38
Will Osborne	Rhythmic	10	8/ 5/39
Rita Rio		10	Not Rev.
Saturday Night Swing Club on the Air	Okay	10	4/ 1/39
Artie Shaw	For Jitterbugs	10	6/24/39
MERRIE MELODIES (26) (Tech.)			
Bars and Stripes Forever	Funny	7	7/22/39
Believe It Or Else	Clever Satire	7	6/ 3/39
Count Me Out	Fair	7	12/17/38
Daffy Duck and the Dinosaur	Excellent	7	3/25/39
Daffy Duck in Hollywood		7	Not Rev.
Dangerous Dan McFoo	A Lallapalooo	7	8/ 5/39
Day at the Zoo	Excellent	7	3/18/39
Detouring America	Hilarious	7	9/ 2/39
Dog Gone Modern	Funny	7	1/14/39
Feud There Was	Grab It	7	9/17/38
Goldrush Daze		7	Not Rev.
Ham-ateur Night		7	Not Rev.
Harum Scarum	Excellent	7	8/12/39
Hobo Gadget Band	Good	7	7/15/39
Johnny Smith and Poker-Huntas	Swell	7	12/17/38
Little Brother Rat	Swell	7	8/19/39
Little Pancho Vanilla	Clever	7	10/15/38
Mice Will Play		7	Not Rev.
Naughty But Mice	Cute	7	8/ 5/39
Night Watchman	Entertaining	7	11/26/38
Old Glory	Okay as Propaganda	7	7/ 8/39
Prest-o Change-o	Good	7	4/ 8/39
Robinhood Makes Good	Diverting	7	3/ 4/39
Sho Man's Land		7	Not Rev.
Thugs With Dirty Mugs		7	Not Rev.
You're An Education	Fair	7	12/ 3/38
TECHNICOLOR SPECIALS (6)			
Immortal Brush	Unusual	9	10/ 8/38
Master's Touch		10	Not Rev.
Pow Wow	Very Interesting	10	9/17/38
Romance In Color	Highbrow	10	8/19/39

VITAPHONE-WARNER (Cont.)

	Comment	Running Time	Reviewed Issue Of
TRUE ADVENTURES (13)			
Chained	Gripping	10	3/25/39
Defying Death	Thrilling	11	12/ 3/38
Haunted House	Exciting	12	6/17/39
High Peril	Good Suspense	12	3/ 4/39
Human Bomb	One of the Best	12	1/14/39
Identified	Excellent	12	9/24/38
Lives in Peril		12	Not Rev.
Minute From Death		12	Not Rev.
Three Minute Fuse	Suspenseful	12	8/12/39
Toils of the Law		12	Not Rev.
Treacherous Water	Thrilling	12	12/17/38
Verge of Disaster		12	Not Rev.
Voodoo Fire	Satisfactory	12	5/20/39
VITAPHONE VARIETIES (12)			
Crawfords at Home		10	Not Rev.
Dean of the Pastebeards	Informative	10	5/20/39
Gadgeteers	Kind of Silly	10	12/17/38
Great Library Misery	Excellent	11	9/17/38
One Day Stand	Reminiscent	10	8/12/39
Right Way	Good Propaganda	10	7/ 8/39
Robbin' Good	Excellent	10	11/26/38
Ski Girl	Splendid	10	1/14/39
Table Manners	Good	10	9/17/38
Tax Trouble	Fair	10	3/18/39
Vaudeville Interlude		10	Not Rev.
Witness Trouble		10	Not Rev.

1939-40

	Comment	Running Time	Reviewed Issue Of
BROADWAY BREVITIES (18) (Tech.)			
Alex in Wonderland		20	Not Rev.
Double or Nothing	Amusing	20	2/17/40
Ice Frolics	Entertaining	20	9/30/39
One For the Book	Entertaining	20	12/30/39
Remember When	Swell Entertainment	20	9/ 2/39
Slapsie Maxie's	Perfect Clowning	17	8/26/39
World's Fair Junior	Just Fair	20	11/ 4/39
COLOR PARADE (10)			
American Saddle Horses	Interesting	10	11/25/39
Mechanix Illustrated #1	Good	10	9/ 2/39
Mechanix Illustrated #2		10	Not Rev.
Mechanix Illustrated #3	Interesting	10	2/17/40
Men Wanted	Interesting	10	4/13/40
New Horizons	Good	10	12/30/39
FEATURETS (Tech.) (8)			
Monroe Doctrine	Excellent	16	10/28/39
Old Hickory	Outstanding	17	12/30/39
Royal Rodeo	Entertaining	15	11/25/39
Singing Dude	Excellent	18	4/13/40
Teddy the Rough Rider	Excellent	19	2/17/40
LOONEY TUNES (16)			
Africa Squeaks	Hilarious	7	2/24/40
Ali Baba Bound		7	Not Rev.
Film Fan	Excellent	7	1/ 6/40
Jeepers Creepers	Funny	7	10/ 7/39
Naughty Neighbors	Good	7	11/ 4/39
Pied Piper Porky	Good	7	11/25/39
Pilgrim Porky	Clever	7	4/13/40
Porky's Hotel	Good	7	9/ 2/39
Porky's Last Stand		7	Not Rev.
Porky the Giant Killer		7	Not Rev.
Slap Happy Pappy		7	Not Rev.
MELODY MASTERS (10)			
Dave Apollon	Average Musical	10	2/24/40
Frances Carroll and the Coquettes	Just Filler	10	1/ 6/40
Vincent Lopez	Lively	10	9/23/39
Romance in Rhythm	Satisfactory	10	4/13/40
Rubinoff and Orch.	Good	10	11/ 4/39
Swing Styles	Good	10	8/26/39
Symphony of Swing	Satisfactory	10	12/ 2/39
MERRIE MELODIES (26) (Tech.)			
Busy Bakers		7	Not Rev.
Cross Country Detours	A Knockout	7	4/13/40
Curious Puppy		7	Not Rev.
Early Worm Gets the Bird		7	Not Rev.
Elmer's Candid Camera		7	Not Rev.
Fagin's Freshmen	Amusing	7	11/25/39
Fresh Fish	Swell	7	11/ 4/39
Good Egg		7	Not Rev.
Land of the Midnight Fun	Superb	7	9/23/39
Little Lion Hunter		7	Not Rev.
Mighty Hunters	Pleasing	7	2/17/40
Screwball Football	Swell Cartoon	7	12/30/39
Sioux Me	Clever	7	9/ 9/39
Sniffles and Bookworm	Cute	7	2/24/40
VITAPHONE VARIETIES (6)			
History Repeats Itself	Good	10	9/30/39
No Parking	Fairly Funny	10	4/13/40
Organ Novelty	Fair	9	11/11/39
Sword Fishing	Exciting	10	10/ 7/39
Vote Trouble	Laughs	10	8/26/39

MISCELLANEOUS

Ave Maria (Malchain)	Impressive	10	7/ 1/39
Birth of the Movies (Alliance)	Interesting	22	11/ 4/39
Gems of the Orient (Modern)	Interesting	10	3/25/39
Memory Lingers On No. 2 (Progress)	Excellent	10	8/ 5/39
New England, Yesterday & Today (Jam Handy)	Very Good	19	4/ 1/39
North Sea (Lenauer)	Exciting	20	3/18/39
On the Trail of the Tarpoon (N. Y. Zoological Society)	Thrilling	11	1/13/40
Paper Hanger (King of Comedy Pictures)	Delightful	19	3/ 2/40
Rembrandt (Malchain)	Fascinating	11	7/ 1/39
Swing With Bing	Excellent	18	4/13/40
Trip to the Sky (Malchain)	Interesting	10	7/ 1/39
Xochimilco (Atlas)	Entertaining	11	1/13/40

SERIALS 1938-39

	Number of Chapters	Reviewed Issue of
COLUMBIA		
Flying G-Men	15 Chaps.	2/ 4/39
Great Adventures of Wild Bill Hickok	15 Chaps.	7/23/38
Mandrake the Magician	12 Chaps.	5/13/39
Spider's Web	15 Chaps.	10/29/38
REPUBLIC		
Daredevils of the Red Circle	12 Chaps.	6/10/39
Dick Tracy Returns	15 Chaps.	8/ 6/38
Hawk of the Wilderness	12 Chaps.	11/26/38
Lone Ranger Returns	15 Chaps.	2/18/39
UNIVERSAL		
Buck Rogers	15 Chaps.	2/11/39
Oregon Trail	15 Chaps.	5/20/39
Red Barry	13 Chaps.	10/22/38
Scouts to the Rescue	12 Chaps.	12/10/38

1939-40

COLUMBIA		
The Shadow	15 Chaps.	1/13/40
REPUBLIC		
Dick Tracy's G-Men	15 Chaps.	8/19/39
Drums of Fu Manchu	15 Chaps.	2/17/40
Zorro's Fighting Legion	12 Chaps.	12/ 2/39
UNIVERSAL		
Flash Gordon Conquers the Universe	12 Chaps.	2/24/40
Green Hornet	13 Chaps.	12/ 2/39
Phantom Creeps	12 Chaps.	8/12/39

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Directed by ALEXANDER HALL • Produced by William Perlberg



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SHOWMEN'S TRADE REVIEW

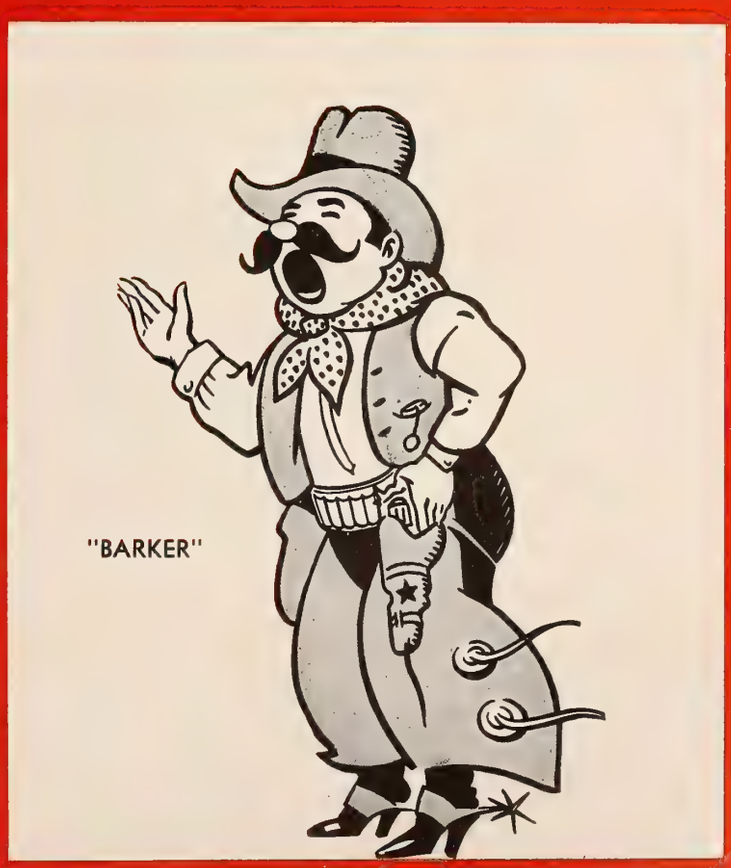
FILE

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

FILE

REVIEWED IN THIS ISSUE

	Page
Irene	12
Forty Little Mothers	12
The Man With Nine Lives	12
Young Buffalo Bill	12
Grandpa Goes to Town	13
Hi-Yo Silver	13



"BARKER"

Vol. 32 No. 13

April 20
1 9 4 0

AFTER THE PREVIEW!

"Hollywood Reporter says you 'stole the show'!"



"The Los Angeles Examiner says 'it was a tie'."



Everybody says "It will steal the heart of America!"

"40 LITTLE MOTHERS" IS YOUR NEW M-G-M WOW!

(Flash Reviews by wire from California)

"Nothing could prevent it from being a popular success. Surefire hit!"—***Hollywood Reporter***

"It can't miss!"—***Daily*** (*Coast*) ***Variety***

"Thorough enjoyment."—***Los Angeles Herald and Express***

"It well deserves to score a large hit."—***Los Angeles Times***

"M-G-M has a surefire hit."—***Los Angeles Herald-Examiner***

EDDIE CANTOR *in the Story of* "FORTY LITTLE MOTHERS" with JUDITH ANDERSON
Rita Johnson · Bonita Granville · Ralph Morgan · Diana Lewis · Nydia Westman · Screen Play by Dorothy Yost and Ernest Pagano · Directed by Busby Berkeley · Produced by Harry Rapf.

The Editorial Page

Prospect and Retrospect

It was inevitable that exhibitors and distributors ultimately would come to vast differences of opinion on selling policies and practices. No industry so complex and which has made such great strides could hope to avoid the pitfalls of temptation for each of its branches to improve every opportunity for self advancement and advantage. If the advantages are all on the side of the distributors the condition can be charged to the fact that the distributors put their house in order years ahead of the exhibitors and by so doing were able to work in unison while the exhibitors were dividing their strength and dissipating their energies in other channels.

Had it been the other way 'round, 1940 would have loomed big on the industry horizon for the theatremen. And in the years of the past decade it would have been the sellers instead of the buyers who would have been battling for equitable trade practices.

As matters stand 1940 is a critical year for exhibitors, who are at a decided disadvantage. But that is no reason why exhibitors should go around shouting invective at those on the other side of the argument. Far better to take stock of their present predicament, view the events which led up to it, and get organized—not for the purpose of putting this or that distributor out of business, but to protect their own position and improve conditions in general, consistently.

Rome was not built in a day, and neither will the exhibitors correct overnight a condition which took years to come about. To the exhibitors we can say only this: Mark you and mark you well, the relief you seek lies not in legislation nor litigation. You exhibitors alone have the power to bring about the changes which present conditions in our industry clearly indicate are due. To try to bring about desired and necessary reforms through harassing your opponents; through encouraging legislation that is inimical to the industry as a whole; through instigating countless lawsuits; through bringing about government regulation of the industry. These are the tools of the grossly uninformed and of those easily misled by platform oratory and its promises of Utopia.

Those paid directors who believe it their bounden duty to stir up trouble; those professional agitators who have little or nothing at stake other than their jobs as paid leaders; all of them, were they to inform themselves and look at the situation confronting the exhibitors would have to admit that everything they are shouting for can be had through a united exhibitor front working constructively. Failing the willingness or ability to do this, they are content to carry on the battle of phrases and the hurling of mud, regardless of whether it falls on the guilty or the innocent, or besmirches the industry they piously profess to be engaged in saving.

Divided ranks can never achieve concentrated effort. Of what use is the fine work of small groups when alone they can accomplish so little in the face of a discordant din and disrupting assaults by those supposedly fighting in the same good cause? Of what use are honest suggestions for reforms when those who speak them are cried down by a small minority intent upon battering down rather than revising and rebuilding an industry in which they all have a stake? Should the really progressive groups put their heads together there is absolutely nothing they cannot achieve over a reasonable period of time. Most important at this time is how to bring about the merger of these progressive groups. (And our reference is not meant to include any units now affiliated with one of the two national organizations. We refer solely to the unaffiliated exhibitor bodies now functioning free from national policy as it exists at this time.)

As for the distributors' part; we do not believe they would discourage conferences with accredited independent units so long as such conferences were aimed at an amicable settlement of those trade practices which time and conditions indicate need revamping. We cannot question the distributors' declarations that they threw up their hands in disgust because their efforts were being used as a wedge by certain cliques to further schemes of self-aggrandizement and power over their exhibitor followers.

For the time necessary to effect the needed readjustment producers and distributors are going to have no picnic even if they do maintain present levels of domestic income. Which gives you a rough idea of what prosperity can do when left to its own devices. And how similar to the troubles of people who make the fatal mistake of living up to every penny they earn and, when adversity strikes, don't know how to come down to earth and the income that must be sufficient to maintain them.

This industry is bigger than any man in it. And that goes for men on both sides of the raging argument now prevailing. The welfare of the industry and the conditions which threaten it demand a rule of reason. There is no hope in the rule or ruin policy; the wishful thinking; the attitude of waiting for the law or the miracle to bring a shining solution of the problems which must be solved. Those problems can be solved by a united exhibitor front going forward on a campaign intelligently planned to achieve its objective.

—*"CHICK" LEWIS.*

20th-Fox Announces Titles of 26 New Season Pictures

Darryl Zanuck To Personally Produce 18 of Total; Hubbard and Wurtzel Will Each Make Four Films

Twentieth Century-Fox's program of 52 pictures was announced at the company's annual convention in Chicago last weekend. Titles of 26 features were given. It was announced that Darryl F. Zanuck would personally produce 18 pictures, four would be made by Executive Producer Sol M. Wurtzel and four by Associate Producer Lucien Hubbard. Four pictures will be made at the company's studio in England.

Titles and casts announced were as follows:

"Brigham Young," with Tyrone Power, Dean Jagger, Linda Darnell, Jane Darwell, Mary Astor, John Carradine, Vincent Price and others. The picture is now in production with Henry Hathaway directing from Louis Bromfield's story; Tyrone Power in "The Great Commandment," a spectacle curiosity paralleling the happenings of today as it relates to the drama of the days of Christ; a remake of "Down to the Sea in Ships," a story of whaling days; "The Great Profile," the subject of which is obvious, with Adolphe Menjou in the title role; "I Married a Nazi," the story of the American wife of a Hitler disciple in present day Germany; "The Return of Frank James" in Technicolor with Henry Fonda in the title role; "Elsa Maxwell's Public Deb No. 1," now in production with Gregory Ratoff directing a cast headed by Brenda Joyce, George Murphy, Mischa Auer, Ralph Bellamy and Maxie Rosenbloom; "Down Argentine Way," another of Darryl Zanuck's Technicolor features with Carmen Miranda in a leading role; "Young People," now in production with Shirley Temple, Jack Oakie, Charlotte Greenwood, George Montgomery and Arleen Whelan. Allan Dwan is directing this story that parallels Shirley's own life; "Fifth Avenue," an adaptation of "Manhattan Holiday" by Polan Banks.

Other stories from which the 52 features will be chosen include the following: "How Green Was My Valley," Richard Llewellyn's best selling novel; "For Beauty's Sake," by Clarence Budington Kelland; "Western Union," a Zane Grey novel; "Brooklyn Bridge," "The Californian," "One Man Army," "Song Of The Islands," "The Khyber Pass," "Brothers," "Red Cross Nurse," "Down On The Wabash," "Yesterday's Heroes," "Shadows In The Snow," "Hudson's Bay Company," "Belle Starr," Irving Berlin's "Say It With Music," Louis Bromfield's "Marching As To War," "Too Much For One Man," "Steinmetz, The Wizard," "Comrade Stalin," "Sun Valley," "The Great American Broadcast," "Uncensored," "Highway 66," "Miss Pilgrim's Progress," "Dance Hall," "Breach of Discipline," "Falling Star," "Strange Bedfellows" and "The Bride Wore Crutches."

In the additional twenty-six pictures which will make up the new season's program of fifty-two pictures will be four Jane Withers comedies, four Cisco Kid features starring Cesar Romero and four productions from the company's London studio.

HICKEY NAMED

Duke Hickey of National Screen Service's Chicago office has been appointed chairman of the publicity committee for the eleventh annual National Convention of Allied States Exhibitors, and Equipment Dealers Exposition, to be held at the Morrison Hotel, Chicago, June 19-21, according to an announcement by Jack Kirsch, convention chairman and Illinois Allied president. Kirsch said this week that he would soon name sub-committees for the Convention, which he hopes will be the biggest in Allied's history.

Storm Will Pass—Kuykendall

Industry Will Again Be On Its Way, MPTOA President Says In Bulletin; Urges Continued Vigilance on Taxes

In a bulletin dealing with numerous industry questions this week, Ed Kuykendall, president of MPTOA, sounded a number of warnings on the future of the industry. In particular, Kuykendall pointed out that the industry at present is "like a man with his feet firmly planted in mid-air," and added that "it is just a question of time before the big crash."

The organization head suggested that each theatre owner take stock of himself in the present indication and see where he stands. "Are you prepared to weather the storm, if and when it breaks?" he asked. "Have you thoroughly analyzed your own theatre operations, so that you know exactly where it is strong and where it is weak; what you can afford to pay for attractions; what are its possibilities in the way of admission prices and in additional patronage? If the unexpected happens, will you be ready to meet it?

Kuykendall warned all exhibitors to maintain their vigilance against additional taxation, despite the fact that most state legislatures do not meet until next year and that Congress has deferred the tax question.

At the close of Kuykendall's bulletin, he takes up the question of the Neely Bill, pointing out that it was drafted by the Motion Picture Research Council. He then takes up Allied's claim that the bill will not provide for any local censorship but concludes by asking, "If this (the bill) will not enable the people to compel the local exhibitor to suppress the showing of pictures which they don't like and don't want the community to see, what do you think they expect from the Neely Bill?"

M. P. Associates Meet

The Motion Picture Associates, N. Y. Film organization, held a meeting at the Astor this week at which the group's relief work was the principal topic. Efforts will be made to further publicize the organization's charitable work and obtain help from top executives of the major companies.

Using Week-end Revues

Chicago—Week-end stage revues are now being used by the Warner Circuit at its Stratford Theatre, on the South Side here.

46 Papers at SMPE Spring Convention

New developments in practically every department of the motion picture art, as well as recent strides in television and frequency modulation broadcasting, will be discussed during the four-day Spring Convention of the Society of Motion Picture Engineers, to open Monday, April 22 at Haddon Hall, Atlantic City.

Forty-six technical papers, and lectures, many with demonstrations, are scheduled for presentation during the convention's nine sessions.

E. A. Williford, SMPE President, will preside at the forty-sixth semi-annual Banquet and Dance to be held in the hotel's Rutland Room, Wednesday evening, April 24.

At Monday afternoon's Sound Session, papers will be read by W. A. Mueller, of Warner Bros.; C. C. Potwin, of ERPI; W. H. Offenhauser, of The Berndt-Maurer Corp.; O. Sandvik and W. K. Grimwood, of Eastman Kodak Company, and Dr. E. W. Kellogg, of RCA. Matthew Luckiesh, Director of the General Electric Lighting Research Laboratory at Cleveland, will lecture on "The Science of Seeing" at the evening session.

Wednesday morning's Projection Session will include papers by the following: F. H. Richardson; I. Gordon; T. P. Hover; W. B. Rayton, of Bausch & Lomb Optical Company; Harry Rubin, of Paramount Theatres Service Corp.; Ben Schlanger; W. C. Kalb, of National Carbon Company, Cleveland; A. C. Downes, of National Carbon; D. B. Joy, W. W. Lozier and R. W. Simon, of National Carbon; J. R. Prater; and C. S. Ashcraft, of Ashcraft Manufacturing Company.

Thursday morning's general session will include papers by T. T. Baker, J. B. Engl, G. M. Best and F. R. Gage, of Warner Bros. First National Studios; R. B. Atkinson and V. C. Shaner, of Eastman Kodak Co., Hollywood; J. R. Alburger, RCA; W. Miller, Paramount; and D. R. Canady.

DuMont Plans Tele Station

Will Broadcast from N. Y. In Conjunction with Industry

On or before next Sept. 1, the Allen B. DuMont television company will open a powerful station in the New York area, it was announced this week by Paul Raibourn, treasurer of DuMont and an executive of Paramount Pictures.

The DuMont station, which will operate under a license granted by the Federal Communications Commission April 13, will be the only telecasting outfit in New York operated in conjunction with the motion picture industry and one of only three television transmitting stations to be set up in the metropolitan area for years to come.

Programs now being prepared for next fall include sports events, latest Broadway shows, political speeches by 1940's presidential candidates and variety shows starring the top celebrities of Broadway and Hollywood.

New Jersey Allied Plans All-Day Meet

An all-day meeting will be held by Allied of New Jersey at the Chanticleer, Millburn, N. J., May 2, with the board of directors convening in the morning, while the afternoon and evening will be taken up with a general membership session and a dinner and dance.

"BARKER"

(The Man on the Cover)

Here is the symbol representing a Variety Club barker, all dressed up in chaps, sombrero, boots and all, in honor of the National Convention being held this week in Dallas, Texas.

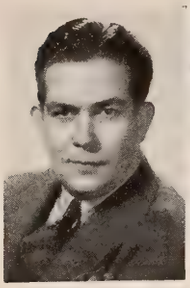
Change In Date For Picture Pioneers Dinner

A change in the date on which the Spring Conference Dinner of the Picture Pioneers is to be held was announced this week by Jack Cohn, House Manager of that organization. The new date is Thursday evening, May 2. Factors which resulted in the change were the need for more time to perfect plans for the event and the feeling that the original date followed too closely the Variety Clubs convention at Dallas. As announced originally, the Dinner will take place in Jade and Basildon Rooms at the Waldorf-Astoria.

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The success of the Variety Club's National Convention is due to the three committeemen (top center). They are, left to right, Paul Short, vice-chairman, Bob O'Donnell, chairman, and John Q. Adams, vice-chairman. In the center below is John H. Harris, National Chief Barker and reading from the top right clockwise are the Chief Barkers of the other tents as follows: C. J. Latta, Pittsburgh; C. Harry Schreiber, Columbus; Arthur Frudenfeld, Cincinnati; A. L. Matreci, St. Louis; Harold



C. Robinson, Detroit; Nat L. Lefton, Cleveland; Robert T. Murphy, Buffalo; Jay Means, Kansas City, Marc J. Wolf, Indianapolis; Sidney Lust, Washington; Ben L. Blotcky, Minneapolis; Jay Emanuel, Philadelphia; Oscar E. Olson, Milwaukee; Morrie S. Cohen, Omaha; William A. Keyes, Dayton; J. Louis Rome, Baltimore; M. A. Lightman, Memphis; William K. Jenkins, Atlanta; L. C. Griffith, Oklahoma City. They all combined to make this convention the biggest of all.



VARIETY CLUBS MEET IN DALLAS



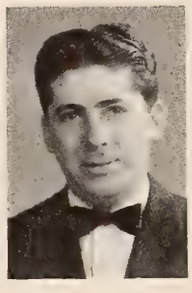
Dallas held more film folk of prominence this week end than have probably ever been gathered in one place before. The occasion, of course, was the National Convention of Variety Clubs. It was the sixth annual meeting. "Wild West" is the motif with every visitor being given a ten gallon hat to wear as he left his train and a greeting by local barkers astride cow ponies and wearing chaps, boots and ten gallon hats, being given to every celebrity, delegate and guest. Conveyance from the station was by the old Deadwood stagecoach which rolled once again.

After business session on the opening day, all delegates and guests were taken on a sightseeing tour of Dallas, personally conducted by the Mayor. A cocktail party with Universal executives as the hosts was next on the program.

Three big events faced the delegates on Friday. The Twilight Jamboree was planned as a real old-time Texas Round-Up chow feed with the grub being served by real cowhands from authentic chuck-wagons. There was plenty of entertainment planned for the eaters. Next was the Frontier Frolic at the local Variety Club. The club was reconstructed as a frontier dance hall and saloon with the spirit of the old West running rampant. The Mexican fiesta was scheduled to start a little later on the floor above. Beautiful senoritas and gay caballeros were ready to keep everyone entertained from then on.

Saturday morning will be devoted to a golf tournament. Shortly after noon a ten mile parade will pass through Dallas' principal streets. The convention will be concluded with a formal banquet on Saturday night. At this time the National Humanitarian Award for 1939 will be presented to Miss Martha Berry of Mount Berry, Ga. by John A. Harris, National Chief Barker. In addition a motion picture will be shown depicting the year's activities of all Tents. Gracie Allen, radio and picture star, will make her first campaign speech for the Presidency before the banqueteers. Among those who will attend are Miss Martha Berry, recipient of the 1939 Humanitarian Award; Father Flanagan of Boys' Town, recipient of the 1938 Humanitarian Award; James M. Murray, Lieut. Gov. of New Mexico; James E. Berry, Lieut. Gov. of Oklahoma; Ned Depinet, Cresson Smith and Grad Sears, Warner Bros.; Wm. Rodgers, MGM; Bill Scully, Universal; W. Ray Johnston, Eddie Golden and Scott Dunlap, Monogram; Stanton Griffis, Neil Agnew, Leonard H. Goldenson, Oscar Morgan and Sam Dembow, Paramount; Abe Montague, Columbia; H. J. Yates and J. R. Grainger, Republic; M. S. McCord and M. A. Lightman, Malco Theatres, Memphis; R. J. Wilby, Kincey-Wilby, Atlanta; Wm. Jenkins, Lucas & Jenkins Theatres, Atlanta; Roy Martin, Martin Theatres, Columbus, Ga.; Judge James Anderson, Kansas City; Harry Ballance, Fox, Atlanta; Mr. & Mrs. Henry Hall, Hall Industries, Beeville, Texas; Dan W. James, Oklahoma City; Ed Kuykendall, M.P.T.O.A. President; R. M. Kennedy, Birmingham; "Chick" Lewis, SHOWMEN'S TRADE REVIEW, New York; Mike Vogel; Billie Wilkerson; Ben Shlyen; Al. Lever, Interstate Theatres, Houston; Major Lillie (Pawnee Bill), Tulsa; Ike Libson, Cincinnati; Eddie Miller, I.A.T.S.E., Houston; W. P. Moran, Southwestern Theatres, Oklahoma City; Dave Prince, United Artists, Atlanta; Kermit C. Stengal, Rockwood Amusements, Nashville; W. B. Shuttee, Standard Theatres, Oklahoma City; Ralph Talbot, Tulsa; Major L. E. Thompson; W. G. Van Schmus, Radio City Music Hall; R. L. Smallwood, New Albany, Miss.; Herman Robbins, George Dembow, Chas. Casanave, Wm. Brenner, A. J. Aronson and Derek Sydney, National Screen Service; A. H. Blank, Raymond Blank and G. Ralph Branton, Tri-States Theatres, Des Moines; L. N. Crim, Tom Clemmons and Julius Gordon, Jefferson Theatres; R. E. Griffith, Griffith Theatres, Dallas; L. C. Griffith and Horace Falls, Griffith Amusement Company, Oklahoma City; H. J. Griffith, Griffith-Dickinson Theatres, Kansas City; Hudson Edwards and "Whit" Whitaker, Lucas & Jenkins Theatres; Arthur Esberg and E. E. Collins, Interstate Theatres; Frank P. Fonvielle, Oklahoma City; Lou Goldberg; and John Harris, National Chief Barker, Pittsburgh.

Darryl Zanuck, Frank Capra, Cliff Lewis, Gene Autry, Harry Sherman, Jack Warner, George Burns, Frank Freeman, Sam Katz, Louis B. Mayer, Barney Balaban, Ken Murray, Benny Baker, Pete Smith, James Fitzpatrick, Howard Strickling, Robert Taylor, Barbara Stanwyck, Brian Foy, Richard Greene, Tex Ritter and Lucky Jenkins.









Convention Train Notes

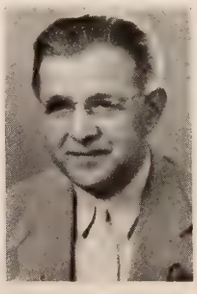
Aboard Special Train enroute to Dallas Texas

The New York crowd hadn't pulled out of Grand Central more than a few minutes when someone discovered there was no Ballantine's Scotch on board so a committee inspired by Sam Dembow dispatched a wire to Charlie Berns of the 21 Club acquainting him with the catastrophe and calling for help. Charlie came through nobly and when the train pulled into St. Louis two men delivered an adequate supply with Charlie's compliments. George (Screeno) West was held in reserve in case the locomotive whistle broke down. His bellowing roar could be heard above the Battle of Jutland. Two guests of Columbia's Rube Jackter marvelled at the friendly atmosphere among the film people. They were in the cloak and suit business where business associates always travel with a knife up each sleeve. From a modest start at hearts the card games progressed through all stages including

(*Continued on page* 15)









W. Ray Johnston


Edward Golden


Scott R. Dunlap


Harry H. Thomas


Thomas P. Loach

MONOGRAM WILL HAVE 50 PICTURES

Company Will Release 26 Features, 24 Westerns; Franchise Holders Convention Begins Sunday

Monogram's program for the coming year will consist of 26 features and 24 westerns, it has been revealed. The company's franchise holders will convene in Dallas on Sunday and Monday of this week. Top budgets will be allotted to several of the pictures including the following: "The Pioneers," epic of covered wagon days, by James Fenimore Cooper; "The Ape," by Adam Hull Shirk, a Broadway stage play, which will star Boris Karloff; "Land of the Sky Blue Water," a musical; and "The King and the Cowboy," a Graustarkian romance of a boy king.

Other pictures on the program are "Under Northern Skies" and "Land of the Long Shadows," by Jack London; "Dollar Chasers," by the late Earl Derr Biggers; Gene Stratton Porter's "Her Father's Daughter" and a sequel to "Freckles," by Jeanette Stratton Porter, titled "Freckles Comes Home." Three pictures will co-star Marcia Mae Jones and Jackie Moran: "The Old Swimmin' Hole," "Sweet Sixteen" and "Day Dreams."

Other properties on the list include "College Sweetheart," by Leona Dalrymple, which appeared in the *Woman's Home Companion;* "Million Dollar Mystery," *Collier's* Magazine story by Hugh Wiley; "I Cover the Town," "You're Out of Luck," "The Sky's the Limit" and "My Home Town," with Frankie Darro; "Boys of the City" and "That Gang of Mine," with the East Side Kids; "While Frisco Sleeps," "Phantom of Chinatown" and "Alias Jimmy Hogan" stories by Hugh Wiley; "One Glorious Adventure," by Dorothy Reid and Betty Burbridge and "Orphans of the North," a Norman Dawn production.

Three series of eight westerns each will be released by Monogram. Tex Ritter will star in a group of musical westerns; Fred Scott in another series of outdoor dramas and a new team composed of John King and Ray Corrigan to be known as "The Two Pals" in the third group.

Among those who attended the franchise holders convention are W. Ray Johnston, president; Scott R. Dunlap, vice-president in charge of production; Edward A. Golden, general sales manager; Thomas P. Loach, newly elected vice-president and treasurer; Edward G. Schieber, assistant treasurer; Norton V. Ritchey, manager of foreign department; Lloyd Lind, assistant to sales manager; John S. Harrington, accessories manager.

Also John Mangham, Atlanta; Ben Welansky, Steve Broidy, Boston; Harry Berkson, Buffalo; Forrest Judd, Des Moines; George West, Harry Thomas, New York; Nate Schultz, Cleveland; Ed Blumenthal, John Franconi, Dallas; Lon Fidler, Denver; William Hurlbut, Detroit; Howard Stubbins, Los Angeles; Ben Nathanson, Minneapolis; Carr Scott, Oklahoma City; Sol J. Francis, Omaha; Mel Hulling, San Francisco.

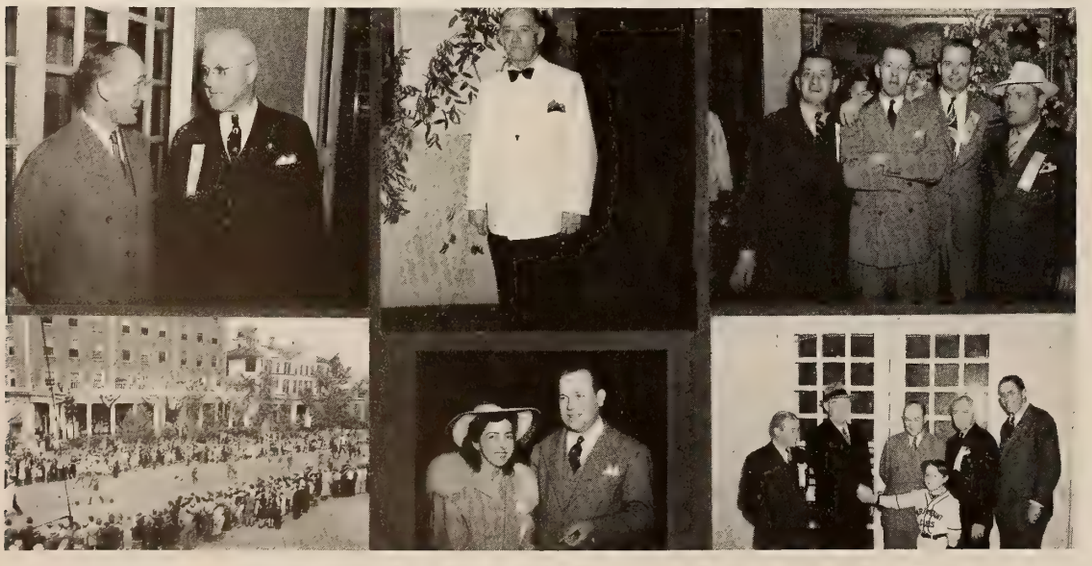
Also from Hollywood are Edward F. Finney, associate producer; William L. Peirce, Jr., publicity; Ralph Bettinson, foreign representative; Charles Bigelow, assistant production head; Ernest Hickson, technical director; Tex Ritter, Fred Scott, Martin Spellman, Marjorie Reynolds and Ray Corrigan.

Bookers Club Gets Charter

Formed two months ago and with a membership of 90, the Bookers Club, composed of exchange and theatre bookers in New York, was incorporated this week. Its first social affair, a dinner and dance, has been scheduled for May 19 at the Hotel Astor.

Budd Rogers Returns

Budd Rogers, vice-president of Alliance Films Corp., has returned from Hollywood conferences with Erich Pommer, producer. Deals have been completed with the Warner circuit in Pittsburgh and Cleveland for "North Sea Patrol," he reports.



Prominent exhibitors mingled with other notables at the Albany, Ga. premiere of Paramount's "The Biscuit Eater." Caught by the photographer were (top, left) R. B. Wilby, Wilby-Kincey Circuit, and Roy Martin of Martin Theatres; (top, center) A. C. Gortatowsky, operator of the Albany, Liberty and Ritz theatres in Albany, Ga.; (top, right) Lukie Stein, Stein Circuit; Guy Kennemer, Jacksonville, Fla.; Gordon Bradley, Paramount salesman, and Bolivar Hyde, Sparks' city manager in St. Petersburg, Fla.; (bottom, left) a section of the canine parade; (bottom, center) Katherine Johnson, Johnson Theatre, Monticello, Fla., and Fred T. McLendon of Union Springs, Ala.; (bottom, right) Oscar Morgan, Paramount southern division manager; Grantland Rice, of Sportlight fame; R. B. Wilby, Wilby-Kincey Circuit; W. K. Jenkins, Lucas & Jenkins Circuit; and Bob Gillham, Paramount ad and publicity chief, with Billy Lee, the star.

Honor O'Connor At N. Y. Dinner

Theatre Mgrs., Home Office Executives Honor RKO V. P.

RKO home office executives and theatre managers were hosts on Monday night of this week to John J. O'Connor, vice-president in charge of theatre operations for RKO, at the Warwick Hotel in New York. The dinner marked the end of the highly successful John J. O'Connor Month (March 7 to April 10), during which everyone made an extra effort to obtain additional business. Malcolm Kingsberg acted as toastmaster at the dinner. The following attended:

J. B. Anderson, Al Arnstein, Jerry Baker, George Baldwin, Warren Bartlett, Joe Becker, John Berger, Arthur Brown, Jas. M. Brennan, David Canavan, John A. Cassidy, Jas. Conklin, Ray Conner, Wm. Cook, Harold Daly, N. E. Depinet, James Dolan, Jos. Di Lorenzo, George Dunn, Mike Edelstein, H. Ender, W. B. England, Max Fellerman, Lou Friedman, C. S. Fretz, Arthur Gilgar, Irving Gold, Jos. Goldberg, Leon Goldberg, Louis Goldberg, Larry Greib, Pat Grosso, Emil Groth, Walter Grove, Maurice Harris, John Hearns, Herb Heintz, John Heinz, Harold Heller, Fred Herkowitz, Raymond Hodgdon, Henri Horton, Frank Howard, Wm. Howard, Henry Josephick, Wm. Kane, Leon Kelmer, Malcolm Kingsberg, Lee Koken, Rudy Kramer, Morty Kresner, David Levin, Max Levine, Dave Lustig, Harry Lyons, James McCann, C. B. McDonald, O. R. McMahon, Harry Mandel, Wm. J. Merrill, Fred Meyers, Max Mink, Harry Mosley, H. E. Newcomb, Millard Ochs, Chas. Oelreich, John J. O'Connor, Jas. O'Donnell, Richard Patterson, Jr., Matty Polon, M. G. Poller, John Redmond, Phil Reisman, A. E. Reoch, Ken Rockwell, Marty Rosen, Sam Rydell, George Schaefer, S. A. Schwartz, H. Scholl, Hal Seroy, Baker Shelton, Max Sloven, A. W. Smith, Jr., Cresson E. Smith, Ed. Sniderman, Eugene Spencer, Sam Taub, Maj. L. E. Thompson, Robert Ungerfeld, Sen. J. Henry Walters, Emanual Waxberg, Ansel Weinstein, Harry Weiss, Sigurd Wexo, Dave Whyte, Thomas Wright and J. S. Yeransian.

Testimonial Dinner to Honor Barney Pitkin

New Haven—A testimonial dinner honoring Barney Pitkin, RKO manager, on his 20th anniversary in the film business, will be held here at the Racebrook Country Club on May 7. Chairman of the event is Thomas G. Donaldson, MGM manager, with Morris Joseph, Universal manager, and Hugh Macguire, RKO booking manager, serving as secretary and treasurer, respectively. A large committee is assisting in completing plans for the event.

AMPTO Worries Over Product Delivery Shortage

Pittsburgh — At a meeting held here last week, AMPTO of Western Pennsylvania considered the possibility that several of the majors may be short on delivery of product for the current season. Discussed also were the sales policies of a few of the companies. Although George Dembow of National Screen Service, who had requested an opportunity to present his company's viewpoint on the advent of Advertising Accessories, Inc., addressed the members, AMPTO failed to reverse its opposing stand.

Gabriel L. Hess

Gabriel L. Hess, 59, attorney and executive of the MPPDA, died suddenly Sunday morning of a heart attack at his home on E. 70th Street. Private funeral services were held at the home Tuesday morning. In a statement on his death, Will H. Hays, MPPDA president, referred to Hess as " . . . a gentleman . . . brilliant in intellect, rock-bound in integrity, splendid in his loyalties . . . as general attorney of this association for 16 years, he was always far more than a member of our official family here . . . he was my counsellor and my deeply loved friend."

Kuykendall to Top Speakers At Pacific Coast Conference

Zanuck, Rodgers, Wobber, Montague and Others on Invited List; Studio Tour, Banquet, Dance Planned

Los Angeles—Ed Kuykendall, MPTOA prexy, will speak at the second day's session of the Pacific Coast Conference of Independent Theatre Owners annual convention, to be held here May 8 - 10 at the Ambassador Hotel, it was announced this week by Robert H. Poole, general chairman, following a meeting of the program committee. Darryl F. Zanuck, 20th-Fox production chief, is also scheduled to address the exhibitors, taking as his subject the phases of production and the value of coordinating the three branches of the motion picture industry.

Among the other speakers, sales heads of the various distributing companies, will be W. F. Rodgers, MGM; Herman Wobber, 20th-Fox; Abe Montague, Columbia; Neil Agnew, Paramount; Charles Reagan, Paramount; Ned Depinet, RKO; J. R. Grainger, Republic, and Grad Sears, Warners.

There will be one trustees' meeting each day of the convention as well as a meeting on the day prior and the morning succeeding the conclave, according to plans formulated by the program committee including Rotus Harvey and Ben Levin of San Francisco, Jack Berman of Los Angeles, Hugh W. Bruen of Whittier, Poole, and Nathaniel Tanchuk.

Business sessions will take place on the afternoon of May 8, the morning and afternoon of May 9 and the morning of May 10. For the diversion of all attending, a tour of the studios has been arranged, as well as a banquet and dinner-dance in the evening.

The speakers will be supplemented by Poole, Bruen, A. West Johnson, Bob White, Berman, Harvey, W. G. Ripley and J. M. Hone of the PCCITO, and George Dembow of National Screen Service.

Important Dates

April 21: AAAA Ball, Waldorf-Astoria.
April 21-22: Monogram franchise holders' sales meet, Baker Hotel, Dallas, Texas.
April 22-25: SMPE Spring Convention, Chalfonte-Haddon-Hall Hotel, Atlantic City.
April 25 - May 2: Will Rogers National Theatre Week.
April 28-29: ITO of Arkansas annual convention, Hotel Marion, Little Rock.
May 2: Picture Pioneers Spring Dinner Conference, New York.
May 8-10: Pacific Coast Conference convention, Los Angeles.
May 12-14: National Film Carriers annual convention, Park Central Hotel, New York.
May 13: United Artists Regional Sales Meeting, New York.
May 27-30: RKO Radio international sales convention, Waldorf-Astoria, New York.
June 9-11: North and South Carolina Theatre Owners Ass'n summer convention, Ocean Forest Hotel, Myrtle Beach, S. C.
June 19-21: National Allied convention, Morrison Hotel, Chicago.
June 24: MPTO of Va. midsummer convention, Chamberlin Hotel, Old Point Comfort.

"Exhibs Must Help"—Schenck

20th-Fox Board Chairman Declares Proper Terms, Extended Playing Time Must be Given Producers

Chicago—Exhibitors, as well as the producers, should share the problems facing the motion picture industry today because of uncertain conditions throughout the world, it is believed by Joseph M. Schenck, 20th-Fox board chairman, who, with Darryl Zanuck, production chief, and William Goetz, Zanuck's executive assistant, returned to the Coast Monday night following the company's annual sales convention here.

"Exhibitors must be sympathetic to the producers and distributors and share the burden with producers by giving proper terms for pictures and extended playing time," Schenck said. "If we must recapture the lost foreign revenue in this country —and we must do it if the industry is to exist as it is today—exhibitors must help us pay the freight."

Zanuck discussed the 1940-41 lineup, emphasizing that showmanship would be the production keynote. He said his company was facing a year of many changes, but was "facing it courageously," and was not "curtailing in any respect."

"We are giving to every one of our pictures all the resources of the company," he said. "When I tell you that we will have 20 pictures that will cost a million dollars or more each, you can understand what I mean." He added that he concurred with Schenck's remarks about fair treatment for pictures from exhibitors, declaring that "we cannot cut production costs at the studio without greatly impairing the quality of our pictures, and this we refuse to do; but if exhibitors expect . . . big pictures . . . they must help us with proper terms and extended playing time."

Griffith Takes Over Dickinson Theatres

Oklahoma City—Griffith-Dickinson Theatres, Inc., formerly the Glenn W. Dickinson Theatres, Inc., have been acquired by H. J. Griffith Theatres, it was learned here this week. The new deal involves 40 theatres in Missouri, Kansas and Nebraska. Although the purchase price was not made known, the chain is reported to be worth upwards of $1,250,000. Griffith has resigned as secretary and manager of the Griffith Amusement Co., and has moved to Kansas City, where he will be general manager of the H. J. Griffith Theatres, Inc. It is believed here that the Griffith Amusement Co., with Lou C. Griffith, its head, will be a prominent factor in the organization.

"Rebecca" Held Over 4th Week at Music Hall

David O. Selznick's "Rebecca" is being held at the Radio City Music Hall for a fourth week, it has been announced by W. G. Van Schmus, managing director. In the entire history of the theatre, this is the second picture to run a fourth week, the only other being "Snow White and the Seven Dwarfs."

Gordon, Clemmons Get Executive Posts

Julius M. Gordon has been named president and executive in charge of the operations of Jefferson Amusement Co., Inc., and East Texas Theatres, Inc., it was announced this week by Barney Balaban, Paramount president. Tom R. Clemmons has been made vice-president and a director of Jefferson Amusement Co., Inc.

Meyer On Tour

A. E. Meyer, sales manager of International Projector Corp. is on a tour of the company branches in the Far West and Southwest.

Conn. MPTO Polling Exhibits on Neely Bill

New Haven — With Arthur H. Lockwood presiding, the Connecticut MPTO held a luncheon meeting Tuesday at Ceriani's Cafe Mellone at which recent Federal decisions bearing on the industry and postal regulations regarding theatre circulars in mail boxes were discussed. Exhibitors in the state have been asked by Herman M. Levy, executive secretary, to vote yes or no, without signature or reason, on the subject of the Neely Bill.



Gov't to Call Film Heads

Six to be Subpoenaed by D of J in Equity Suit

The Government was authorized this week by Federal Judge Henry W. Goddard to subpoena Charles S. Chaplin, Samuel Goldwyn, Joseph M. Schenck, Darryl F. Zanuck, Louis B. Mayer and Ernest V. Richards, Jr., as witnesses in the equity suit. The U. S. marshal was empowered to serve the executives with summonses to attend court on May 1, when the trial is scheduled to get under way.

An affidavit of Special Assistant Attorney General Paul Williams which characterized the executives as "material witnesses in the trial of this case" was responsible for Judge Goddard's action.

Notice was filed in Federal Court this week by RKO that, in answer to the large number of preliminary examinations obtained by the D of J, it intends to take the depositions of four Government witnesses, the oral examinations to take place in the RKO building in the office of William Zimmerman, RKO attorney.

The witnesses affected and dates of their appearances are James Binkov, Union City, N. J., April 22; James C. Forgioni, Metuchen, N. J., April 24; A. Bannon, Newark, April 26; and Howard Leffer, Paterson, April 29. In its bill of particulars, the Government has named these witnesses as supporting charges of monopoly against RKO. There will be no postponement of the trial because of the examinations, the Government insists.

This week the Government supplemented its long list of witnesses, adding from the production field: Sol Lesser, Principal Productions; Toby Anguish, Los Angeles; Richard Rowland, General Service Studios; Spencer Bennett, Monogram Productions; and B. Reeves Eason, Los Angeles. In reference to the charges that the majors monopolize the exhibition of first-run pictures, the bill added these witnesses: Ed A. Cerf, Columbus, Ga.; C. C. Dunsmoor, Marshaltown, Ia.; Eli E. Seff, Rapid City, S. D.; J. Tom Arthur, Mason City, Ia.; W. B. McDonald, Olympia, Wash.; Harry Freedman, Lansdowne, Pa. The name of Robert H. Hexter, Philadelphia, was added as a witness to alleged unreasonable clearance.

From Washington this week, the D of J advised that trade reforms, so called, embodied in any consent decree growing out of the suit, would not be applicable to companies not involved in the pending litigation.

At the same time, a surprise development at the annual meeting of the Daughters of the American Revolution here was the opposing of the Neely Bill, an action which was unanimous and which followed disapproval of the bill by state committees throughout the nation. The committee voted to write members of Congress asking them to oppose the film measure. "It would be detrimental to the industry," said Mrs. Leroy Montgomery, committee chairman.

Complete Text of New Neely Bill

Complete text of the Federal theater divorcement bill introduced in the U. S. Senate by Sen. Matthew M. Neely, D., W. Va., follows:

S. 3735

A BILL

To prohibit producers and distributors of motion-picture films engaged in interstate commerce from owning, controlling, managing, operating, or having any interest in motion-picture theaters in the United States.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the condition which exists in the motion-picture industry whereby certain producers and distributors of motion-picture films (1) produce and distribute in commerce a majority of the quality films available for exhibition, (2) have acquired control of or an interest in a large number of motion-picture theaters, known as "affiliated theaters," and (3) are continuing to acquire additional theaters, is contrary to public policy in that it (a) has resulted in granting to affiliated theaters undue preferences; (b) has caused unfair discrimination against independent theaters with respect to the leasing of films in commerce; (c) has enabled such producers and distributors to acquire a virtual monopoly of the first-run theaters in the principal cities and a virtual monopoly of subsequent-run theaters in certain cities and sections; (d) interferes with the freedom and opportunity of independent exhibitors to select and obtain an adequate supply of quality films for exhibition in their theaters; (e) prevents the people of the several States and the local communities thereof from influencing such selection in the best interests of the public; and (f) tends to create a monopoly in the production, distribution, and exhibition of films in commerce. The Congress finds and declares that the condition herein described and the methods and practices bringing it about and resulting therefrom adversely affect and constitute a burden upon commerce, and it is the purpose of this Act to eliminate such condition by making it unlawful to engage in such practices.

SEC. 2. For the purposes of this Act, unless the context otherwise requires—

(1) The term "motion-picture theater" or "theater" includes any place in which motion pictures are publicly exhibited and to which an admission price is charged.

(2) The term "motion-picture film" or "film" includes all motion-picture films (whether copyrighted or uncopyrighted), including positives and negatives, and copies or reproductions thereof, which films contain photoplays or other subjects and are produced for public exhibition.

(3) The term "person" includes one or more individuals, partnerships, associations, corporations, legal representatives, trustees, trustees in bankruptcy, or receivers.

(4) The term "producer" includes any person who engages or contracts to engage in the production of motion-picture films for distribution in commerce either directly, or through a controlled or affiliated corporation, or by another person under contract or any other arrangement whatsoever.

(5) The term "distributor" includes any person who engages or contracts to engage in the distribution of motion-picture films in commerce, whether as seller, lessor, or licensor, and whether the distribution is effected by means of sale, lease, license, contract, or any other type of agreement whereby the film is supplied for public exhibition.

(6) The term "commerce" means commerce between any State, Territory, or the District of Columbia and any place outside thereof; or between points within the same State, Territory, or the District of Columbia, but through any place outside thereof; or within any Territory or the District of Columbia.

For the purposes of this Act (but in no wise limiting the definition of commerce) a person shall be considered to be engaged in commerce if he engages in transactions whereby motion-picture films produced in one State are by the producer or a subsidiary or affiliated corporation of such producer shipped to film laboratories and to local exchanges in other States, or are by the producer sold, leased, or licensed at the point of production to a distributor and so shipped to film laboratories or local exchanges in other States, and, in either case, are distributed by the local exchanges in the several States to the motion-picture theaters in various cities and towns throughout the United States, the films moving from the studios to the laboratories and thence to the exchanges, thereafter circulating from the exchanges to and between the various theaters. Persons normally engaged in such commerce, and films normally in the course of such commerce, shall not be considered out of such commerce through resort being had to any means or device intended to remove persons or transactions from the provisions of this Act. For the purpose of this paragraph, the word "State" includes Territory and the District of Columbia.

SEC. 3. It shall be unlawful for any producer or distributor of motion-picture films engaged in commerce to own, control, manage, buy, or book films for, or operate, in whole or in part, any motion-picture theater or theaters located in any State, Territory, or the District of Columbia, or to have any interest, direct or indirect, legal or equitable, through stock ownership or otherwise in any such motion-picture theater or theaters.

SEC. 4. Every producer or distributor of motion pictures engaged in commerce shall file with the Attorney General within thirty days after this Act becomes effective, and annually thereafter on or before the 15th day of January, an affidavit stating whether such producer or distributor owns, controls, manages, buys, or books films for, or operates in whole or in part, any motion-picture theater or theaters located in any State, Territory, or the District of Columbia, or has any interest, direct or indirect, legal or equitable, through stock ownership or otherwise, in any such motion-picture theater or theaters. If the producer or distributor making any such affidavit has any interest in or connection with any such theater or theaters, he shall state fully the nature and extent of such interest or connection and shall also state the name and location of the theater or theaters in question.

SEC. 5. The district courts of the United States shall have jurisdiction to prevent and restrain violations of this Act; and it shall be the duty of the several district attorneys of the United States, in their respective districts, under the direction of the Attorney General, to institute civil proceedings to prevent and restrain such violations. Such proceedings may be by way of complaint setting forth the case and praying that such violation shall be enjoined or otherwise prohibited. When the parties complained of have been duly notified of such complaint, the court shall proceed, as soon as may be, to the hearing and determination of the case; and pending such complaint, and before final judgment, the court may at any time make such temporary restraining order or prohibition as shall be just in the premises. The power to prevent and restrain violations of this Act shall include the power to order the divestiture of theaters or interests in theaters held in violation of the Act. Whenever it shall appear to the court before which any such proceeding may be pending that the ends of justice require that other parties should be brought before the court, the court may cause them to be summoned whether they reside in the district in which the court is held or not, and subpoenas to that end may be served in any district by the marshal thereof.

SEC. 6. Any person who is a producer or distributor and has any interest in or connection with a theater or theaters in violation of section 3 of this Act, or who fails to file the affidavit as and when required by section 4 of this Act, or who knowingly makes any false statement in such affidavit, shall be guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding $5,000, or by imprisonment for not exceeding one year, or by both such fine and imprisonment, in the discretion of the court. In the case of a corporation, the violation of this Act shall be deemed to be also that of the individual directors, officers, or agents of such corporation who have authorized, ordered, done, or had knowledge of any of the acts or omissions constituting in whole or in part such violation, and upon conviction thereof any such director, officer, or agent shall be punished by fine or imprisonment, or both, as in this section provided.

SEC. 7. If any provision of this Act, or the application thereof to any person or circumstances, is held invalid, the remainder of the Act, and the applicability of such provision to other persons or circumstances, shall not be affected thereby.

SEC. 8. This Act shall become effective eighteen months after its enactment.

LOACH A MONO. V. P.

Thomas P. Loach has been elected vice-president of Monogram Pictures it was announced this week. Loach will continue as a director and treasurer of the company. He will resign as vice-president and treasurer of Pathe about May 1 and devote his full time to Monogram thereafter.

LONDON OBSERVATIONS

by Jock MacGregor

War seems to be uniting the film industry. . . . 20th Century-Fox made a film called "Gestapo" with MARGARET LOCKWOOD and MICHAEL REDGRAVE, but now MGM will release it throughout the world. . . . Grand National produced "Law and Disorder," but has let RKO have the distribution rights as the latter is short on quota. . . . Some half dozen pictures are in various stages of production. . . . Latest before the cameras is MGM's "Busman's Holiday" with ROBERT MONTGOMERY. . . . It will be interesting to see how this turns out now that it is being made by ARTHUR WOODS, a young British director who has shown initiative, but has been given little encouragement, instead of RICHARD THORPE. . . . JOHN CORFIELD, after scoring a hit with "Contraband," the first big espionage drama of the present war, is going ahead with an ambitious line-up. . . . Produced for Anglo-American Distributors who have no American outlet, "Contraband" is a worthwhile subject now that its theme is fresh. . . . Some U. S. distributor should bag it and make a nice profit. . . . CONRAD VEIDT and VALERIE HOBSON star while it gives an interesting insight into Britain at War. . . . Another outstanding British production is "Proud Valley" with PAUL ROBSON. . . . It is yet another story of the Welsh coal mines, but better if anything than "The Citadel" and "The Stars Look Down." . . . Meanwhile the theatres are not doing so badly. . . . A walk round Leicester Square the other evening revealed that the Empire with "Another Thin Man," the Warner with "Elizabeth and Essex," the Odeon with "Day Time Wife" and the Leicester Square with "The Invisible Man Returns" were packed. . . . Standing room was possible at the news house. . . . "Ninotchka," after setting up a record (peace time included) run for a GARBO picture at the Empire, has moved on to the Ritz and again queues for all parts. . . . "GWTW" opens April 18th at three West End cinemas. . . . MGM claims that it will not be seen anywhere for a year for less than 3/6d which under the present rate of exchange is nearly a dollar. . . . Frankly I cannot help feeling that they are asking a little too much because (a) we have plenty of expenses with the war going on and lots think twice about 1/6d; (b) and you will probably think we are mad to make this statement, we are not at all sure whether the subject is a great attraction to British audiences. . . . With few exceptions films of American history have not appealed widely over here and British audiences have recollections of seeing Miss VIVIEN LEIGH in some pretty corny pictures. . . . But CLARK GABLE and LESLIE HOWARD are big draws. . . . It was with real regret that we learned that we had missed our opportunity to say *au revoir* to CHARLES RAYMOND, the popular manager of the Empire who has been recalled to the U. S. . . . Leicester Square does not look the same without him and his ARP Wardens badge. . . . There is no rationing as far as entertaining the press boys is concerned. . . . A new company ran a "do" at the Savoy recently so that MAX FABER could expound on his plans to film "Mein Kampf" for United Artists world release. . . . The film will be not unlike a March of Time expanded to a feature with news reel shots and unnamed players bringing the story of the growth of the Nazi party to the screen. . . . FABER wishes to differentiate between the Nazis and the German people. . . . Talking of propaganda, the Ministry of Information, in co-operation with ATP, has made three excellent shorts dealing with the dangers of talking out of turn. . . . FRED THOMAS, late gossiper of *The Cinema*, and JAMES HALES DUTTON, formerly publicist for GB's technical and television efforts, are doing a fine job now that they have joined 20th Century-Fox publicity. . . . It is a long time since we had such service from that company. . . . MARGARET LOCKWOOD hostess to a pleasant little cocktail party. . . . No story but all good fun. . . .

Selling the Picture

For Better Show Selling
***Showmanalyses* Have Appeared In STR on Following Pictures**

Abe Lincoln in Illinois	Mar. 2
Balalaika	Dec. 30
Brother Rat and a Baby	Jan. 13
Charlie McCarthy, Detective	Dec. 23
Congo Maisie	Jan. 20
Dark Command	Apr. 13
Destry Rides Again	Dec. 16
Dr. Cyclops	Mar. 30
Earl of Chicago	Jan. 6
Fighting 69th	Jan. 27
Geronimo	Dec. 30
Great Victor Herbert	Dec. 23
His Girl Friday	Jan. 13
House Across the Bay	Mar. 9
Hunchback of Notre Dame	Dec. 30
I Take This Woman	Feb. 3
It All Came True	Apr. 13
It's a Date	Mar. 16
Joe and Ethel Turp Call On The President	Dec. 9
My Son, My Son!	Apr. 6
My Little Chickadee	Feb. 24
Northwest Passage	Feb. 24
Primrose Path	Mar. 23
Reno	Dec. 2
Son of the Navy	Apr. 6
Strange Cargo	Mar. 16
Swanee River	Jan. 6
Swiss Family Robinson	Feb. 10
Too Many Husbands	Mar. 23
Two Girls on Broadway	This Issue
Vigil in the Night	Feb. 17

Selznick Gets Photoplay Gold Medal for GWTW

The May issue of *Photoplay* magazine last week announced its famous annual Gold Medal award as having been presented to David O. Selznick for the Selznick-International production, "Gone With the Wind."

Despite the film's late release at the end of last year, it was voted the outstanding picture of the year by the magazine's readers. One reader not only acclaimed it the best picture of 1939, but added "—and any other year!"

Since 1920 *Photoplay* has selected a Gold Medal Winner annually. "Humoresque" received the first award. The complete list of winners is on record in the magazine.

Essay Contest Highlights Walsh's Edison Campaign

An essay contest for high school students on the subject, "Thomas Edison's Contribution to Progress in America," was one of the highlights of Bill Walsh's campaign for "Young Tom Edison" at the Comerford, Wilkes-Barre, Pennsylvania.

The contest was conducted by the high schools themselves with the cooperation of the local *Record*. Heads of the English and Science departments of the schools issued bulletins to all their teachers and these bulletins were prominently displayed throughout the school. The *Record* gave plenty of space to the contest and published the winning essay. Walsh was assisted by Ed Gallner, M-G-M exploiteer.

In cooperation with a local bank, which has a weekly evening radio program, a radio contest was held several days before playdate. The program that evening was dedicated to the memory of Thomas Edison and his favorite music was played. The feature of the program was the reading of Edison's tribute to his mother and the announcement of a contest for guest tickets for the best tribute sent in by listeners.

Tieups, all based on suggestions made in the "Edison" pressbook, were made with dealers of clocks, electrical appliances, radios, cameras, refrigerators and batteries, among others.

Make More Money on May's Two "M" Days

But Your Activities for Mother's Day and Memorial Day Should Be Dignified and Impressive

TWO days stand out above all others in May—Mother's Day and Memorial Day. The former comes this year on May 12, the latter, as always, on May 30. On both occasions you should assure yourself of extra business, though the manner in which you do it, must of course, be carefully considered. Your activities should be not so much a matter of direct selling as creating and participating in activities that will bring goodwill to your theatre.

We are going to deal first with Mother's Day. Like the merchants, who will be displaying special merchandise and appealing to the rest of the family not to "forget Mother," you, too, must capitalize on this day. Even were it not for this, there would be the apparent fact that the majority of your audiences consist of women, and that most of those women are mothers.

Be Sure to Have a Good Show

Before you can sell, you must have something worthwhile to offer. In this case, it must be an excellent all-round program, not sticky or sentimental by any means, but entertainment that's clean and wholesome, perhaps amusing, from the first reel to the last. Know beforehand that what you are going to play will be appropriate for the occasion. This goes for the short subjects as well as for the feature.

In a tieup with a florist, arrangements should be made to present a carnation to every mother attending your show. Let him announce the presentation by means of a display in his window and through cooperative newspaper advertising. In return, you can use a display of flowers and a credit card in the lobby.

Mothers could be invited free to the Sunday matinee at a specified time if accompanied by at least one son or daughter. The best time, we think, would be from two to three o'clock, but that depends on your operating policy. If you can charter a bus or tie up with an auto dealer, arrangements might be made to take those who wish on a tour of the town after they've seen the show. And incidentally, you might limit your offer to mothers over a certain age, if you don't want to be mobbed.

Put Whistler's Painting in Lobby

One of the best known paintings used to designate Mother's Day is Whistler's portrait of his mother. A reproduction should be on display in the lobby, surrounded by photos of mothers of famous personages.

Run a trailer at least a week in advance expressing the proper sentiments toward Mother's Day. Let local mothers know that you are honoring them and that you have planned special entertainment for them. This can be done by means of newspaper ads, tieups, programs, etc. Tie up with a photographer on a contest in which the most typical photograph of a mother wins first prize. You might use this photograph in your campaign. Do your best to make May 12 a day that every mother in town will remember for many years to come. And they'll not forget you, either.

Let's deal now with Memorial Day, which this year comes on Thursday (May 30) and is observed in all the States, Territories, District of Columbia and colonial possessions, except Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, New Mexico, North Carolina, South Carolina, Tennessee and Virginia.

It is not a day for beating the drums of exploitation, but rather an occasion on which you can win no small amount of goodwill. As in the case of Mother's Day, select your attractions with care. In the past, some subjects have been produced tieing in with Memorial Day, but we doubt very much if they are still available at this late date. Nevertheless, make a round of the exchanges and see what they have available.

Stop the show some time during the day and have a local dignitary, appearing on the stage, urge the audience to pay silent tribute for a moment to those who gave their lives for our country. A member of the American Legion or Veterans of Foreign Wars could sound taps. The trailer companies can furnish you an excellent trailer of tribute, suitable for screening just before the dignitary appears.

Memorial services are generally held out doors, but in case of rain, or even for those who desire, you might donate your theatre for this purpose, to take place during the morning hours. Let stories to this effect run in the newspapers, and make it a citywide observance in which various auxiliaries, clubs, ministers, etc., participate. By planning the services so that they will end just about the time your theatre opens for the regular matinee, you will be assured of the afternoon attendance of many of those who took part. Disabled veterans could be your guests during the afternoon, this gesture to be announced through newspapers.

Both Mother's Day and Memorial Day are events that will mean extra patronage at your box office if you go about tieing in with them in a dignified, yet impressive, manner.



Flash Front on "Geronimo!"

This attention-getting front on behalf of Paramount's "Geronimo!" was created by Frank La Falce, director of publicity for Warner Bros., and Charles Grimes, house manager, for the engagement of the action film at the Metropolitan Theatre, Washington, D. C.

Program Exchange

Spring Is Here, and With It a New Tabloid Program from Down Tennessee Way; Cashier's Poem

THERE are many signs of spring these days. Only this morning we had to cautiously tread across a wooden plank which protected a newly painted floor. And now, as we gaze out the window, we can see painters brightening up the large Wrigley sign just across the street. Birds are twittering about. But when the number of programs received at our desk begin to dwindle, then we can be sure that spring is here, and that some of the Program Exchange members have spring fever.

Such isn't the case right now, however. *No sir!* Right now we have so many programs it makes us dizzy to look at them. We had planned to begin at the top and go right down to the bottom of the pile, but on second thought we have decided to just reach into the pile and pick them out at random. So here goes.

Sidney Popay's herald on "House Across the Bay," "Three Cheers for the Irish" and "Young Tom Edison" comes up first. Because the paper he uses is a heavy stock, Sid can use both sides without the danger of offset. And another nice thing about the single sheet is that any one who gets it must see one side or the other. Just for safety's sake, if we were Sid, we'd put "over" in parentheses at the bottom on each side.

Well, let's pull out another. This one is from Walton Bonds, manager of the Milan Theatre, Milan, Tenn. Gosh, we can't remember how long it has been since we last heard from Walton, but he hasn't been idle in the meantime. He has gone in for the tabloid style of program, patterned after Orris Collins' Cinemag. As a matter of fact, Cinemag is a good pattern to use, and because of it Walton has succeeded in making up a darn good looking little newspaper, which he calls the Milan Theatre Movie News.

Nor has he done so badly on advertising, either. It wouldn't surprise us to see a steady increase in this form of revenue as the weeks go by. In one issue we found an insert advertising an electric washing machine. And we also found a "personal" ad: some fellow was going to California, and was willing to take a couple or driver to share expenses.

Columns on Hollywood Flashes, Tid-Bits and School Notes are among features of the publication. There are some local items, too, and several scene cuts to balance illustration and copy. We think it would be a good idea if Walton had someone write a general column about the movies, local events, etc. In Cinemag, for example, such a column is Over the Fence by Ima Lissoning. And incidentally, Cinemag has scooped all other theatre programs in publishing Walter Winchell's column weekly. But to get back to the Milan Theatre Movie News, we can only say that the first few copies show promise of even better things. Congratulations to Walton Bonds. We hope he keeps up the good work.

Next program out of the pile is that of Milton Bundt, manager of the Garden Theatre, Richmond Hill, L. I. Has anyone ever thought of using a linen finish? Milton did, and it adds class to his weekly house organ. Inside is a two-week directory for the Garden, Casino, State, Park and Farrell theatres in Queens. Thus, in one program, the prospective moviegoer can easily choose the entertainment which suits him best.

Thanks to C. S. Laird for that calendar program in behalf of his Madison Theatre at Madison, Kansas. Titles of the attractions stand out like a house on fire. To protect himself, Laird takes space at the top of the calendar to tell his patrons that "we reserve the privilege of changing any show on this program without notice . . . watch the newspapers or weekly programs for any such changes." And in another bit of space, he asserts "ours is a business of making people happy, and we are proud indeed of having the privilege and pleasure of showing big pictures." It has seemed like old times hearing from you, Laird, so won't you make it a little more frequent?

Darn if another calendar doesn't come up—this one from B. J. Edwards, manager of the Westex and Olney theatres, Olney, Texas. Edwards gets in a good catchline for each picture, and sets aside certain days as "one-cent day" and "15-cent day." He gets his share of merchant advertising, too, which means that the cost of his calendar must be indeed low. A 4-piece bedroom suite is being offered free to the person holding the lucky number, but dogone the luck, we already have our bedroom suite.

Comes a note from W. S. Samuel down in Arp, Texas, that his program cover ("Dreams for Sale"), which we mentioned in these columns a few weeks ago, was copied from STR. We're blushing with shame, but we don't remember it. The poem, he advises, was written by Clara C. Cira, cashier of the Sunshine Theatre, Albuquerque, N. M., who gave him permission to use it. We always knew that some cashiers had hidden talents. Anyway, Miss Cira deserves credit for a fine bit of poetry, and we are happy to accord that credit to her.

Samuel has another clever cover on his program this week. In fact, it's so clever we're reproducing it on this page.

Tom Pringle's safety slogan is in the form of a poem: He liked to drive "wide open;" he passed cars in his stride, Till he tried it once going uphill; the coroner said "Race Suicide." It isn't very good as to meter, but who cares about meter when the message is the important thing?

That fills the bill for today, so we'll leave you now. We're going out for a walk in this beautiful spring weather.



That Philosopher's Back Again

We don't know who draws the cartoons for Manager W. S. Samuel's program covers, but it's a certainty that uniqueness and timeliness are their virtues. Whatever's the vogue, Samuel capitalizes on it. Here he's done it on the "Confucius say" craze, pointing out that Confucius "couldn't say enough about this week's grand selection of pictures."

Member Added This Week

F. R. Morgan, Vista Theatre, Altavista, Va.

—Your Application Blank—
Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name.....

Theatre.....

City.....

State.....

Prairie Schooner Bally Sells "Virginia City" in Salt Lake City

A novel street ballyhoo attracted maximum attention to the Centre Theatre's engagement of "Virginia City" in Salt Lake City.

Charles Pincus, manager of the house, discovered an old prairie schooner which was used in the 1850's on the trails between Salt Lake City and Omaha. He bannered the vehicle, and paraded it through the streets of Salt Lake City calling attention to his show.

Showmen's Parade

RALPH Q. BARTLETT, formerly in Jacksonville, Ill., is the new city manager for Fox Midwest Theatres in Wichita, Kansas. BARTLETT, who succeeds J. R. BURFORD, on a three months leave of absence from the company, held the same post for the past three and one half years in Jacksonville.

MARTIN C. BURNETT, manager of Loew's Theatre, Dayton, Ohio, for several years past, has been transferred to Pittsburgh to succeed CHARLES KURTZMAN, named division manager for New England. HARRY E. LONG, division manager in Ohio for Loew's, has resigned because of ill health. CHARLES RAYMOND, former general manager of Metro's British theatres, will succeed him. SAM GILMAN, manager of Loew's in Harrisburg, succeeds BURNETT in Dayton and WILL ELDER, manager of the Bijou in New Haven, replaces GILMAN in Harrisburg.

FRED FORD, manager of the Malco Theatre, Memphis, Tenn., formerly an M. A. Lightman Theatre but now on the Loew Circuit, has joined RKO as exploitation representative covering Memphis and New Orleans territories.

SUVERN ALLEN has been promoted to manage the Strand Theatre in Spartanburg, S. C., for Wilby-Kincey. He succeeds DAVID GARVIN, transferred to the Forsythe, Winston-Alem, N. C.



TWO GIRLS ON BROADWAY

An STB Showmanalysis (REG. U. S. PAT. OFF.)

"TWO Girls on Broadway" should be a showman's delight—the picture bearing that title, we mean. It has a musical background and three swell troupers in the persons of Lana Turner, Joan Blondell and George Murphy. It's the type of entertainment that folks out in the hinterlands will come to see, if you let them know about it.

The biggest show world news of 1940 was Lana Turner's marriage to the King of Swing, Artie Shaw. Therefore, with her heading the cast, you've got the first important angle on which to hinge your campaign.

Through a newspaper or high school or college paper, conduct a contest on the question, "Is Lana Turner the Modern 'It' Girl?" Fan photos could be offered as prizes.

In a tieup with a department store, a large cutout of Lana in dancing attire could be displayed on the main floor. With a woman attendant on duty, those girls who wished, could be measured to see if their measurements are exactly like Lana's. If so, they might be given some attractive piece of merchandise, such as a pair of gloves or a pair of stockings, provided of course, they have purchased other articles. In return for this gesture on the part of the store, you could place a credit card in the lobby and also mention the stunt in your ads. The store, too, should give it prominent display in its advertising.

Honor First Baby Girl

Gifts might also be promoted for the first baby born during the engagement of "Two Girls on Broadway," provided it's a girl and named Lana, in honor of the star. Remember that every store donating a gift will surely advertise that fact by means of newspaper ads and window displays, which means wide coverage for you.

Style stills are available, thus furnishing you with ammunition for more tieups, more newspaper publicity, especially since Lana is the subject of each still. Three of them, incidentally, show her wearing new season hats. When a millinery shop proprietor sees these photos, you won't have to use any persuasion.

Don't pass up the publicity stories about Lana in the press sheet. If you can't plant them in the newspaper, perhaps you can use them in your house program. It would be best, however, to approach the feature editor and get him or her to use the material as is, or to write his or her own story from it.

It's always smart showmanship whenever you have the chance (and you do in this instance) to get a flock of stills, either of Lana or a scene from the picture, and cut them into sections. On the back of each section is a notation that if the holder can find other persons who have the missing parts, the picture should be assembled and brought to the box office, where guest tickets will be given those whose sections match.

An attractive full-length pose of Lana might be blown up to life size and placed in the lobby, with men invited to have their pictures taken with Lana. You could tie up with a photographer to take the pictures in exchange for plugs in your ads, programs, etc. On the other hand, if an artist is available, he might sketch the subjects. If you want the stunt to fit the title, you could make a blowup of Lana and Joan, inviting the men to pose with "Two Girls on Broadway."

Most girls have their dreams about New York and Broadway. There are few who do not hope for the thrill of some day walking down the Great White Way. "If you could spend a day in New York," contest details could state, "what would constitute your program of activities? Write a letter of not more than 100 words telling the things you would do. The most interesting will receive free tickets to see, etc."

Here's a Classified ad stunt that could run a number of days. Each day, announce that the names of two lucky girls are hidden somewhere in the classified columns. The girls upon finding their names, take a copy of the paper to the establishments in whose ads the names appeared, identify themselves, and receive guest tickets. If, by chance, the name of an important street in your town is Broadway, you could select two names of people who live on that street from the telephone directory each day, presenting tickets to a feminine member of the family.

Interest in the picture could be heightened by a "search for 'Two Girls on Broadway.'" Announce that two young ladies will be at a certain location at a certain time, after which they will go on a tour of the city by auto, bus, street car, taxi and on foot. During this tour, they will be at certain parts of the city at certain times. If the two girls can elude their pursuers, all well and good. But if they're caught, and if the catcher has a copy of that day's newspaper and says "You are 'Two Girls on Broadway,'" he or she receives tickets or a cash prize, as you wish.

Have a man walk through the business district with a sign on both front and back. He stops occasionally to consult a watch, looks up and down the street, and walks back and forth. The sign in front reads: "I have a date with ———." The sign in back reads: "'Two Girls on Broadway' at the Blank Theatre."

You might conduct a Broadway contest. List some well known sights, and ask contestants to give their location. Or jumble the sights and locations with readers being required to correctly match them. If you have access to an aerial photograph of a portion of Manhattan, have your artist number some of the important buildings. Below the photo list the numbers. Prizes go to those who place the correct names of the buildings after their respective numbers.

Screenplay by Joseph Fields and Jerome Chodorov; based on a story by Edmund Goulding. Director, S. Sylvan Simon. Producer, Jack Cummings.

Don't forget music promotion. There are three songs in the picture, and since the title conveys a note of glamor and gayety, such promotion is worthy of special effort. You can get stills that will aid you in promoting windows from florists, dancing schools, jewelry and hosiery shops, music stores, drug stores, etc.

Inasmuch as George Murphy wears a straw hat in "Two Girls on Broadway," and inasmuch as May 15 is Straw Hat Day, you can, if your engagement falls on or near this date, tie up with a men's shop for promotion of a few hats to be given to those men who turn in throwaways containing the numbers posted in the window. A mat for this purpose appears in the press book.

A window featuring watches might feature stills from the picture and this tie-in copy: "You'll always be on time for that date with 'Two Girls on Broadway' if you depend on a (make) watch."

Silhouettes of buildings, with lights in windows twinkling on and off; large cutouts of the principal characters; cut-out musical notes strung from the lobby and used as a motif for your displays—these are the elements that should stand out in your front and lobby for the engagement of the film.

We believe you can make money with "Two Girls on Broadway." It has all the angles for the smart showman to use in his campaign.



In this silhouette contest, patrons are to fill in the facial features of the three principals. You can make it a newspaper stunt, or you can use it in your house program. Either way, it's good stuff.

The Box Office Slant

Irene

(Part Technicolor)

RKO-Radio **Musical-Comedy** **101 mins.**

(Prod. No. 24, Nat'l Release, April 26)

Cast: Anna Neagle, Ray Milland, Roland Young, Alan Marshal, May Robson, Billie Burke, Arthur Treacher, Marsha Hunt, Isabel Jewell, Doris Nolan, Stuart Robinson, Ethel Griffies, Tommy Kelly, Juliette Compton, Roxanne Barkley. **Credits:** Produced and directed by Herbert Wilcox. Associate producer, Merrill G. White. Screenplay by Alice Duer Miller. From the musical comedy, "Irene," book by James H. Montgomery. Music and lyrics by Harry Tierney and Joseph McCarthy. Director of photography, Russell Metty. Special effects by Vernon L. Walker. Montage by Douglas Travers. Art director, L. P. Williams. Edited by Elmo Williams. Choreography, Aida Broadbent.

Plot: Sent by her employers to do an errand at the home of wealthy Billie Burke, Anna Neagle meets Milland, a friend of Marshal, Billie's son. When Anna confesses she is dissatisfied with her present job, Milland invests in Marshal's dress shop in order to give Anna employment there as a model. Assigned to model a gown at a charity ball, she ruins the one she is to wear, and appears instead in a quaint blue dress. She is a big hit. An aristocratic guest places her as the niece of a wealthy Irish woman, and Irene does not deny the relationship. To capitalize on the furore this has created, Young, manager of the dress shop, sets her up in a Park Avenue suite so she can mingle with society and display "Madame Lucy" gowns. Milland, who has been away and knows nothing of what has happened, is furious at the deception, but he is powerless to stop it. A jealous model tells the truth, and a columnist exposes the whole scheme. Anna learns her real employer is Milland, with whom she has fallen in love. Feeling she has been made a fool of, she listens to Marshal's plea of marriage. But she realizes her heart lies elsewhere, and Marshal realizes he loves an old friend. Anna and Milland are united.

Comment: Seeing "Irene" will recall to many theatregoers the many fine musical comedies that followed shortly after the advent of sound, for "Irene" is a delightfully entertaining film of the musical comedy type. It has a fairy-tale sort of plot that one may forget shortly after it's over; but it also has the hit songs the country will be humming again, plus a new one that's equally as catchy, and a surprisingly scintillating performance by Anna Neagle as the happy-go-lucky Irish heroine. The story moves briskly against a fashionable Park Avenue background, and has been well photographed, with the "Alice Blue Gown" Technicolor sequence one of the most beautiful the screen has ever offered. Co-starring with Miss Neagle, Ray Milland is excellent as her wealthy young admirer, and good support is lent by Roland Young, Alan Marshal, May Robson, Billie Burke, Arthur Treacher, Marsha Hunt, Isabel Jewell and Doris Nolan. No matter what your situation, "Irene" is a musical comedy on which you can depend to delight and entertain your patrons. Chief among your activities will be tieups with music shops, fashion shops, beauty salons, etc. The title lends itself to some unique street stunts. **(FAMILY)**

Catchline: "The gay and tune-touched romance of the girl in the Alice Blue Gown."

AUDIENCE SLANT: YOUR PATRONS WILL HAVE AN ENJOYABLE TIME VIEWING IT.

BOX OFFICE SLANT: SURE TO BRING THEM IN IF PRECEDED BY A BIG CAMPAIGN.

Legion of Decency Ratings

(For Week Ending April 20)

SUITABLE FOR GENERAL PATRONAGE

Young Buffalo Bill — Son of the Navy

Mercy Plane

Florian

SUITABLE FOR ADULTS ONLY

Alias the Deacon — So This Is London

Two Girls on Broadway

Forty Little Mothers

(Hollywood Preview)

MGM **Comedy-Drama** **87 mins.**

(Prod. No. 34, Nat'l Release, Apr. 26)

Cast: Eddie Cantor, Judith Anderson, Rita Johnson, Bonita Granville, Ralph Morgan, Diana Lewis, Nydia Westman, Margaret Early, Martha O'Driscoll, Charlotte Munier, Louise Seidel, Baby Quintanilla. **Credits:** Produced by Harry Rapf. Director, Busby Berkeley. Based on a story by Jean Guitton. Screenplay by Dorothy Yost and Ernest Pagano. Director of photography, Charles Lawton. Film editor, Ben Lewis. Art director, Cedric Gibbons.

Plot: Eddie Cantor, a down-and-out professor looking for a job at the water front, finds a deserted baby and takes it home with him. One of his former classmates, Ralph Morgan, gets him a job in a girls school. He takes the baby with him, but keeps him hidden in his room because children are forbidden on the campus. The girls at the school resent Cantor's replacing their old teacher, so they do all in their power to drive him out, until they accidentally discover the baby. Then they promptly take over his care and see that Cantor keeps his job.

Comment: One of the most appealing, heart-warming pictures ever produced, everything about it is excellent—there's a new Eddie Cantor playing his first dramatic role and doing it exceptionally well; there's a score of pretty girls; a fine, wholesome story and last, but not least, there's an amazing eight-months old baby who steals the show. It is sure-fire entertainment and should score a hit at the box office. The scenes with Cantor and the baby are particularly good, being human and sympathetic, and most audiences who see the film, will find themselves falling for that baby. Rita Johnson, Bonita Granville and Judith Anderson are splendid, but the standout performance in the supporting cast is Nydia Westman, who is swell as the old maid spinster. Busby Berkeley's direction is competent. There is only one song, "Little Curly Hair in a High Chair," rendered by Cantor, which is quite tuneful. Announcements might be sent out, inviting theatregoers to come and meet Eddie Cantor's son "Chum." A prize could be given to the first baby born, after the picture opens, who is nicknamed "Chum," getting newspaper cooperation. Young girls clubs, women's organizations and schools should be contacted. **(FAMILY)**

Catchline: "Eddie Cantor finally gets his baby boy."

AUDIENCE SLANT: ONE OF THE MOST APPEALING PICTURES EVER MADE. MOST AUDIENCES WILL FALL FOR THAT BABY.

BOX OFFICE SLANT: SURE-FIRE ENTERTAINMENT. SHOULD SCORE A HIT.

The Man With Nine Lives

Columbia **Drama** **69 mins.**

(Nat'l Release, April 11)

Cast: Boris Karloff, Roger Pryor, Jo Ann Sayers, Stanley Brown, John Dilson, Hal Taliaferro, Byron Foulger, Charles Trowbridge, Ernie Adams. **Credits:** Screenplay by Karl Brown. Story by Harold Shumate. Directed by Nick Grinde. Director of photography, Benjamin Kline. Film editor, Al Clark. Art director, Lionel Banks.

Plot: Pryor, a physician who has been experimenting with frozen sleep as a cure for cancer, takes a vacation. He goes to find the home of Karloff, who had done previous research on the same question. With him goes Jo Ann Sayers, his nurse and fiancee. Arrived at the deserted island home, they soon find an ice chamber with Karloff frozen inside. They revive him and he tells them he has been there ten years. Other men are there, too, and together they revive them as well. Karloff shows his formula for the gas which kept them all alive so long. One of the others snatches it from him and is burned. Karloff then tells them all he will keep them there experimenting on them until he again finds the formula. All are killed except Pryor and Jo Ann, on whom Karloff is experimenting when the police break in. He is shot but before he dies he gives his notes to Pryor to carry on.

Comment: For the horror fans this is just about the tops. It has all the eerieness and other qualities needed to bring this type of film fan into the theatre. The presence of Karloff in the cast and the title should go a long way toward putting the idea over. If one is not too particular about plausibility, the story of this one is fairly good. It is practically all confined to a single set (which is very dark for the most part) but nevertheless there is sufficient action to keep the fans interested from the beginning to the inevitable end which is pretty much a foregone conclusion. Karloff gives his usual fine performance and the others are able to carry through their not too difficult assignments with the requisite amount of ease. Direction by Grinde is good. Sell it solely from the horror angle with plenty of teaser stuff on the title, stories about people having been revived though given up for dead, and comparisons with the current freezing treatment for cancer. **(ADULT)**

Catchline: "Resurrected from a tomb of ice to kill in the name of science."

AUDIENCE SLANT: THE HORROR FANS WILL FALL FOR THIS ONE HOOK, LINE AND SINKER.

BOX OFFICE SLANT: IT WILL NEED SUPPORT IN ANY SITUATION EXCEPT THOSE WHERE A HORROR PICTURE CAN STAND ON ITS OWN.

Young Buffalo Bill

Republic **Western** **59 mins.**

(Prod. No. 954—Nat'l Release, April 12)

Cast: Roy Rogers, George "Gabby" Hayes, Pauline Moore, Hugh Sothern, Chief Thundercloud, Julian Rivero, Trevor Bardette, Gaylord Pendleton, Wade Boteler, Anna Demetrio, Estelita Zarco. **Credits:** Associate Producer-Director, Joseph Kane. Screenplay by Harrison Jacobs, Robert Yost and Gerry Geraghty. Original story by Norman Houston. Photographed by William Nobles. Film editor, Tony Martinelli.

Plot: Rogers and his pal, Hayes, come to New Mexico as scouts for the United States Cavalry. They learn that the government wants to take a survey of the land to establish boundaries, a move which is opposed by Sothern,

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 14

Spanish land owner, and his daughter, Pauline Moore. Bardette, a trusted friend of the family, in reality seeks to gain a gold mine located in the northern section of Sothern's land. When Pendleton comes to survey, Bardette causes him to lose at gambling, and in lieu of payment forces him to declare that the northern section is free land. Rogers and Hayes finally get on the trail of Bardette, learn he is leader of a band of Indians, capture him just as he and the Indians are attacking Sothern's hacienda.

Comment: Here's a veritable field day for the action fans. Injuns—skullduggery—shootin'—fast riding—well, nothing has been left out, unless it's the mortgage on the ranch and the rustling of cattle. Except for one or two exaggerations, this western is thoroughly believable, and mounts in suspense and excitement as it moves along. Rogers still retains that ingratiating charm and modesty that makes him the most genuine of all cowboy heroes, and he sings well. As his foil, George "Gabby" Hayes is his usual self, garnering a few laughs now and then, while Pauline Moore is a lovely heroine with little to do, but does that little bit capably. Other good performances are given by Hugh Sothern, Trevor Bardette and Gaylord Pendleton. Get local Roy Rogers Fan Clubs busy. Distribute fan photos of the star. Place stills of him and his guitar in music shop windows. Use plenty of the action posters for your lobby displays. **(FAMILY)**

Catchline: "He fought a one-man battle against cowardly land swindlers who framed the code of the lawless west."

AUDIENCE SLANT: THERE'S ALWAYS SOMETHING HAPPENING TO KEEP THEM INTERESTED EVERY MINUTE.

BOX OFFICE SLANT: THE ROGERS-HAYES TEAM OUGHT TO BE MEANING SOMETHING AT YOUR BOX OFFICE BY THIS TIME, SO LET THE ACTION FANS KNOW THIS IS THEIR BEST WESTERN TO DATE.

Grandpa Goes to Town

(Hollywood Preview)

Rep. **Comedy Drama** **66 mins.**

(Prod. No. 922, Nat'l Release, April 19)

Cast: James, Lucille and Russell Gleason, Harry Davenport, Lois Ranson, Tommy Ryan, Maxie Rosenbloom, Ledda Godoy, Noah Beery, Douglas Meins, Garry Owen, Ray Turner, Lee "Lasses" White, Walter Miller, Emmett Lynn, Joe Caits, Arturo Godoy, Hooper Atchley, Cliff Nazarro, Jack Mulhall, Snub Pollard and others. **Credits:** Original screenplay, Jack Townley. Photography, Reggie Lanning. Film editor, Lester Orlebeck. Art director, John Victor Mackay. Songs by Jack Stern and Sol Barzman, and Walter Samuels. Directed and produced by Gus Meins.

Plot: The Higgins' home sold, Lucille Gleason (Mrs. Higgins) at once sinks the money in a broken-down hotel in a western ghost town. They visit it, and plan to leave in disgust, when Garry Owen, gangster on the run, and his men show up as their first guests. The son, Russell Gleason, overhears two men exclaiming about a gold strike and runs back too soon to learn it is a scene being made for a picture. He tells the postman, who spreads the news and the town booms. The daughter, Lois Ranson, becomes interested in Douglas Meins, the assistant director. Suspecting fraud, a group of miners threaten violence to the men of the family unless a gold strike occurs. Maxie Rosenbloom, one of the gang, substitutes in fight before the camera with Arturo Godoy, and is knocked out. Grandpa (Harry Davenport) tried to "salt" a mine. However, a real ore vein is found. With one man to hold the miners back, the gang tries to register first. Grandpa escapes, follows, and with the aid of Meins' movie Indians, captures the crooks.

Comment: Because this was used as a vehicle to bring to the screen prize fighter Arturo Godoy, necessitating putting in a number of scenes with little or no bearing on the general plot, this may be less popular than others in the Higgins family series. When he gets on the screen, Harry Davenport as Grandpa manages to get a maximum of laughs from a farce plot. Lois Ranson, as the daughter, also introduces two snappy tap dance numbers, likewise at the expense of the straight plot. Godoy proves himself—for the camera—a better boxer than dancer, and better at either than he is as an actor. Godoy's draw will be in direct ratio to the number of rabid fight fans in your town, and their volume should determine the type of extra exploitation to put into this one. All of the regular Higgins family stunts will bear repeating. Duplication of the mailman's "Paul Revere" ride in his old flivver to spread the news of the gold rush can be used for a street ballyhoo, using either banners or the driver's calls to spread information of your show and play date.

Catchline: "Grandpa Higgins and a tribe of Indians win a gold strike war."

AUDIENCE REACTION: THE HIGGINS FAMILY FANS MAY RESENT THE PRIZEFIGHTING SCENES BUT MOST AUDIENCES WILL FIND THIS ENTERTAINING.

BOX OFFICE REACTION: STRONG EXPLOITATION OF GODOY IN SPORTS CIRCLES CAN CARRY IT ABOVE THE AVERAGE.

Hi-Yo Silver

Republic **Western** **69 mins.**

(Prod. No. 129—Nat'l Release, April 10)

Cast: Lee Powell, Herman Brix, Chief Thunder-Cloud, Lynn Roberts, Stanley Andrews, George Cleveland, William Farnum, Hal Taliaferro, Lane Chandler, George Letz, John Merton, Sammy McKim, Tom London, Raphael Bennett, Maston Williams, Frank McGlynn, Sr. **Credits:** Associate Producer, Sol C. Siegel. Directed by William Witney and John English. Original screenplay by Barry Shipman, George Worthing Yates, Franklyn Adreon, Ronald Davidson and Lois Eby. Based on the radio serial, "The Lone Ranger," by Fran Striker. Photographed by William Nobles. Film Editors, Helene Turner and Edward Todd. Musical Director, Alberto Colombo.

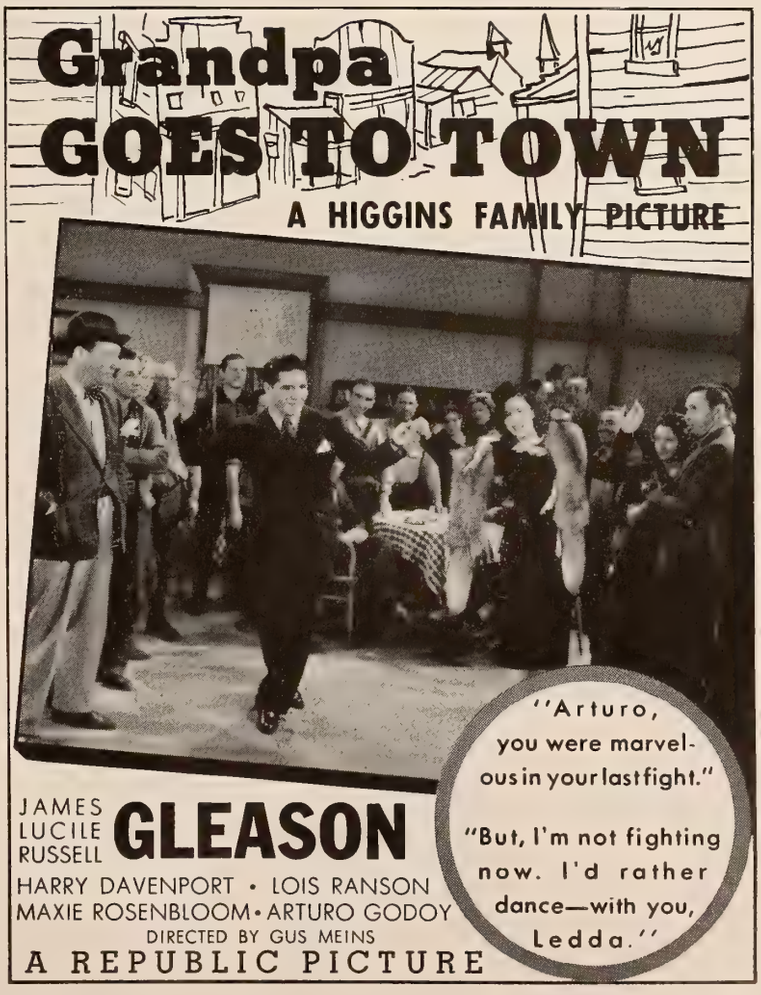
Plot: Andrews, head of a gang of marauders, kills a special investigator who has been sent to Texas from Washington, and assumes his identity. He runs things with a high hand until word reaches Washington, where the President (McGlynn) appoints Cleveland Administrator of Texas. On his arrival, Cleveland and his daughter, Lynn Roberts, are taken in by Andrews, and although learning of his ruthlessness, Cleveland is forced to sign over his authority to Andrews. Hearing of the injustices, the Lone Ranger (Powell) organizes the Texas Rangers, the nucleus of which consists of Chandler, Taliaferro, Brix, his trusted Indian friend, Chief Thunder-Cloud, and himself. One by one the Rangers are killed, but Powell survives to bring Andrews and his gang to justice.

Comment: Utilizing the left-over footage of Lone Ranger serial, and adding shots of Raymond Hatton relating the story to his grandson, the film editors have done a fine job in editing their material into a fast-moving, thoroughly entertaining western. Although juvenile in its appeal because of the "hi-yo Silver" slant, which is "bread and butter" to every kid from San Diego to Boston, the picture is nevertheless satisfactory film fare for the adults, too. It has been expertly directed by William Witney and John English, and convincingly performed by a competent cast. Despite its longer-than-usual western running time, the picture never lets down in excitement and suspense, and Alberto Colombo's musical score effectively enhances every scene. You can tie up with the radio serial, and distribute several novelties available for that purpose, in selling it. Newspapers carrying the cartoon strip and merchants selling Lone Ranger copyrighted merchandise are other tie-up sources. **(FAMILY)**

Catchline: "A story of the Texas Rangers and their greatest renegade round-up."

AUDIENCE SLANT: FAST MOVING OUTDOOR SCREEN FARE THAT WILL HOLD THE ATTENTION OF THE AVERAGE THEATREGOER.

BOX OFFICE SLANT: THE POPULARITY OF THE LONE RANGER SHOULD BE A GUARANTEE OF BETTER-THAN-AVERAGE BUSINESS.



The Studio Check-Up

[This Week: In Production—47; Being Edited—71
Last Week: In Production—40; Being Edited—64
Last Year: In Production—44; Being Edited—70]

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED

PASSPORT TO ALCATRAZ*
DOCTOR TAKES A WIFE*
FUGITIVE FROM A PRISON CAMP*
ISLAND OF DOOMED MEN*
I MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Osa Johnson.

MAN FROM TUMBLEWEEDS—Bill Elliott, Iris Meredith. Director, Joe Lewis.

LONE WOLF MEETS A LADY—Warren William, Esther Muir. Director, Sidney Salkow.

BABIES FOR SALE—Rochelle Hudson, Glenn Ford, Isabelle Jewell. Director, Charles Barton.

IN PRODUCTION

ARIZONA—Jean Arthur, William Holden, Warren William, Porter Hall. Director, Wesley Ruggles.

HOWARDS OF VIRGINIA—Cary Grant, Alan Marshall, Sir Cedric Hardwicke. Producer-director, Frank Lloyd.

BLOCK K—Bill Elliott, Iris Meredith. Director, Joe Lewis.

SINGAPORE—Melvyn Douglas, Miriam Hopkins. Director, Al Hall.

METRO-GOLDWYN-MAYER

BEING EDITED

NEW MOON*
EDISON THE MAN*
ANDY HARDY MEETS DEBUTANTE*
WATERLOO BRIDGE*
20 MULE TEAM*
PRIDE AND PREJUDICE*

(In England)

GESTAPO—Margaret Lockwood, Rex Harrison. Directed by Carol Reed.

IN PRODUCTION

SUSAN AND GOD*
MORTAL STORM*
BOOM TOWN—Clark Gable, Spencer Tracy, Hedy Lamarr, Claudette Colbert. Director, Jack Conway.

TO OWN THE WORLD—Lana Turner, Lew Ayres. Director, Harold S. Bucquet.

STRIKE UP THE BAND—Mickey Rooney, Judy Garland, Douglas McPhail. Director, Busby Berkeley.

PHANTOM RAIDERS — Walter Pidgeon, Rita Johnson, Nat Pendleton. Director, Jacques Tourneur.

OLD LADY 31—Charles Coburn, Billie Burke, Beulah Bondi. Director, Robert Sinclair.

(In England)

BUSMAN'S HONEYMOON—Robert Montgomery, Constance Cummings. Director, Arthur Woods. Producer, Ben Go

MONOGRAM

BEING EDITED

PALS OF THE SILVER SAGE*
TOMBOY*
COWBOY FROM SUNDOWN*
LAND OF THE SIX GUNS*

IN PRODUCTION

RIDERS FROM NOWHERE—Jack Randall, Margaret Roach. Director, Raymond K. Johnson.

(In England)

LIBERTY RADIO—Diana Wynyard, Clive Brook.

PARAMOUNT

BEING EDITED

UNTAMED (Tech.)*
TYPHOON (Tech.)*
OPENED BY MISTAKE*
THOSE WERE THE DAYS*
HIDDEN GOLD*
WAY OF ALL FLESH*
SAFARI*
GOLDEN GLOVES*
STAGECOACH WAR*
QUEEN OF THE MOB*
DOWN WENT McGINTY*
DATE WITH DESTINY*
GHOST BREAKERS*
HENRY ALDRICH No. 1*

IN PRODUCTION

NORTHWEST MOUNTED POLICE (Tech.)*
I WANT A DIVORCE—Dick Powell, Joan Blondell. Director, Ralph Murphy.

NIGHT AT EARL CARROLL'S—J. Carroll Naish, Earl Carroll Girls, Anthony Quinn. Director, Kurt Neumann.

RANGERS OF FORTUNE—Fred MacMurray, Patricia Morison, Albert Dekker. Director, Sam Wood.

RKO-RADIO

BEING EDITED

MY FAVORITE WIFE*
SAINT TAKES OVER*
YOU CAN'T FOOL YOUR WIFE*
VILLAIN STILL PURSUED HER*
THE RAMPARTS WE WATCH—March of Time Feature.

IN PRODUCTION

TOM BROWN'S SCHOOL DAYS*
ANNE OF WINDY POPLARS*
PRAIRIE LAW—George O'Brien, Virginia Vale. Director, David Howard.

LUCKY PARTNERS—Ginger Rogers, Ronald Colman. Director, Lewis Milestone.

THOUSAND DOLLAR MARRIAGE—Leon Errol, Dennis O'Keefe, Adele Pearce. Director, Les Goodwins.

RKO-RADIO (Continued)

CROSS COUNTRY ROMANCE—Gene Raymond, Wendy Barrie. Director, Frank Woodruff.

MILLIONAIRES IN PRISON—Lee Tracy, Linda Hayes, Raymond Walburn. Director, Ray McCarey.

HAVE IT YOUR OWN WAY—Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Fields. Director, Roy Del Ruth.

REPUBLIC

BEING EDITED

IN OLD MISSOURI*
COVERED WAGON DAYS*
WOMEN IN WAR*
CROOKED ROAD*
GAUCHO SERENADE*
GANGS OF CHICAGO*

IN PRODUCTION

DOCTORS DON'T TELL—Charles Coburn. Director, Bernard Vorhaus.

WAGONS WESTWARD—Chester Morris, Anita Louise, Buck Jones, George Hayes, Ona Munson. Director, Lew Landers.

20th CENTURY-FOX

BEING EDITED

I WAS AN ADVENTURESS*
SAILOR'S LADY*
CHARLIE CHAN'S MURDER CRUISE*
EARTHBOUND*
MARRIAGE IN TRANSIT*
MARYLAND*
LUCKY CISCO KID*
GIRL IN 313—Florence Rice, Joan Valerie. Director, Ricardo Cortez.

IN PRODUCTION (1939-40)

LILLIAN RUSSELL*
FOUR SONS—Don Ameche, Nancy Kelly, Alan Curtis. Director, Archie Mayo.

IN PRODUCTION (1940-41)

ELSA MAXWELL'S PUBLIC DEB. No. 1—George Murphy, Brenda Joyce, Charles Ruggles, Ralph Bellamy. Director, Gregory Ratoff.

THE BRAT—Jane Withers, Kent Taylor, Elyse Knox. Director, Otto Brower.

YOUNG PEOPLE—Shirley Temple, Jack Oakie, Charlotte Greenwood. Director, Allan Dwan.

PIER 13—Lynn Bari, Lloyd Nolan, Douglas Fowley. Director, Eugene Forde.

STREET OF MEMORIES—Guy Kibbee, Lynne Roberts. Director, Shepard Traube.

BRIGHAM YOUNG—Tyrone Power, Linda Darnell, Jane Darwell, Vincent Price, Brian Donlevy. Director, Henry Hathaway.

(In England)

THE GIRL IN THE NEWS—Margaret Lockwood, Emlyn Williams, Margaretta Scott. Director, Carol Reed.

UNITED ARTISTS

BEING EDITED

SAPS AT SEA (Roach)*
THE WESTERNER (Goldwyn)*
OUR TOWN (Lesser)*
TURNABOUT (Roach)*
GREAT DICTATOR (Chaplin)—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

(In England)

THIEF OF BAGDAD (Korda) (Tech.)—Sabu, Conrad Veidt, June Duprez.

IN PRODUCTION

SOUTH OF PAGO PAGO (Small)—Jon Hall, Victor McLaglen, Frances Farmer. Director, Alfred E. Green.

FOREIGN CORRESPONDENT (Wanger)—Joel McCrea, Herbert Marshall, Laraine Day. Director, Alfred Hitchcock.

UNIVERSAL

BEING EDITED

ALIAS THE DEACON*
LA CONGA NIGHTS*
SANDY IS A LADY*
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY*
IF I HAD MY WAY*
SKI PATROL*
YOU'RE NOT SO TOUGH—Dead End Kids, Nan Grey. Director, Joe May.

ONE OF THE BOSTON BULLERTONS—Nancy Kelly, Roland Young, Robert Cummings. Director, Al Rogell.

BOYS FROM SYRACUSE—Allan Jones, Martha Raye, Joe Penner, Rosemary Lane. Director, Edward Sutherland.

IN PRODUCTION

SOUTH TO KARANGA—Charles Bickford, Luli Deste, Dick Foran. Director, Hal Schuster.

BAD MAN FROM RED BUTTE—Johnny Mack Brown, Bob Baker, Fuzzy Knight. Director, Ray Taylor.

NO EXIT—Wallace Ford, Kathryn Adams, Donald Woods. Director, Charles Lamont.

WARNER BROTHERS

BEING EDITED

FUGITIVE FROM JUSTICE*
FLIGHT ANGELS*
TORRID ZONE*
BROTHER ORCHID*

IN PRODUCTION

ALL THIS AND HEAVEN, TOO*
SEA HAWK*
LIFE OF KNUTE ROCKNE—Pat O'Brien, Ronald Reagan, Gail Page. Director, William K. Howard.

EPISODE—Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman. Director, Kurt Bernhardt.

THEY DRIVE BY NIGHT—George Raft, Ann Sheridan, Humphrey Bogart. Director, Raoul Walsh.

The Encyclopedia of Exploitation

THE TEXTBOOK OF SHOWMANSHIP. A practical manual by showmen for showmen. A wealth of ideas for picture selling. Sound information on theatre administration. Expert advice on methods and practices. Both the experienced theatreman and the younger men working their way up to places of responsibility in theatre operation will find this book the best investment they ever made.

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Showmen's Trade Review—1501 Broadway, New York, N. Y.

In the Editor's Mail Bag

Editor, SHOWMEN'S TRADE REVIEW:

I find that the pictures that really click at the box office are the ones that please the masses wherein is combined a good love story, plenty of humor and adventure. These are also the kinds of pictures that make and hold stars. When producers put stars in a poor story in an effort to put it over they have only harmed every one concerned, even the patrons.

Such pictures as "Jesse James," "Dodge City," "Test Pilot," "Kentucky," "Alexander's Ragtime Band," Hardy Family Series, "Maisie," Thin Man Series and others of this type are the ones that appeal to the masses.

People go to a show to relax and be entertained and the pictures that do this are the ones that bring in the shekels. Pictures that appeal to the MASSES and not to CLASSES are what it takes for the exhibitor to keep books with black ink.

A Texan

Editor, SHOWMEN'S TRADE REVIEW:

There was a time when if you announced a picture with Wheeler and Woolsey, Joe Brown, Will Rogers, Shirley Temple and others that patrons would pack the theatre even though it was not one of their best pictures. Will Rogers died and other stars have slipped through poor stories and failed to develop any new ideas for the stars. Today Gable, Taylor and the rest of the stars mean nothing to our patrons unless they know it is an outstanding picture or a story they have read and wish to see. A good picture with a good story is a good draw even though it does not have top stars in the cast. It is time that the salaries paid to these supposed-to-be-top stars were cut. My business this year from January 1st to November 1st was off $3800 from last year and film rental for same period was $200 higher after we had received some reductions on rentals. Had to borrow money from bank and give mortgage on equipment to pay expenses. Now they want more money for pictures because of the loss of revenue from Europe. We can't do it and keep going. Cut the stars, produce fewer and better pictures for American people and show some consideration and cooperation for the small exhibitor. There is also much unfair protection given to chains.

Illinois theatreman

Editor, SHOWMEN'S TRADE REVIEW:

Producers should be more careful with little details that spoil the illusion of patrons and that remind them of their make-believe. Example: Men driving car at fast speed and looking at other person in car for 30 seconds or longer without watching the road or street they are supposed to be driving on.

It seems to me that if producers would use more common sense they would produce better pictures at no additional cost. For instance "Hollywood Cavalcade" was a fair picture, but the thing that Alice Faye shines on is her blues singing. They did not capitalize on her most valuable asset at all. A couple of old-time songs of from 10 to 20 years old would have worked into almost any part of the feature. "Alexander's Ragtime Band" was a huge success for its old songs and the manner in which they were sung by Faye, such as "Take Me Back To Old Virginny," etc. The scene where Ameche walked out from the banquet would have had a real punch and heart throb if she was singing.

Pictures would be more appealing if taken in natural settings. For example "Montana Moon" was the biggest grosser Joan Crawford ever made. Patrons like the outdoors as most all people are already confined indoors, etc.

It's almost a shame the money that is spent on spectacles with a foreign setting such as "The Rains Came." With all the floods that we've had in our own country it seems foolish to waste such settings on foreign atmosphere. The picture would have grossed twice as much had it been American. The love end of the story did not make a bit of difference whether in India or U. S. A. and with a slight change of plot it could have been a real smash hit.

Producers like Loew's, Inc., should either operate theatres or produce pictures, but should not monopolize both. More grosses would result for the producers.

Western New York exhibitor

Editor, SHOWMEN'S TRADE REVIEW:

The biggest handicap and unnecessary evil for the exhibitors and distributors alike is unreasonable clearance.

New England exhib

Editor, SHOWMEN'S TRADE REVIEW:

There's too damn much publicity about how much stars make in salary. This makes the average neighborhood theatregoer cringe with his $35.00 stipend, and the theatre owners are hurt too when they eke out so little profit on most pictures.

My main gripe: STOP DOUBLE FEATURE SHOWINGS by making better and longer features if necessary. The punk part of a double bill is what is killing patronage in the single bill theatres—a three and a half hour show is boring and does not mean "entertainment."

Tennessee Circuit

Convention Train Notes

(Continued from page 5)

table stake poker and five handed pinochle. Julius Gordon of Beaumont, Texas, was almost sorry he hadn't remained in the peaceful surroundings of the Panhandle. Grandpappy Eddie Golden was trying to figure out how he could keep the Monogram Convention from moving in on his daughter's wedding in California. Harry Thomas gained another ten pounds trying to fill an inside straight without success. Dave Palfreyman of the Hays office was in great demand from exhibitors who needed help on legislative and labor matters. Dave never said "No." Sam Dembow gave some of the boys a few lessons in the art of hearts and after the second session formed a partnership with "Chick" Lewis. On last reports the firm was prospering. The Indianapolis car was reluctant about joining up with the New York boys. They probably feared an exchange Blitzkrieg. Carl Leserman and Ben Kalmenson of Warners deserted the card players and retired early in the evening, but the night hawks kept going until 5:30 A. M. John Flinn of Variety became so engrossed in a book that he even forgot to eat at mealtime. Maybe he found it a refreshing relief after Variety's slanguage. At St. Louis the station looked like an industry turnout. Close to three hundred Dallas-bound delegates converged on the Convention special train. Six managers from the Pittsburgh territory won free trips to the Convention for outstanding box office business during a special drive and ace theatre operating honors. The Harris Circuit awarded two trips and the Warner zone awarded four. The winners were Al Singer of the Strand, Lou Fordan of The Memorial McKeesport, Pat Notaro of Sharon, Dick Brown of Rowaldn Theatre, Morty Henderson of the Wm. Penn and Earle Bailey of Warren, Ohio. Johnny Harris was the center of all activity once the gang joined up at St. Louis and from there to Dallas he was the fountain of information about everything pertaining to national and local Variety. Getting late and time to file this special report from the Convention train, so we'll reserve the rest of the gossip until we get back to New York.

IN OLD MISSOURI

WEAVER BROTHERS and ELVIRY



Short Subject Reviews

Hollywood Recreations *(Good)*

Col. (1856) "Screen Snapshots" No. 6 10 mins.

Comment: A good edition of the Snapshots of Hollywood and some of its stars. Places visited are Hollywood Ball Park; Lakeside Golf Course; Monkey Island; Ocean Park and Sand and Pool Club. Buster Keaton supplies the comedy as a sightseer whose rubber-necking results in a stiff neck. Barbara Stanwyck, Robert Taylor, Bing Crosby, Gary Cooper, Bob Hope, Shirley Ross, Ruby Keeler, Dixie Dunbar, Jean Sablon and Rita Hayworth are seen in flashes. Feature the "see Hollywood stars at their favorite play places" line.

The Berth of a Queen *(Interesting)*

Col. (1974) Cinescope No. 4 11 mins.

Comment: Views of the shipbuilding yards on the River Clyde showing the building of the Queen Mary at various stages from the rolling of first steel plates to completion; its launching with the Queen of England officiating, and the arrival in New York after secret crossing to elude German subs. In view of headlines about naval warfare the reel has topical interest and should appeal generally. Exploit it as the graphic story of an exciting sea saga, capitalizing on the surprise maiden voyage to New York.

Going Places No. 75 *(Fascinating)*

Univ. (4360) Going Places 10 mins.

Comment: Seldom have there been such interesting and fascinating scenes of Death Valley, America's "below-sea-level" wonderland, as have been crammed into this subject. It makes one realize that he doesn't have to go outside the U. S. to be amazed. If any local tourists have photographs taken at Death Valley, try to borrow them for a lobby display. Railroads and bus terminals should be willing to cooperate with you.

Unveiling Algeria *(Fair)*

Col. (1556) Columbia Tour No. 6 10 mins.

Comment: Good black and white photography revealing panoramas and street scenes in Algiers. The subject is of the routine travel sort, but the subject has interest especially in the good contrast of the new and very modern French city and the old Moslem quarter which retains its ancient architecture and customs though existing in the heart of the modern metropolis.

Greyhound and the Rabbit *(Filler)*

Col. (1509) Color Rhapsody No. 9 7½ mins.

Comment: The technicolor is good, the animation fair and the scenario poor. It is all about a greyhound race with the action cutting from an excited radio announcer to views of the dog track and close-ups of the rabbit and the hounds which are supposed to chase it. Not much imagination here.

Stranger Than Fiction No. 74 *(Good)*

Univ. (4379) Stranger Than Fiction 9 mins.

Comment: The oldest drug store in the U. S.; an armless artist; the preservation of baby shoes for posterity are chief among the clips, although as a whole the reel is very good. Tieups with shoe and art shops as well as pharmacies are advised.

Practice Makes Perfect *(Dull)*

Col. (1753) Fables Cartoon No. 3 6 mins.

Comment: Scrappy at piano practice, with gags built around interruptions by a kid brother and finally a chase sequence. It is run-o-the-mill cartoon comedy, weak on the humor side but plenty active. Exploitation should follow routine for this series in program and lobby announcements.

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning April 20)

CRITERION—Money Squawks (Col.); Rough House Fiesta (Col.); The Berth of a Queen (Col.) rev. this issue.
GLOBE—The Singing Dude (Vita.) rev. 4-13-40; Africa Squeaks (Vita.) rev. 2-24-40.
PARAMOUNT—Blue Streak (Para.); Way Back When a Nag Was Only a Horse (Para.) rev. 3-23-40.
RIALTO—Battle Fleets of England (RKO-M of T) rev. 10-7-39.
RIVOLI—Overture to Aida (Guaranteed Pictures); Jerusalem (UA) rev. 10-8-38.
ROXY—The Labor Savers (20th-Fox) rev. 3-30-40; Much Ado About Nothing (20th-Fox) rev. 4-6-40.
STRAND—Fagin's Freshmen (Vita.) rev. 11-25-39; Public Jitterbug (Vita.).

CHICAGO LOOP

(Week Ending April 20)

APOLLO—Blue Streak (Para.); Cross Country Detours (Vita.) rev. 4-13-40.
GARRICK—No Parking (Vita.) rev. 4-13-40; Stuffie (MGM) rev. 3-9-40.
ROOSEVELT—America's Youth—1940 (RKO-M of T) rev. 4-13-40; Stealin' Ain't Honest (Para.)
UNITED ARTISTS—Unusual Occupations No. 4 (Para.); Sea Scouts (RKO-Disney) rev. 7-22-39.

Stranger Than Fiction No. 75 *(Good)*

Univ. (4380) Stranger Than Fiction 9 mins.

Comment: Most of the items in this issue are interesting, but the most outstanding are those dealing with the graveyard for horses in Kentucky and the canary who works for his supper. By looking over the various clips in advance of your playdate, you may be able to find the sources for tieups.

Going Places No. 74 *(Interesting)*

Univ. (4359) Going Places 9 mins.

Comment: Barbados, the famous British island in the Caribbean, with its scenes of beauty and interest for the tourist, is the topic of this short subject, which audiences are certain to enjoy. Now that the tourist season is nearing, you can seek the cooperation of travel agencies in exploiting it. Tie up with geography classes.

Folies Parisenne *(Just Fair)*

Univ. (4228) Musicals No. 8 18 mins.

Comment: Against the background of a Paris nightclub several acts of vaudeville take place, including Apache dancers, can-can dancers, comedians, acrobatic dancers, etc. It isn't terrible, but then it isn't so good, either. It'll just fill that gap in the program, that's all. List the "acts" in your billing.

Terry and the Pirates *(Average)*

Col. Serial (15 chaps.) 1st chap. 29 mins. Others 20 mins.

Comment: Based on the Milton Caniff cartoon strip, with William Tracy, Granville Owen, Joyce Bryant, Allen Jung, Victor De Camp, Sheila Darcy, Dick Curtis and others. The basis of the action is an expedition into jungles of Asia by an archaeologist seeking information about a lost civilization. His son (William Tracy) and the archaeologist's assistant (Granville Owen) follow the adventurer into the jungle. Fang (Dick Curtis), a piratical half-caste, sends henchmen to break up the safari and steal documents Tracy is carrying to father. They are attacked, a trained gorilla

. . NEWSREEL SYNOPSES . .

(Released Saturday, April 20)

PARAMOUNT (No. 67)—British transport loads troops; General Gamelin inspects Canadian troops; French Alpine forces in training; Churchill inspects British shipyards; French-British navy on blockade duty; Tension in Balkans; Belgium prepares; Fritz Thyssen in Paris; Girl barbers shave French soldiers; Artist replaces cameraman; Opening of baseball season throughout nation; Jamaica races.

MOVIETONE (Vol. 22, No. 64)—Holland and Belgium troops reviewed; Danish troops inspected before German invasion; Troops called up in England; Women's Corps inspected; Duchess of Kent visits Women's Naval Reserves; French Alpine forces in training; Spain celebrates fall of Madrid; Sultan inspects Moroccan troops; Jonquils blossom in Virginia; Polo game in Hollywood; Opening of baseball season throughout nation; Jamaica races.

PATHE (Vol. 11, No. 79)—Roosevelt launches baseball season; Mayor Zeidler of Milwaukee inaugurated; Danube floods Balkans; Girl barbers shave French soldiers; Canadians imprison German aliens; Fritz Thyssen in Paris; Belgians defend neutrality; Jamaica races.

UNIVERSAL (Vol. 12, No. 868)—Belgian coastal defenses; Italian fleet in maneuvers; Belgrade floods; U. S. volunteers in France; Fritz Thyssen in Paris; Girls shave French soldiers; Army pursuit planes tested; Clams washed ashore in N. J.; Fashions; Polo game in Hollywood; Memphis motorcycle races; Baseball, Boston vs. Washington, Philadelphia vs. N. Y. Giants.

NEWS OF THE DAY (Vol. 11, No. 262)—British king inspects forces; Tension in Balkans; Queen Wilhelmina rallies Holland in crisis (except Atlanta, Milwaukee, and Philadelphia); Florida fish census; Georgia honors Oglethorpe (Atlanta only); Mayor Zeidler of Milwaukee inaugurated (Milwaukee only); Canine fashions; Baseball starts; Jamaica races.

(Released Wednesday, April 17)

PARAMOUNT (No. 66)—Navy parachute jumps; Chief Justice Hughes is 78; Cherry blossoms at Washington, D. C.; Martha Berry gets Variety Clubs humanism plaque; War refugees arrive in New York; Florida alligator crop; Roosevelt at Pan-American celebration; Boxing at Annapolis, Md.; Seabiscuit begins retirement; California inter-collegiate cowboy contest.

MOVIETONE (Vol. 22, No. 63)—Roosevelt at Pan American celebration; Sweden strengthens defenses; Navy parachute jumps; Girls seek to bring back fuller curves of Lillian Russell's day; Fashions for brides; Lew Lehr and hobby horse; Grand National Steeplechase in England; Boxing at Annapolis, Md.

NEWS OF THE DAY (Vol. 11, No. 261)—Roosevelt at Pan American celebration; Sweden strengthens defenses; Polish army gets battle flags; Navy parachute jumps; Cherry blossoms at Washington, D. C.; Grand National Steeplechase in England; Collegiate riders in California rodeo (except Buffalo); Cornell gridders in spring training (Buffalo only).

PATHE (Vol. 11, No. 78)—Roosevelt at Pan American celebration; British install new African chief; Cherry blossoms at Washington, D. C.; N. Y. Rangers win Stanley Cup series of 1940; Justice Hughes is 78 years old; Skippy Huber trains for 5-mile swim; Grand National Steeplechase in England.

UNIVERSAL (Vol. 12, No. 867)—Sweden strengthens defenses; Dutch move to block Nazi invasion; Roosevelt at Pan American celebration; Navy parachute jumps; Chief Justice Hughes is 78; Charlie McCarthy sees rodeo; Cherry blossoms at Washington, D. C.; Seabiscuit enters retirement; Boxing at Annapolis, Md.

being used to help the villains, and the chapter closes with the boy and his small group fleeing from the villainous band. What thrills develop later are for later consideration, of course, but the serial starts out unimpressively as to plot idea and production. However, there is plenty of physical action, and the chapters should satisfy the younger Saturday-matinee crowds. Build exploitation on the comic strip, getting special play if this appears in local paper. The hero is a camera fan, so get tieups on this angle with photo supply dealers.

Preddy's Cartoon Show, Well Sold, Goes Over Satisfactorily

For the senior graduates of Woodrow Wilson High School, Jamie Preddy, manager of the swank Lakewood Theatre, a Dallas neighborhood house, put on a special presentation of "Moments of Charm of 1940." Through his gesture he won the students' goodwill.

At another time Preddy put on a special cartoon show which was sold via heralds, a special trailer, top marquee billing and extra newspaper advertising space.

Money Dates

MAY

19th

NATIONAL FIRST AID WEEK. Sponsored by the National Association of Retail Druggists, 205 West Wacker Drive, Chicago, Ill. This should remind you to check up on your own first aid equipment. In return for advertising that so and so has supplied your first aid equipment, you may be able to get some window display space in local drug stores.

NATIONAL FOREIGN TRADE WEEK. Sponsored by the U. S. Department of Commerce, Washington, D. C. This is a good time to tie up with stores selling products made in those foreign countries with which we have trade agreements. It is a good week to play travelogues and cooperate with the schools and local stores. Use a map in the lobby pointing out the places depicted in your current travelogues, the goods made in them and where they can be bought locally.

22nd

NATIONAL MARITIME DAY. Sponsored by the National Maritime League, 11 Broadway, New York City. Short subjects about the merchant marine would be appropriate this week. Theatres in seaport cities can get newspaper cooperation.

23rd

BUDDY POPPY WEEK. Cooperate with the American Legion in its annual drive.

SOUTH CAROLINA JOINED THE UNION, 1788. Theatres should participate in any local observances of this anniversary.

24th

FIRST HORSE DRAWN RAILROAD opened to traffic, 1830. The 110th anniversary of railroading should give you an opportunity to tie up with local railroads and travel agencies.

EMPIRE DAY IN CANADA. Showmen in the Dominion will be interested in observing this occasion with all due festivity.

TELEGRAPH FIRST USED, 1844. Tie up with Western Union or Postal to send jumbo telegrams to you from Hollywood. You can probably make one up fitting the occasion and your current attraction.

25th

NATIONAL TENNIS WEEK. Sponsored by the Sporting Goods Dealer, St. Louis, Mo. Play a short about tennis (20th Century-Fox has a good one) and put notices up on local tennis courts and in sporting goods stores.

20th-Fox to Make 52 Shorts for '40-41

An increased use of Technicolor in 20th Century-Fox short subjects was forecast by Herman Wobber, general manager of distribution, in an announcement made last week at the company's annual sales convention. In addition to the regular semi-weekly issues of Movietone News, the company will release 52 single reel subjects during the coming year, Wobber said.

Truman Talley, producer of Movietone News and short subjects, in amplifying Wobber's statement, said that because of the success enjoyed by the Technicolor short subjects and because of the additional revenue they brought in, an expansion of the program in that direction would be made for the coming year.

On the 1940-41 short subject schedule there will be four issues of "Lowell Thomas' Magic Carpet of Movietone;" four "Vyvyan Donner Fashion Forecasts" in Technicolor; four "Adventures of a Newsreel Cameraman;" six "Ed Thorgersen Sports Reviews," with at least three in Technicolor; four "Father Hubbard's Alaskan Adventures;" four Lew Lehr comedies; and 26 Terrytoons, half of which will be in Technicolor.





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. . . Program Notes From the Studios . . .

JAMES CAGNEY's next starring vehicle, "City For Conquest," adapted from ABEN KANDEL's best seller, will go into production at WARNER BROS. on May 20. CAGNEY just completed "Torrid Zone," in which he appears with PAT O'BRIEN and ANN SHERIDAN. ROBERT ROSSEN has been assigned by the studio to work on the screenplay.

WILLIAM BOYD's leading lady in his first "Hopalong Cassidy" picture for the new season will be ESTHER ESTRELLA, dusky senorita born in Los Angeles. Producer HARRY SHERMAN expects to start shooting very shortly on the film, titled, "Three Men From Texas," with LESLIE SELANDER directing.

Director EDDIE SUTHERLAND started production on Universal's "The Boys From Syracuse" with an all star cast including ALLAN JONES, JOE PENNER, MARTHA RAYE, ROSEMARY LANE, IRENE HERVEY and ALAN MOWBRAY. JULES LEVEY is the producer.

GORDON JONES heads the cast of SIGMUND NEUFELD's first picture for Producers Releasing Corporation, "I Take This Oath," now in production under the direction of SHERMAN SCOTT. Others in the cast are JOYCE COMPTON, CRAIG REYNOLDS, J. FARRELL MACDONALD and GUY USHER.

"The Return of Frank James" is set to go before the cameras at 20th Century-Fox within the next three weeks with HENRY FONDA in the title role, the same character he portrayed in the 1939 boxoffice champion, "Jesse James." DARRYL F. ZANUCK has announced that FRITZ LANG will direct the picture.

IAN HUNTER is the latest player signed for JOHN FORD's "The Long Voyage Home," joining a cast which includes JOHN WAYNE, THOMAS MITCHELL, BARRY FITZGERALD, WARD BOND, ARTHUR SHIELDS and J. M. KERRIGAN. The picture will be produced at the WALTER WANGER studios.

CHARLES BARTON has been assigned to direct Columbia's "Five Little Peppers Abroad," next EDITH FELLOWS starrer. BARTON recently completed "Babies for Sale."

GENE AUTREY's next starring vehicle for Republic, "Melody Ranch," will go before the cameras on May 10, with FRANK MCDONALD directing. JUNE STOREY will be seen in the feminine lead, and SMILEY BURNETTE will handle the comedy role. BETTY BURBRIDGE is working on the screenplay.

OLYMPE BRADNA arrived back in Hollywood to start her role of the native girl in "South of Pago Pago," EDWARD SMALL's latest production for United Artists release. ALFRED E. GREEN is directing.

"First Assignment," co-starring MARCIA MAE JONES and JACKIE MORAN, will begin shooting at Monogram late this month. DOROTHY REID is adapting the story from an original by MONTE COLLINS and JACK LEONARD. The studio also announced that an untitled FRANKIE DARRO feature will start in a few days.

HAL ROACH is considering JEAN MUIR for the leading feminine role in his forthcoming production of "Captain Caution," which RICHARD WALLACE will direct.

GEORGE SANDERS, who just completed the title role in RKO's "The Saint Takes Over," has been set for one of the top spots in WALTER WANGER's current production "Foreign Correspondent." The picture is being directed by ALFRED HITCHCOCK.

Paramount's "Rangers of Fortune," with FRED MACMURRAY, JOSEPH SCHILDKRAUT and GILBERT ROLAND heading the cast, goes before the cameras this week under the direction of SAM WOOD, who recently completed SOL LESSER'S "Our Town." WOOD is on loanout from SAMUEL GOLDWYN.

With present world affairs accentuating American patriotism, RKO is negotiating with AL ROGELL for him to direct his original, "If This Be Treason," based on the life of NATHAN HALE, for future production. ROGELL is now megaphoning "One Of the Boston Bullertons" for Universal.

DALTON TRUMBO's latest original story, "Man With A Shovel," was purchased by 20th Century-Fox for early Fall production.

With CHARLES COBURN, BILLIE BURKE, BEULAH BONDI and HELEN BRODERICK in featured roles, camera work started this week on MGM's "Old Lady 31," under the direction of ROBERT SINCLAIR. The story is RACHEL CROTHERS' famous stage hit.



Instructions

Rochelle Hudson, Robert Wilcox and Peter Lorre (left to right) get instruction from Director Charles Barton (seated before camera) for a scene in Columbia's "Island of Doomed Men." Lorre has recently been signed for two more Columbia pictures. This is Barton's fourth directional assignment for the studio.



On the Set

***Producers* GENE TOWNE *and* GRAHAM BAKER, *right, are pictured with* FREDDIE BARTHOLOMEW *and his* AUNT CISSY (MILLICENT BARTHOLOMEW) *on the RKO-Radio set of "Tom Brown's School Days," screen version of the widely-read* THOMAS HUGHES *novel in which* BARTHOLOMEW *shares top honors with* SIR CEDRIC HARDWICKE, JOSEPHINE HUTCHINSON *and* JIMMY LYDON.

Shearer-Taylor for "Escape"

MGM has announced that NORMA SHEARER and ROBERT TAYLOR will be co-starred in the motion picture version of ETHEL VANCE's best-selling novel, "Escape," under the direction of MERVYN LEROY. The picture is scheduled to enter production next week with LAWRENCE WEINGARTEN producing.

Miriam Hopkins in "Singapore"

"Singapore," SAMUEL BISCHOFF's initial production for Columbia is set to go before the cameras in a few days with MIRIAM HOPKINS playing opposite MELVYN DOUGLAS in the co-starring roles. The picture, which will be directed by ALEXANDER HALL, is a romantic action comedy.

Fields to Make "Bank Dick" for U

Disposing of various rumors concerning his professional plans, W. C. FIELDS has signed a new contract with Universal, and will be starred in a special production, tentatively titled "Bank Dick." This will be FIELDS' first solo-starring picture since he made "Poppy" for Paramount in 1936. Actual filming of "Bank Dick" is scheduled to start in July.

Chester Morris at Republic

CHESTER MORRIS has been added to the cast of Republic's "Wagons Westward," now before the cameras with LEW LANDERS directing. MORRIS joins a cast which includes ANITA LOUISE, ONA MUNSON, BUCK JONES, GEORGE HAYES, DOUGLAS FOWLEY and GUINN WILLIAMS. The story is an original by JOSEPH MONCURE MARCH and HARRISON JACOBS.



Between Takes

While the camera crew lines up for the next shot for Paramount's "I Want a Divorce," writer, director and starring team relax on the set and swap the latest stories and gossip. Left to right, FRANK BUTLER, *scenarist;* RALPH MURPHY, *director; and* DICK POWELL *and* JOAN BLONDELL, *married in reel life as well as in real life.*

"Memories" to be Directed and Played by Unknowns

LUCIEN HUBBARD, who only recently came on the 20th Century-Fox lot as an associate producer under DARRYL F. ZANUCK'S supervision, has been going in strongly for new talent.

"Street of Memories," his first production on the lot, is the first feature-length script done by FRED RINALDO and ROBERT LEES. HUBBARD has also signed SHEPARD TRAUBE, who has never done a feature before, to direct it. Furthermore, the entire cast in the production will be headed by unknowns.

The studio also announced that it has purchased "The Bride Wore Crutches," by ED VERDIER and ALAN BRADY, both new to the industry, for HUBBARD to produce.

Heisler Wins Long-Term Contract

Losing no time in tying up the services of the man who directed "The Biscuit Eater," Paramount awarded a long-term directorial contract to STUART HEISLER. Studio production executives are conferring with HEISLER on a second assignment. Three important stories are up for consideration.

Morros Forms New Company

A new producing company, National Pictures Corp., has been formed by BORIS MORROS and ROBERT STILLMAN. First picture will be "Second Chorus," featuring PAUL WHITEMAN and his band, which will go before the cameras late in June with HENRY POTTER directing. Boris Morros Productions, Inc., is in the process of being dissolved. No releasing deal has been set for the new company's output.

Korda Retains Birdwell

ALEXANDER KORDA announced the retention of Russell Birdwell and Associates to handle publicity, advertising and exploitation for his company, starting at once on the film, "The Thief of Bagdad." KORDA is now in Hollywood, preparing for further production on the picture, most of which already has been filmed overseas.

RKO Starts Four Pictures

Four new pictures went before the cameras at RKO this past week, namely, "Have It Your Own Way," with MAUREEN O'HARA and LOUIS HAYWARD; "Thousand Dollar Marriage," with LEON ERROL and DENNIS O'KEEFE; "Millionaires in Prison," with LEE TRACY and LINDA HAYES; and "Cross Country Romance," with GENE RAYMOND and WENDY BARRIE.

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

Meet the walkout champs of the industry, the RITZ BROTHERS. First it was "Three Wise Men" at 20th Century-Fox; then Republic's "The Hit Parade of 1940"; and their latest stroll, Universal's "The Boys From Syracuse." The trio is way out in front for the *"pick-'em-up-and-lay-'em-down"* OSCAR.

Visiting with Director CHARLIE LAMONT on the set of Universal's "No Exit," and watched DONALD WOODS and MONA BARRIE go through a very cute sequence. Seems like we are always paying CHARLIE a call, but suppose it's because we like the way he works. Our visiting with CHARLIE record, is now around 99½%.

POP SHERMAN has everything in readiness for his first "Hoppy" of the new season, but it looks like he will have to wait until WILLIAM BOYD recovers from his poison oak infection. Wonder what BILL'S fans would say if they heard of his plight . . . and it's ten-to-one they wouldn't believe it.

Director RICHARD THORPE spent several weeks on the desert shooting scenes for MGM's "20 Mule Team." Now that that's in the bag, THORPE has left for a desert retreat in order to uninterruptedly devote his time to reading various stories, from which to select his next assignment. He sure must love it "hot."

Here's something to look forward to. MAXWELL EVERETT ROSENBLOOM, who was known as "Slapsie Maxie" before he went into society, will co-star with ELSA MAXWELL, famous party-thrower, in a short subject "The Lug and the Lady." MAXIE will show ELSA how to throw a punch. . . . and ELSA will duck, we hope.

If certain studios don't get wise to themselves, one of these days they are going to run a press preview without the press . . . and we're not kidding. This is just a little hint we were asked to print by several of the top Hollywood reviewers who are getting fed up on being pushed around.

"Brigham Young" Starts

20th Century-Fox' production of "Brigham Young," with a cast headed by TYRONE POWER, LINDA DARNELL and DEAN JAGGER, went before the cameras last week under the direction of HENRY HATHAWAY, with KENNETH MACGOWAN as associate producer. The original story was written by LOUIS BROMFIELD, and the screenplay by LAMAR TROTTI. Others in the cast include MARY ASTOR, JEAN ROGERS, GEORGE MELFORD and DIANE FISHER.



The Star's Birthday

BETTE DAVIS *serves Director* ANATOLE LITVAK *with cake at her birthday party on the set of Warners' "All This and Heaven, Too" in which she co-stars with* CHARLES BOYER.

"Tortilla Flat," Steinbeck Novel Purchased by MGM

"Tortilla Flat," the story of the Paisanos of Monterey which first established JOHN STEINBECK as one of the most important of contemporary American novelists, has been purchased by MGM and will be placed in production as soon as BENJAMIN GLAZER'S screenplay is completed.

"Tortilla Flat" is the history of Danny, the Paisano—a mixture of Spanish, Indian, Mexican and Caucasian bloods—who lives in the hill district above Old Monterey and shelters in his squalid house an oddly assorted group of friends who do good lawlessly and evil laughably, and are deplorably funny and pathetic.

The color, humor and heart-tugging qualities of the STEINBECK best-seller are expected to result in one of the year's most unusual pictures.

Director and cast will be announced by the studio shortly, with present plans calling for top names in every respect.

Sheridan-Raft Co-Starred

ANN SHERIDAN, last seen in "It All Came True," will be GEORGE RAFT'S leading lady in "They Drive By Night," to be produced at Warner Bros. from the A. I. BEZZERIDES novel entitled "Long Haul." RAOUL WALSH will direct the new picture.

Randall Starts Another

"Riders From Nowhere," with JACK RANDALL in the leading role, went before the cameras at Monogram under the direction of RAYMOND K. JOHNSON.

Informal Dinner

The end-of-the-day dinner in Furnace Creek, MGM's Death Valley headquarters for location scenes in "Twenty Mule Team." The Beery family gets together in this scene with Noah, Noah, Jr., William and Wallace. This is the first time the four have been photographed together.



Advance Dope

BROTHER ORCHID

WB | Drama | Not Set

Selling Names: Edward G. Robinson, Ralph Bellamy, Ann Sothern, Donald Crisp, Humphrey Bogart.

Director: Lloyd Bacon.

Assoc. Producer: Mark Hellinger.

Story Idea: Edward G. Robinson gives up his leadership of a gang of racketeers, appoints his successor and goes to Europe. He stays there five years, finally returning to this country, broke. Trouble breaks out when he tries to remove the new leader; so he is taken for a ride. Nicked in the shoulder by a bullet, he awakes to find himself in a monastery, with the brothers welcoming him and naming him Brother Orchid. Robinson finds life very peaceful there, so he decides to remain.

Catchline: "With no future in the rackets . . . he tried being a sportsman with class."

NORTH WEST MOUNTED POLICE

Para. | Drama | Not Set

Selling Names: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston.

Producer-Director: Cecil B. De Mille.

Story Idea: Gary Cooper, a Texas Ranger, trails a fugitive into the wilds of Canada. He finds himself caught in the historic Riel Rebellion of 1885—Canada's Civil War, the one major episode in which the magnificent North West Mounted Police acted as a body. Preston Foster, hard-bitten sergeant of the Mounted is out to get the same man, and also to win the same woman, Madeleine Carroll, a frontier nurse. Robert Preston, a young recruit of the Mounted is Madeleine's brother and Paulette Goddard is a temptuous savage, in love with Preston.

Catchline: "Historical drama of the world's most glamorous police force."

THE VILLAIN STILL PURSUED HER

RKO | Comedy-Drama | Not Set

Selling Names: Hugh Herbert, Anita Louise, Mowbray, Richard Cromwell.

Director: Edward F. Cline.

Producer: Harold B. Franklin.

Story Idea: Alan Mowbray is the lawyer who is anxious to get his hands on the property belonging to Richard Cromwell. Anita Louise and Margaret Hamilton are the mother and daughter he tries to dispossess. Cromwell and Anita to get married and have a daughter. Cromwell starts to drink and Mowbray tries to complete his destruction by getting him to forge a check, but along come Hugh Herbert, philanthropist. He gets rid of Mowbray, cures Cromwell and reunites the family.

Catchline: "Yesterday's tragedy becomes to-day's comedy."

ISLAND OF DOOMED MEN

Col | Drama | May 16

Selling Names: Peter Lorre, Rochelle Hudson, Robert Wilcox, Don Beddoe.

Director: Charles Barton.

Producer: Irving Briskin.

Story Idea: Robert Wilcox is sworn into the United States Secret Service and assigned to break up a modern slave market; the luring of paroled convicts into hard labor on an obscure island in the Pacific. Arrived there, he bears cruel punishment, by murderous guards who work for Peter Lorre, owner of the diamond mines, but will not break his silence. Wilcox gets Lorre's wife, Rochelle Hudson, to assist him in organizing an uprising among the prisoners. Thus Lorre is killed and Rochelle and Wilcox sail back to the U. S. together.

Catchline: "In spite of cruel punishment, he kept his silence."

LUCKY CISCO KID

20th-Fox | Drama | June 28

Selling Names: Cesar Romero, Evelyn Venable, Mary Beth Hughes, Chris-Pin Martin, Johnny Sheffield.

Director: H. Bruce Humberstone.

Associate Producer: John Stone.

Story Idea: Cesar Romero and Chris-Pin Martin, his friend, hear Johnny Sheffield, little ten year old, tell a crowd of people in a saloon, that his mother, Evelyn Venable, had just been the victim of another raid on her ranch by the Cisco Kid. Puzzled by the mysterious bandit using his name, Romero offers his services as ranch hand to Evelyn and thus uncovers the crookedness of the town judge.

Catchline: "The Cisco Kid hunts down a mysterious bandit impersonating him."

MARRIAGE IN TRANSIT

20th-Fox | Drama | May 31

Selling Names: Virginia Gilmore, Robert Sterling, Joan Davis.

Director: David Burton.

Associate Producer: John Stone.

Story Idea: Robert Sterling forgets his dream to save his money and buy a flying field, when he marries Virginia Gilmore. Virginia skimps and saves to help Sterling. Even when she knows she is to become a mother, she doesn't tell him because of the money involved. But Joan Davis, her girl-friend, breaks the news to him. Sterling then gets a job as test pilot, so that he can raise enough money for a good doctor. After everything is over, they do all their planning together for their "American-Junior."

Catchline: "A blessed-event changed all his dreams."

"Lights Out" Angle Features Campaign on "The Hunchback"

Manager C. M. Morehead, of the Fox America Theatre, Ft. Collins, Colorado, held a special "Lights Out" midnight matinee during his run of "Hunchback of Notre Dame."

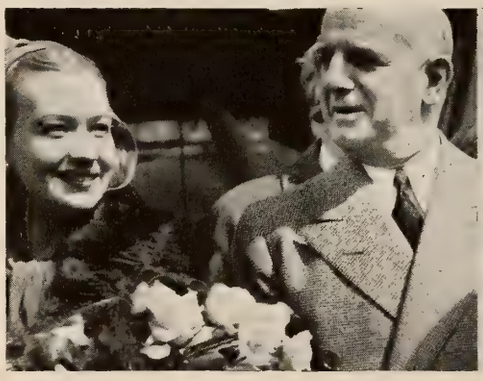
In special advance newspaper publicity and ads, manager Morehead featured the "lights out" angle and challenged the public to see the picture in a darkened theatre at midnight.

Extensive advertising and publicity campaigns were conducted by Morehead on this picture which included special window displays, huge cut outs, unusual lobby set pieces, window cards and posters, as well as increased newspaper ad space.

Cartoon Strip Will Include "Ghost Breakers" Characters

Opening a new channel of picture exploitation, Paramount has made a tieup with Jefferson Machamer and the McNaught Syndicate whereby Machamer's daily cartoon strip and Sunday feature will carry a three weeks continuity revolving around Bob Hope and Paulette Goddard, stars in "The Ghost Breakers."

The continuity will appear just before release of the picture, and will run in sixty newspapers in key cities, reaching a total circularization of 35,000,000.





Scenes of Kansas Opening of "Dark Command"

In the lower picture a part of the parade and the huge crowds which gathered to watch it, can be seen. It was a triple world premiere in Lawrence, Kansas, scene of the action of Republic's "Dark Command." Among the celebrities present were: Wendy Barrie and Herbert J. Yates (left) and Mayor Charles B. Russell of Lawrence, Kansas, June Storey and James R. Grainger, president of Republic (right). The picture is set to open at the Roxy, New York, soon.



Feature Booking Guide

a—BEFORE DATE OF ISSUE INDICATES ADVANCE DOPE; b—BOX OFFICE SLANT.
Initial Before Release Indicates Audience Suitability: (F) Family. (A) Adults.

ASTOR PICTURES

Title	Mins.	Stars		Rel. Date	See Issue of
Bat Whispers (My-D)	86	C. Morris-U. Merkel			Reissued
Crooked Circle (C)	70	Zasu Pitts-Jimmy Gleason	(F)		Reissued
Everything Is Rhythm (Mu)		Harry Roy & Band		7/22/39	Not Rev.
Heart of New York (Mu)	80	Jolson-Evans-Morgan			Reissued
Hell's Angels (D)	100	Lyon-Harlow-Hall		1/10/40	Reissued
Monster Walks (My-D)	60	Mischa Auer			Reissued
Our Daily Bread (D)	75	Tom Keene-John Qualen	(A)	5/1/40	Reissued
Out of Singapore (D)	76	Noah Beery-Dorothy Burgess		6/24/39	Reissued
Rain (D)	85	J. Crawford-W. Huston			Reissued
Scarface (D)	88	P. Muni-G. Raft-A. Dvorak			Reissued
Sky Devils (C-D)	88	Spencer Tracy			Reissued
Street Scene (D)	79	Sylvia Sidney			Reissued
Three Broadway Girls (C)	83	Blondell-Evans-Claire			Reissued
Tombstone Canyon (W)	67	Bob Burns			Reissued
Tonight Or Never (D)	92	Swanson-Douglas-Karloff			Reissued
Tumbleweeds (W)	86	William S. Hart		5/1/39	Reissued
U-67 (D)	60	Alan Hale-Claude Allister		8/1/39	Reissued
Vengeance of the Deep (D)	70	Lloyd Hughes	(F)	2/15/40	b3/2/40

COLUMBIA

1938-39

Behind Prison Gates (D)	63	Brian Donlevy-Jacqueline Wells	(A)	7/28/39	b8/26/39
Blind Alley (D)	71	Ralph Bellamy-Rose Stradner	(F)	5/11/39	b4/29/39
Blondie Takes a Vacation (C)	68	Penny Singleton-Arthur Lake	(F)	7/20/39	b7/22/39
Clouds Over Europe (C-D)	79	Olivier-Hobson-Richardson	(F)	6/20/39	b6/24/39
Coast Guard (D)	70	Scott-Bellamy-Dee	(F)	8/4/39	b9/2/39
Five Little Peppers and How They Grew (C-D)	60	Edith Fellows-Dorothy Peterson	(F)	8/22/39	b8/26/39
Golden Boy (D)	101	Barbara Stanwyck-Wm. Holden	(F)	9/5/39	b8/19/39
Good Girls Go to Paris (C)	78	Joan Blondell-Melvyn Douglas	(A)	6/30/39	b6/24/39
Konga, The Wild Stallion (D)	63	Fred Stone-Rochelle Hudson	(F)	8/30/39	b9/16/39
Man From Sundown (W)	58	Chas. Starrett-Iris Meredith	(F)	7/15/39	b8/19/39
Man They Couldn't Hang (D)	65	Boris Karloff-Lorna Gray	(A)	8/17/39	b8/19/39
Missing Daughters (D)	59	Richard Arlen-Rochelle Hudson	(A)	5/22/39	b9/16/39
Only Angels Have Wings (D)	122	Jean Arthur-Cary Grant	(F)	5/25/39	b5/13/39
Outside These Walls (D)	61	Dolores Costello-Michael Whalen	(F)	5/4/39	b8/5/39
Parents on Trial (D)	78	Jean Parker-Johnny Downs	(F)	6/29/39	b9/23/39
Riders of Black River (W)	59	Chas. Starrett-Iris Meredith	(F)	8/23/39	b9/30/39
Trapped in the Sky (D)	60	Jack Holt-Katherine DeMille	(F)	6/1/39	b2/18/39
Western Caravans (W)	58	Chas. Starrett-Iris Meredith	(F)	6/15/39	b7/22/39
Woman Is the Judge (D)	62	Otto Kruger-Rochelle Hudson	(A)	7/10/39	b9/30/39

1939-40

Amazing Mr. Williams (C-D)	86	Joan Blondell-Melvyn Douglas	(F)	11/23/39	b11/25/39
Arizona		Jean Arthur-Holden-Williams			In Prod.
Babies for Sale		Rochelle Hudson-Glenn Ford		5/9/40	In Prod.
Beware Spooks (C)	68	Joe E. Brown-Mary Carlisle	(F)	10/24/39	b10/28/39
Blazing Six Shooters (W)	61	Charles Starrett-Iris Meredith	(F)	4/4/40	b3/16/40
Block K (W)		Bill Elliott-Iris Meredith			In Prod.
Blondie Brings Up Baby (C)	68	Penny Singleton-Arthur Lake	(F)	11/9/39	b11/11/39
Blondie On a Budget (C)	73	Penny Singleton-Arthur Lake	(F)	2/29/40	b3/2/40
Bullets for Rustlers (W)	58	Charles Starrett-Lorna Gray		3/5/40	a11/25/39
Cafe Hostess (D)	63	Preston Foster-Ann Dvorak	(A)	11/30/39	b1/13/40
Convicted Woman (D)	66	Hudson-Lane-Lang	(A)	1/31/40	b3/2/40
Doctor Takes a Wife (D)		Loretta Young-Ray Milland		4/25/40	a2/24/40
Five Little Peppers at Home (D)	65	Edith Fellows-Clarence Kolb		2/8/40	a1/13/40
Fugitive at Large (D)	66	Jack Holt-Patricia Ellis	(F)	12/7/39	b8/5/39
Fugitive From a Prison Camp (D)		Jack Holt-Marian Marsh			a4/13/40
Hidden Power (D)	59	Jack Holt-Gertrude Michael	(F)	9/7/39	b5/27/39
His Girl Friday (C)	92	Grant-Russell-Bellamy	(A)	1/18/40	b1/6/40
Howards of Virginia		Cary Grant-Martha Scott-Carlson			In Prod.
I Married Adventure		Travelogue Feature		4/18/40	In Prod.
Island of Doomed Men (D)		Peter Lorre-Rochelle Hudson		5/16/40	a4/20/40
Lone Wolf Meets a Lady (My)		Warren William-Jean Muir		5/23/40	In Prod.
Lone Wolf Strikes (My-D)	66	Warren William-Joan Perry	(A)	1/26/40	b1/27/40
Man From Tumbleweeds (W)		Bill Elliott-Iris Meredith			In Prod.
Man With Nine Lives (D)	69	Boris Karloff-Jo Ann Sayers	(A)	4/11/40	b4/20/40
Men Without Souls (D)	62	John Litel-Rochelle Hudson		3/4/40	a2/17/40
		(Former title, "Escape from the Big House")			
Miracle on Main Street (D)	78	Margo-W. Abel-L. Talbot	(A)	10/29/39	b2/3/40
Mr. Smith Goes to Washington (C-D)	130	Jean Arthur-James Stewart	(F)	10/19/39	b10/7/39
Music In My Heart (Mu-C)	72	Tony Martin-Rita Hayworth	(F)	1/10/40	b12/30/39
My Son Is Guilty (D)	63	Jacqueline Wells-Bruce Cabot	(F)	12/28/39	b1/20/40
Outpost of the Mounties (W)	63	Chas Starrett-Iris Meredith	(F)	9/14/39	b11/25/39
Outside the 3-Mile Limit (D)	63	Jack Holt-Irene Ware	(F)	3/7/40	b2/17/40
Passport to Alcatraz (D)		Jack Holt-Cecelia Callejo			a1/27/40
Pioneers of the Frontier (W)	58	Bill Elliott-Linda Winters	(F)	2/1/40	b2/24/40
Scandal Sheet (D)	65	Otto Kruger-Ona Munson	(A)	10/16/39	b10/28/39
Singapore		Melvyn Douglas-Miriam Hopkins			In Prod.
Stranger From Texas (W)	54	Chas. Starrett-Lorna Gray	(F)	11/2/39	b12/23/39
Taming of the West (W)	55	Bill Elliott-Iris Meredith		12/7/39	a9/9/39
Ten Days in Paris (D)	82	Rex Harrison-Karen Verne	(F)	4/30/40	b10/21/39
Texas Stagecoach (W)	59	Chas. Starrett-Iris Meredith	(F)	6/6/40	b3/30/40
Those High Grey Walls (D)	82	Walter Connolly-Iris Meredith	(A)	9/21/39	b9/30/39
Too Many Husbands (C)	82	Arthur-MacMurray-Douglas	(A)	3/21/40	b3/9/40
Twenty-one Days Together (D)	75	Vivien Leigh-Laurence Olivier	(A)		b4/6/40
		(Reviewed as "Three Weeks Together")			
Two-Fisted Rangers (W)	62	Chas. Starrett-Iris Meredith	(F)	1/4/40	b1/13/40
U-Boat 29 (D)	79	Conrad Veidt-Valerie Hobson	(F)	10/7/39	b7/15/39
		(Reviewed as "Spy in Black")			

FINE ARTS

Children of the Wild	57	Joan Valerie-J. Bush-LeR. Mason		10/12/39	Not Rev.
Cipher Bureau (D)	70	Leon Ames-John Woodbury	(F)	11/4/38	b10/29/38
Exile Express (D)	70	Anna Sten-Alan Marshal	(A)	5/27/39	b2/11/39
Frontier Scout	61	George Houston-Beth Marion		10/21/38	Not Rev.
Long Shot, The (D)	69	Gordon Jones-Marsha Hunt	(F)	1/6/39	b12/31/38
Panama Patrol (D)	69	Leon Ames-Charlotte Wynters	(F)	5/20/39	b2/25/39
Shadows Over Shanghai (D)	65	Jas. Dunn-Ralph Morgan-L. Gray	(F)	10/14/38	b9/17/38

MGM

1938-39

Andy Hardy Gets Spring Fever (C)	85	Mickey Rooney-Lewis Stone	(F)	7/21/39	b7/15/39
Bridal Suite (C-D)	67	Rob't Young-Billie Burke	(F)	5/26/39	b5/27/39
Goodbye, Mr. Chips (D)	114	Robert Donat-Greer Garson	(F)	7/28/39	b5/20/39
It's a Wonderful World (My-C)	86	James Stewart-Claudette Colbert	(F)	5/19/39	b5/6/39
Lady of the Tropics (D)	92	Hedy Lamarr-Rob't Taylor	(A)	8/11/39	b8/12/39
Lucky Night (C-D)	82	Myrna Loy-Robert Taylor	(A)	5/5/39	b4/29/39
Maisie (C-D)	72	Robert Young-Ann Sothern	(F)	6/23/39	b6/10/39

MGM

1938-39 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Miracles For Sale (D)	70	Florence Rice-Robert Young	(F)	8/4/39	b8/5/39
On Borrowed Time (D)	99	Lionel Barrymore-Beulah Bondi	(A)	7/7/39	b7/1/39
6,000 Enemies (D)	60	Walter Pidgeon-Rita Johnson	(A)	6/9/39	b6/3/39
Stronger Than Desire (D)	77	Virginia Bruce-Walter Pidgeon	(F)	6/30/39	b7/1/39
Tarzan Finds a Son! (D)	81	Weissmuller-O'Sullivan	(F)	6/16/39	b6/3/39
Tell No Tales (D)	67	Melvyn Douglas-H. B. Warner	(F)	5/12/39	b5/20/39
These Glamor Girls (C-D)	80	Lew Ayres-Lana Turner	(F)	8/18/39	b8/19/39
They All Come Out (D)	70	Rita Johnson-Tom Neal	(F)	7/14/39	b7/8/39
Wizard of Oz (Tech.) (Mu-C)	101	Judy Garland-Frank Morgan	(F)	8/25/39	b8/12/39

1939-40

And One Was Beautiful (D)	70	Jean Muir-Robert Cummings	(A)	4/5/40	b4/6/40
Andy Hardy Meets Debutante (C)		Mickey Rooney-Lewis Stone			a3/23/40
Another Thin Man (My-C)	102	William Powell-Myrna Loy	(F)	11/17/39	b11/18/39
Babes in Arms (Mu-C)	97	Mickey Rooney-Judy Garland	(F)	10/13/39	b9/23/39
Balalaika (Mu-D)	102	Nelson Eddy-Ilona Massey	(F)	12/29/39	b12/16/39
Bad Little Angel (D)	72	Virginia Weidler-Gene Reynolds	(F)	10/27/39	b10/28/39
Blackmail (D)	81	E. G. Robinson-Guinn Williams	(A)	9/8/39	b9/9/39
Boom Town (D)		Gable-Tracy-Lamarr-Colbert			In Prod.
Broadway Melody of 1940 (D)	100	Powell-Astaire-Murphy	(F)	2/9/40	b2/10/40
Busman's Honeymoon		Rob't Montgomery-C. Cummings			In Prod.
Congo Maisie (C-D)	70	Sothern-Carroll-Johnson	(F)	1/19/40	b1/20/40
Dancing Co-Ed (C)	84	Lana Turner-Richard Carlson	(F)	9/29/39	b9/30/39
Dr. Kildare's Strange Case (D)	76	Lionel Barrymore-Lew Ayres	(F)	4/12/40	b4/6/40
Earl of Chicago (C-D)	87	Montgomery-Owen-Arnold	(A)	1/5/40	b1/6/40
Edison the Man (D)		Spencer Tracy-Rita Johnson		5/10/40	a2/17/40
Fast and Furious (D)	73	Franchot Tone-Ann Sothern	(F)	10/6/39	b10/14/39
Florian (D)	93	Robert Young-Helen Gilbert	(F)	3/29/40	b3/30/40
Forty Little Mothers (C)	87	Eddie Cantor-Rita Johnson	(F)	4/26/40	b4/20/40
Gestapo (D)		Margaret Lockwood-Rex Harrison			In Prod.
Ghost Comes Home (C)	78	Frank Morgan-Billie Burke	(F)	3/8/40	b3/2/40
Gone With the Wind (D)	228	Gable-Leigh-Howard (Tech.)	(F)		b12/16/39
Henry Goes Arizona (C)	67	Frank Morgan-Virginia Weidler	(F)	12/8/39	b12/9/39
I Take This Woman (D)	97	Spencer Tracy-Hedy Lamarr	(A)	2/1/40	b2/3/40
Joe and Ethel Turp Call on the President (D)	71	Ann Sothern-Walter Brennan	(F)	12/1/39	b12/9/39
Judge Hardy and Son (C)	90	Mickey Rooney-Lewis Stone	(F)	12/22/39	b12/16/39
Lambeth Walk (C)	66	Lupino Lane-Sally Gray	(F)	1/26/40	b1/27/40
Man From Dakota (D)	75	Wallace Beery-Dolores Del Rio	(A)	2/16/40	b2/24/40
Marx Bros. at the Circus (C)	87	Marx Bros.-Florence Rice	(F)	10/20/39	b10/14/39
Mortal Storm (D)		Margaret Sullavan-Jas. Stewart			a3/30/40
New Moon (O)		Jeanette MacDonald-Nelson Eddy			a12/2/39
Nick Carter, Master Detective (D)	60	Walter Pidgeon-Rita Johnson	(F)	12/15/39	b12/16/39
Ninotchka (C)	110	Greta Garbo-Melvyn Douglas	(A)	11/3/39	b10/7/39
Northwest Passage (D)	126	Tracy-Young-Brennan (Tech.)	(A)	2/23/40	b2/10/40
Old Lady 31		Coburn-Billie Burke-B. Bondi			In Prod.
Phantom Raiders		Walter Pidgeon-Florence Rice			In Prod.
Pride and Prejudice (D)		Greer Garson-L. Olivier			a3/2/40
Remember? (C)	83	Robert Taylor-Greer Garson	(A)	11/10/39	b11/11/39
Secret of Dr. Kildare (D)	85	Lew Ayres-Laraine Day	(F)	11/24/39	b11/25/39
Shop Around the Corner (C)	100	Margaret Sullavan-J. Stewart	(A)	1/12/40	b1/6/40
Stars Look Down (D)	140	Lockwood-Redgrave	(A)		b3/16/40
Strange Cargo (D)	113	Gable-Crawford-Hunter	(A)	3/1/40	b3/2/40
Strike Up the Band (Mu-C)		Mickey Rooney-Judy Garland			In Prod.
Susan and God (D)		Joan Crawford-Fredric March			a3/23/40
Thunder Afloat (D)	91	Wallace Beery-Robert Young	(F)	9/22/39	b9/23/39
To Own the World		Lana Turner-Lew Ayres			In Prod.
20 Mule Team (D)		Wallace Beery-Leo Carrillo		5/13/40	a4/6/40
Two Girls on Broadway (Mu-D)		Turner-Murphy-Blondell		4/19/40	a2/17/40
Waterloo Bridge (D)		Vivien Leigh-Robert Taylor		5/17/40	a3/16/40
Women, The (D) (Part. Tech.)	131	Shearer-Crawford-Russell	(A)	9/1/39	b9/2/39
Young Tom Edison (D)	84	Mickey Rooney-Virginia Weidler	(F)	3/15/40	b2/17/40

MONOGRAM

1938-39

Across the Plains (W)	52	Jack Randall-Joyce Bryant	(F)	6/1/39	b5/27/39
Boys Reformatory (D)	61	Frankie Darro	(F)	5/1/39	b5/13/39
Danger Flight (D)	61	John Trent-Marjorie Reynolds	(F)	11/1/39	b10/28/39
Down the Wyoming Trail (W)	62	Tex Ritter	(F)	5/18/39	b6/17/39
Fight For Peace (Doc)	69	Newsreels	(A)	10/1/39	b9/30/39
Girl From Rio (D)	63	Movita-Warren Hull	(F)	8/7/39	b8/19/39
Irish Luck (D)	58	Frankie Darro-Sheila Darcy	(F)	8/15/39	b8/26/39
Man From Texas (W)		Tex Ritter		7/21/39	a7/1/39
Mr. Wong in Chinatown (My-D)	68	Boris Karloff-Marjorie Reynolds	(F)	8/1/39	b7/22/39
Mutiny in the Big House (D)	83	Barton MacLane-Chas. Bickford	(F)	10/25/39	b10/14/39
Oklahoma Terror (W)		Jack Randall-Virginia Carroll		8/25/39	a8/5/39
Overland Mail (W)	51	Jack Randall	(F)	10/31/39	b11/18/39
Riders of the Frontier (W)	59	Tex Ritter-Hal Price	(F)	8/16/39	b9/9/39
Should a Girl Marry? (D)	60	Anne Nagel-Warren Hull	(A)	6/16/39	b7/22/39
Sky Patrol (D)	61	John Trent-Marjorie Reynolds	(F)	9/9/39	b9/23/39
Stunt Pilot (D)	61	John Trent-Marjorie Reynolds	(F)	6/29/39	b7/8/39
Wolf Call (D)	61	John Carroll-Movita	(F)	5/8/39	b5/27/39

1939-40

Amateur Detective		Frankie Darro		5/23/40	In Prod.
Chasing Trouble (D)	64	F. Darro-Marjorie Reynolds	(F)	1/30/40	b2/3/40
Cheyenne Kid (W)	49	Jack Randall-Louise Stanley		2/24/40	a2/3/40
Covered Wagon Trails (W)		Jack Randall		4/10/40	Not Rev.
Cowboy from Sundown (W)		Tex Ritter		5/9/40	a3/23/40
Danger Ahead (W)	60	James Newill-Dorothea Kent		1/10/40	a12/23/39
East Side Kids (D)	62	Ames-Moore-Bryant-Barnett	(F)	2/10/40	b2/24/40
Fatal Hour (My-D)	60	Boris Karloff-Marjorie Reynolds	(F)	1/15/40	b1/20/40
Fighting Mad (W)	60	James Newill-Sally Blane	(F)	11/5/39	b4/6/40
Gang's All Here (C-D)	77	J. Buchanan-Horton-Kruger	(F)	11/17/39	b8/12/39
Gentleman from Arizona (W)	71	Farrell MacDonald-Barclay	(F)	12/25/39	b12/16/39
Heroes in Blue (D)	59	Dick Purcell-Bernadene Hayes	(F)	11/7/39	b11/25/39
Hidden Enemy (D)	63	Warren Hull-Kay Linaker	(F)	1/20/40	b4/13/40
Human Monster (D)	73	Bela Lugosi	(F)	3/9/40	b3/9/40
Kid From Santa Fe (W)		Jack Randall		5/16/40	In Prod.
Land of the Six Guns (W)		Jack Randall-Louise Stanley		5/2/40	a4/13/40
Midnight Limited (D)	61	John King-Marjorie Reynolds	(F)	3/20/40	b3/23/40
Murder on the Yukon (W)		James Newill-Polly Ann Young		2/17/40	a2/3/40
Mysterious Mr. Reeder		Will Fyffe		4/30/40	Not Rev.
Pals of the Silver Sage (W)		Tex Ritter-Sugar Dawn		4/20/40	a3/16/40
		(Former title, "Colorado Trail")			
Phantom Strikes (My)	58	Lawson-Henry	(F)	11/15/39	b11/18/39
Pioneer Days (W)	51	Jack Randall-June Willkins	(F)	1/25/40	b2/10/40
Riders From Nowhere (W)		Jack Randall-Margaret Roach			In Prod.
Rhythm of the Rio Grande (W)	53	Tex Ritter-Susan Dale		3/2/40	a1/27/40
Roll, Wagons, Roll (W)	54	Tex Ritter	(F)	11/25/39	b12/23/39
Secret Four (D)	85	Sinclair-Lee-Lawton	(F)	1/15/40	b12/30/39
Sky Bandits		James Newill		4/15/40	a3/16/40
		(Former title, "Phantom Pilot")			
Son of the Navy (D)		James Dunn-Jean Parker	(F)	3/30/40	b4/6/40
Tomboy		Marcia Mae Jones-Jackie Moran		4/20/40	a3/16/40
Torpedo Raider (D)		Barry Mackay		2/28/40	Not Rev.
Westbound Stage (W)	52	Tex Ritter	(F)	12/15/39	b3/2/40
Yukon Flight (W)	57	James Newill-Louise Stanley		12/5/39	a11/18/39

PARAMOUNT

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bulldog Drummond's Bride (C-D)	56	John Howard-Heather Angel	(F)	6/30/39	b7 8.39
Gracie Allen Murder Case (My-C)	75	Gracie Allen-Warren William	(F)	6/2/39	b5 20/39
Grand Jury Secrets (D)	66	John Howard-Gail Patrick	(F)	6/23/39	b6/10/39
Heritage of the Desert (W)	73	Donald Woods-Evelyn Venable	(F)	6/23/39	b3/18/39
Hotel Imperial (D)	70	Ray Milland-Isa Miranda	(F)	5/12/39	b5/13/39
Invitation to Happiness (D)	95	Fred MacMurray-Irene Dunne	(F)	6/16/39	b5/13/39
Island of Lost Men (D)	63	Anna May Wong-A. Quinn	(F)	7/28/39	b3/12/39
Magnificent Fraud (D)	75	Lloyd Nolan-Akim Tamiroff	(A)	7/21/39	b7/22/39
Man About Town (C)	86	Jack Benny-Dorothy Lamour	(F)	7/7/39	b6/10/39
Million Dollar Legs (C)	63	Betty Grable-Jackie Coogan	(F)	7/14/39	b7/15/39
Night Work (C)	61	Mary Boland-Charlie Ruggles	(F)	8/4/39	b8/12/39
Our Leading Citizen (D)	88	Bob Burns-Susan Hayward	(F)	8/11/39	b8/5/39
Renegade Trail (W)	57	Bill Boyd	(F)	8/18/39	b7/22/39
Star Maker (Mu-C)	94	Bing Crosby-Louise Campbell	(F)	8/25/39	b8/26/39
Some Like It Hot (C)	62	Bob Hope-Shirley Ross	(F)	5/19/39	b5/13/39
Stolen Life (D)	93	Elizabeth Bergner	(A)	5/26/39	b4/22/39
This Man Is News (My)	78	Valerie Hobson-Barry Barnes	(F)	8/18/39	b4/8/39
Undercover Doctor (D)	65	Lloyd Nolan-Heather Angel	(A)	6/9/39	b6/10/39
Union Pacific (H-D)	135	Barbara Stanwyck-Joel McCrea	(F)	5/5/39	b4/29/39
Unmarried (D)	63	Buck Jones-Helen Twelvetrees	(F)	5/26/39	b5/27/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventure in Diamonds (D)	72	Isa Miranda-George Brent	(A)	4/5/40	b1/27/40
All Women Have Secrets (D)	70	Joseph Allen-Jean Cagney	(A)	12/15/39	b12/9/39
Beau Geste (D)	114	Gary Cooper-Ray Milland	(F)	9/15/39	b7/22/39
Biscuit Eater (D)	79	Billie Lee-Cordell Hickman	(F)	5/24/40	b4/13/40
Buck Benny Rides Again (C)	85	Jack Benny-Virginia Dale	(F)	5/3/40	b4/13/40
Cat and the Canary (My-D)	73	Bob Hope-Paulette Goddard	(A)	11/10/39	b11/4/39
Date With Destiny (D) (Former title, "Destiny")		Basil Rathbone-Ellen Drew			a2/17/40
Death of a Champion (My-C)	67	Lynne Overman-J. Allen, Jr.	(F)	9/1/39	b8/26/39
Disputed Passage (D)	90	Dorothy Lamour-Akim Tamiroff	(A)	10/27/39	b10/14/39
Dr. Cyclops (Tech.) (D)	75	Albert Dekker-Janice Logan	(A)	4/12/40	b3/9/40
Down Went McGinty (D)		Brian Donlevy-Akim Tamiroff		8/9/40	a3/23/40
Emergency Squad (D)	60	William Henry-Louise Campbell	(F)	1/5/40	b1/13/40
Farmer's Daughter (C)	60	Martha Raye-Charlie Ruggles	(F)	3/29/40	b2/17/40
French Without Tears (C)	85	Ray Milland-Ellen Drew	(A)	4/26/40	b11/11/39
Geronimo (D)	88	Preston Foster-Ellen Drew	(F)	1/12/40	b11/25/39
Ghost Breakers (My-D)		Bob Hope-Paulette Goddard			a3/16/40
Golden Gloves (D)		Jean Cagney-Robert Ryan		8/2/40	a12/23/39
Great Victor Herbert (Mu-D)	90	Allan Jones-Mary Martin	(F)	12/29/39	b12/2/39
Gulliver's Travels	77	Tech. Cartoon Feature	(F)	12/22/39	b12/23/39
Henry Aldrich No. 1 (C)		Jackie Cooper-Leila Ernst			a3/30/40
Hidden Gold (W) (Former title, "The Man From Bar 20")		Wm. Boyd-Russell Hayden		6/7/40	a12/16/39
Honeymoon in Bali (C)	95	F. MacMurray-Madeline Carroll	(A)	9/9/39	b9/16/39
I Want a Divorce		Dick Powell-Joan Blondell			In Prod.
Jamaica Inn (Cos-D)	110	Chas. Laughton	(F)	10/13/39	b5/27/39
Knights of the Range (W)	70	Russell Hayden-Jean Parker	(F)	2/23/40	b2/17/40
Law of the Pampas (W)	72	Wm. Boyd-Russell Hayden	(F)	11/3/39	b10/21/39
Llano Kid (W)	70	Tito Guizar-June Clayton	(F)	12/8/39	b11/11/39
Light of the Western Stars (W)		Jory-Hayden-Sayers		4/19/40	a11/11/39
Light That Failed (D)	96	Ronald Colman-Ida Lupino	(A)	2/9/40	b12/23/39
Night at Earl Carroll's		J. Carrol Naish-E. Carroll Girls			In Prod.
Night of Nights (D)	85	Pat O'Brien-Olympe Bradna	(A)	12/1/39	b12/2/39
Northwest Mounted Police (D)		Cooper-Carroll-Goddard (Tech.)			a4/20/40
Opened by Mistake (My-D)		Charles Ruggles-Robert Page		5/10/40	a10/28/39
Our Neighbors—the Carters (D)	83	Fay Bainter-Frank Craven	(F)	11/24/39	b11/4/39
Parole Fixer (D)	58	J. Carroll Naish-Wm. Henry	(A)	2/2/40	b2/10/40
Queen of the Mob (D) (Former title, "Woman from Hell")		Jean Cagney-Richard Denning		6/28/40	a1/20/40
Rangers of Fortune		MacMurray-Morison-Dekker			In Prod.
Range War (W)	67	Wm. Boyd-Russell Hayden	(F)	9/8/39	b8/5/39
Remember the Night (C-D)	92	B. Stanwyck-F. MacMurray	(A)	1/19/40	b1/13/40
Road to Singapore (C)	85	B. Crosby-D. Lamour-B. Hope	(F)	3/22/40	b2/24/40
Rulers of the Sea (D)	96	Fairbanks, Jr.-Lockwood		11/17/39	b9/16/39
Safari (D)		Madeline Carroll-Fairbanks, Jr.		6/14/40	a11/18/39
Santa Fe Marshal (W)	69	Wm. Boyd-Russell Hayden	(F)	1/26/40	b1/13/40
Seventeen (C-D)	75	Jackie Cooper-Betty Field		3/1/40	a7/1/39
Showdown (W)	63	Wm. Boyd-J. Clayton-Hayden	(F)	3/8/40	b3/2/40
Sidewalks of London (D)	86	Chas. Laughton-Vivien Leigh	(F)	2/16/40	b2/3/40
Stagecoach War (W) (Former title, "Hold Your Horses")		Wm. Boyd-Russell Hayden		7/12/40	a1/13/40
Television Spy (D)	58	William Henry-Judith Barrett	(F)	10/20/39	b9/16/39
This Man in Paris (My-C)	86	Barry Barnes-Valerie Hobson	(A)		b7/15/39
Those Were the Days (C) (Former title, "At Good Old Siwash")		Wm. Holden-Bonita Granville		6/21/40	a11/25/39
$1,000 a Touchdown (C)	74	Joe E. Brown-Martha Raye	(F)	9/22/39	b9 30/39
Typhoon (Tech.) (D)		Dorothy Lamour-Robert Preston		5/17/40	a9/9/39
Untamed (D)		Milland-Tamiroff-Morison (Tech.)		7/5/40	a8/19/39
Way of All Flesh (D)		Akim Tamiroff-William Henry		5/31/40	a12/23/39
What a Life (C)	78	Jackie Cooper-Betty Field	(F)	10/1/39	b9/23/39
Women Without Names (D)	63	Ellen Drew-Robt. Paige	(F)	3/15/40	b2/24/40

R.K.O.-RADIO

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bachelor Mother (C)	82	Ginger Rogers-David Niven	(A)	8/4/39	b7/1/39
Bad Lands (W)	65	N. Beery, Jr.-G. Williams	(F)	8/11/39	b7/29/39
Career (D)	80	Alice Eden-John Archer		7/7/39	b7/8/39
Conspiracy (D)	58	Allan Lane-Linda Hayes	(A)	9/1/39	b8/26/39
Escape to Paradise (C-D)	60	Bob Breen-Kent Taylor		12/22/39	b12/9/39
Everything's On Ice (C-D)	66	Irene Dare-Roscoe Karns		10/6/39	b9/9/39
Fifth Avenue Girl (D)	85	Ginger Rogers-Tim Holt		9/22/39	b8/19/39
Fighting Gringo (W)	59	George O'Brien-Lupita Tovar		9/8/39	b9/2/39
Five Came Back (D)	73	Chester Morris-Wendy Barrie		6/23/39	b6/17/39
Girl and the Gambler (C)	62	Steffi Duna-Leo Carrillo		6/16/39	b6/10/39
Girl From Mexico (C)	70	Lupe Velez-Donald Woods		6/2/39	b5/20/39
In Name Only (D)	94	Lombard-Grant-Francis		8/18/39	b8/5/39
Panama Lady (D)	65	Lucille Ball-Allen Lane		5/12/39	b5/13/39
Racketeers of the Range (W)	64	Geo. O'Brien		5/26/39	b5/20/39
Saint in London (My-D)	70	Geo. Sanders-Sally Grey		6/30/39	b7/1/39
Sorority House (D)	64	Anne Shirley-James Ellison		5/5/39	b4/29/39
Spellbinder (D)	70	Lee Tracy-Barbara Reed	(A)	7/28/39	b7/29/39
Timber Stampede (W)	59	George O'Brien		6/30/39	b6/24/39
Way Down South (Mu-D)	62	Bob Breen		7/21/39	b7/29/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Abe Lincoln in Illinois (D)	107	Raymond Massey-Ruth Gordon	(F)	4/19/40	b1/6/40
Allegheny Uprising (D)	81	John Wayne-Claire Trevor	(F)	11/10/39	b10/28/39
Anne of Windy Poplars (D)		Anne Shirley-James Ellison		6/28/40	a4/13/40
Beyond Tomorrow (D)	84	Richard Carlson-Jean Parker	(A)	5/10/40	b3/30/40
Bill of Divorcement (D)	73	Maureen O'Hara-Adolphe Menjou	(A)	5/31/40	b3/16/40
Bullet Code (W)	59	George O'Brien-Virginia Vale	(F)	4/12/40	b3/2/40
Courageous Dr. Christian (D)	67	Jean Hersholt-Dorothy Lovett	(F)	4/5/40	b3/23/40
Cross Country Romance		Gene Raymond-Wendy Barrie		8/9/40	In Prod.
Curtain Call (C)	61	Barbara Reed-John Archer	(F)	4/26/40	b4/13/40
Day the Bookies Wept (C)	64	Joe Penner-Barbara Reed	(F)	9/15/39	b9/16/39
Flying Deuces (C)	67	Laurel & Hardy-Parker	(F)	11/3/39	b10/14/39
Full Confession (D)	73	Victor McLaglen-Sally Eilers	(A)	9/8/39	b8/26/39
Have It Your Own Way		Maureen O'Hara-Louis Hayward		8/23/40	In Prod.
Hunchback of Notre Dame (D)	115	C. Laughton-Maureen O'Hara	(A)	12/29/39	b12/23/39
Irene (Mu-C) (Part Tech.)	101	Anna Neagle-Ray Milland	(F)	5/3/40	b4/20/40
Isle of Destiny (D)	83	Ford-Lang-Gargan	(F)	3/8/40	b3/2/40
Legion of the Lawless (W)	57	Geo. O'Brien-Virginia Vale	(F)	1/5/40	b11/25/39
Little Orvie (C)	66	Johnny Sheffield-Ernest Truex	(F)	3/1/40	b3/2/40
Lucky Partners		Ginger Rogers-Ronald Colman		8/2/40	In Prod.
Marines Fly High (D)	67	Richard Dix-Lucille Ball		2/2/40	b2/17/40
Married and in Love (D)	60	Alan Marshal-Barbara Reed		12/22/39	b12/16/39
Marshal of Mesa City (W)	61	George O'Brien-Virginia Vale	(F)	11/3/39	b10/7/39
Meet Dr. Christian (D)	66	Jean Hersholt-Dorothy Lovett	(F)	11/17/39	b10/21/39

R.K.O.-RADIO

1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Mexican Spitfire (C)	65	Lupe Velez-Donald Woods	(F)	1/12/40	b12/16/39
Millionaire Playboy (C)	66	Joe Penner-Linda Hayes	(F)	3/15/40	b3/2/40
Millionaires in Prison		Lee Tracy-Linda Hayes		7/12/40	In Prod.
My Favorite Wife (C)		Dunne-Grant-Scott		5/17/40	a1/20/40
Nurse Edith Cavell (D)	99	Anna Neagle-George Sanders	(A)	9/29/39	b8/26/39
Pinocchio	85	Technicolor Cartoon	(F)	2/23/40	b2/3/40
Prairie Law (W)		Geo. O'Brien-Virginia Vale		6/7/40	In Prod.
Primrose Path (D)	93	Ginger Rogers-Joel McCrea	(A)	3/22/40	b3/16/40
Queen of Destiny (H-D) (Reviewed as "Sixty Glorious Years")	90	Neagle-Walbrook (Tech.)	(F)	8/16/40	b10/29/39
Ramparts We Watch		March of Time Feature			In Prod.
Reno (D)	73	Richard Dix-Gail Patrick	(A)	12/1/39	b11/18/39
Saint's Double Trouble (D)	69	George Sanders-Helen Whitney	(F)	1/26/40	b1/20/40
Saint Takes Over (D)		Geo. Sanders-Wendy Barrie		6/7/40	a3/16/40
Sued for Libel (D)	63	Kent Taylor-Linda Hayes	(F)	10/27/39	b10/21/39
Swiss Family Robinson (D)	93	Mitchell-Best-Bartholomew	(F)	2/16/40	b2/3/40
That's Right, You're Wrong (Mu-C)	91	Kyser-Ball-Menjou	(F)	11/24/39	b11/18/39
Thousand Dollar Marriage		Leon Errol-Dennis O'Keefe		6/21/40	In Prod.
Three Sons (D)	72	Edward Ellis-Virginia Vale	(F)	10/13/39	b9/30/39
Tom Brown's Schooldays (D)		Jimmy Lydon-Hardwicke		6/14/40	a4/6/40
Two Thoroughbreds (D)	62	Jimmy Lydon-Joan Blondell	(F)	12/8/39	b12/2/39
Vigil in the Night (D)	96	Carole Lombard-Brian Aherne	(A)	2/9/40	b2/10/40
Villain Still Pursued Her (D)		Anita Louise-Richard Cromwell			a4/20/40
You Can't Fool Your Wife (C-D)		Lucille Ball-James Ellison		5/24/40	a3/16/40

REPUBLIC

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Blue Montana Skies (W)	56	G. Autry-Smiley Burnette	(F)	5/4/39	b5/6/39
Colorado Sunset (W)	64	G. Autry-Smiley Burnette	(F)	7/31/39	b8/5/39
In Old Caliente (W)	57	Roy Rogers-Mary Hart	(F)	6/18/39	b7/22/39
In Old Monterey (W)	73	Autry-Burnette-Hayes	(F)	8/18/39	b7/29/39
Man of Conquest (H-D)	96	Richard Dix-Gail Patrick	(F)	5/15/39	b4/15/39
Mickey, the Kid (D)	66	Byrd-Cabot-Ryan	(F)	7/3/39	b7/1/39
Mountain Rhythm (W)	59	Gene Autry-Smiley Burnette	(F)	6/9/39	b7/1/39
New Frontier (W)	57	3 Mesquiteers	(F)	8/10/39	b8/19/39
Rovin' Tumbleweeds (W)	64	Autry-Mary Carlisle	(F)	11/16/39	b11/25/39
She Married a Cop (Mu-C)	65	Phil Regan-Jean Parker	(F)	7/12/39	b7/1/39
Should Husbands Work (C)	66	The Gleasons	(F)	7/26/39	b7/22/39
Smuggled Cargo (D)	62	R. Hudson-Barry Mackay	(F)	8/21/39	b8/26/39
SOS—Tidal Wave (D)	60	Ralph Byrd-Kay Sutton	(A)	6/2/39	b6/3/39
Southward Ho! (W)	58	Roy Rogers-Mary Hart	(F)	5/19/39	b6/10/39
Three Texas Steers (W)	56	3 Mesquiteers	(F)	5/12/39	b6/17/39
Wall Street Cowboy (W)	66	Roy Rogers	(F)	9/6/39	b9/9/39
Wyoming Outlaw (W)	57	3 Mesquiteers	(F)	6/27/39	b7/15/39
Zero Hour (D)	65	Frieda Inescort-Otto Kruger	(F)	5/27/39	b5/27/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Arizona Kid (W)	61	Roy Rogers-Sally March	(F)	9/29/39	b10/7/39
Calling All Marines (D)	66	Donald Barry-Helen Mack	(F)	9/21/39	b9/16/39
Crooked Road (D)		Edmund Lowe-Irene Hervey			a4/6/40
Covered Trailer (C)	66	Gleasons-Davenport	(F)	11/10/39	b11/18/39
Covered Wagon Days (W)		Three Mesquiteers		4/22/40	a3/30/40
Cowboys From Texas (W)	57	Three Mesquiteers	(F)	11/29/39	b12/9/39
Dark Command (H-D)	94	John Wayne-Claire Trevor	(F)	4/15/40	b4/13/40
Days of Jesse James (W)	63	Roy Rogers-George Hayes	(F)	12/20/39	b12/23/39
Doctors Don't Tell (D)		J. Wayne-Sigrid Gurie-C. Coburn			In Prod.
Flight at Midnight (D)	66	Roscoe Turner-Phil Regan	(F)	8/28/39	b9/2/39
Forgotten Girls (D)	68	Louise Platt-Donald Woods	(F)	3/15/40	b3/23/40
Gangs of Chicago (D)		Lola Lane-Lloyd Nolan-MacLane			a4/6/40
Gaucho Serenade (W)		Gene Autry-Smiley Burnette			a4/6/40
Ghost Valley Raiders (W)	57	Donald Barry-Lona Andre	(F)	3/26/40	b4/6/40
Grandpa Goes to Town (C)	66	The Gleasons-Harry Davenport	(F)	4/19/40	b4/20/40
Heroes of the Saddle (W)	56	Three Mesquiteers	(F)	1/12/40	b1/20/40
Hi-Yo Silver (W)	69	Silver Chief-Lynn Roberts	(F)	4/10/40	b4/20/40
in Old Missouri		Weaver Bros.-Elviry		4/17/40	a3/16/40
Jeepers Creepers (Mu)	69	Rogers-Weaver Bros.	(F)	10/27/39	b11/4/39
Kansas Terrors (W)	57	3 Mesquiteers-Jacqueline Wells	(F)	10/6/39	b10/21/39
Main Street Lawyer (D)	72	Edward Ellis-Anita Louise	(F)	11/3/39	b11/11/39
Money to Burn (C)	69	The Gleasons-Harry Davenport	(F)	12/28/39	b12/30/39
Pioneers of the West (W)	56	Three Mesquiteers	(F)	3/12/40	a3/16/40
Rancho Grande (W)	68	Gene Autry-Smiley Burnette	(F)	3/22/40	b3/30/40
Sabotage (D)	69	Arleen Whelan-Gordon Oliver	(F)	10/13/39	b10/14/39
Saga of Death Valley (W)	58	Roy Rogers-George Hayes	(F)	11/22/39	b11/25/39
South of the Border (W)	71	Gene Autry-Smiley Burnette	(F)	12/15/39	b12/16/39
Thou Shalt Not Kill (D)	68	Charles Bickford-Doris Day	(F)	12/22/39	b12/16/39
Village Barn Dance (Mu-C)	74	Richard Cromwell-Doris Day	(F)	1/30/40	b2/3/40
Wagons Westward		Chester Morris-Anita Louise			In Prod.
Wolf of New York (D)	69	Edmund Lowe-Rose Hobart	(F)	1/25/40	b1/27/40
Women in War (D)		Elsie Janis-Wendy Barrie			a3/30/40
Young Buffalo Bill (W)	59	Roy Rogers-George Hayes	(F)	4/12/40	b4/20/40

20TH CENT.-FOX

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Boy Friend (D)	70	Jane Withers-Robert Kellard	(F)	5/19/39	b5/13/39
Charlie Chan in Reno (My)	68	Sidney Toler-Phyllis Brooks	(F)	6/16/39	b6/3/39
Chasing Danger (D)	68	Preston Foster-Lynn Bari	(F)	5/5/39	b1/14/39
Frontier Marshal (W)	72	Randolph Scott-Binnie Barnes	(F)	7/28/39	b8/5/39
It Could Happen to You (C-D)	71	Stuart Erwin-Gloria Stuart	(F)	6/30/39	b6/17/39
Jones Family in Hollywood (C)	59	Jones Family	(F)	6/2/39	b5/27/39
Mr. Moto Takes Vacation (My)	65	Peter Lorre	(F)	7/14/39	b11/19/38
News Is Made At Night (C)	71	Preston Foster-Lynn Bari	(F)	7/21/39	b7/15/39
Rose of Washington Sq. (Mu-D)	86	Power-Faye-Jolson	(F)	5/12/39	b5/6/39
Second Fiddle (Mu-C)	87	Sonja Henie-Tyrone Power	(F)	6/23/39	b7/1/39
Ware Case (GB) (D)	78	Clive Brook-Jane Baxter	(F)	7/21/39	b7/15/39
Young Mr. Lincoln (D)	101	Henry Fonda-Marjorie Weaver	(F)	6/9/39	b6/3/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventures of Sherlock Holmes (My-D)	85	Basil Rathbone-Nigel Bruce	(F)	9/1/39	b8/26/39
Barricade (D)	71	Alice Faye-Warner Baxter	(F)	12/8/39	b12/2/39
Blue Bird (Tech.) (FA)	83	Shirley Temple-Nancy Kelly	(F)	3/22/40	b1/27/40
Charlie Chan At Treasure Island (My)	74	Sidney Toler-Sen Yung	(F)	9/8/39	b8/26/39
Charlie Chan's Murder Cruise (My)		Sidney Toler-Marjorie Weaver		6/21/40	a3/9/40
Charlie Chan in Panama (D)	67	Sidney Toler-Jean Rogers	(F)	3/1/40	b2/10/40
Chicken Wagon Family (C)	63	Jane Withers-Leo Carrillo	(F)	8/11/39	b8/19/39
Cisco Kid and the Lady (D)	74	Cesar Romero-Marjorie Weaver	(F)	12/29/39	b12/2/39
City in Darkness (My)	85	Sidney Toler-Lynn Bari	(F)	12/1/39	b11/25/39
City of Chance (D)	60	Donald Woods-C. Aubrey Smith	(A)	1/12/40	b12/30/39
Day-Time Wife (C)	72	Tyrone Power-Linda Darnell	(A)	11/24/39	b11/18/39
Drums Along the Mohawk (D)	103	H. Fonda-C. Colbert (Tech.)	(F)	11/10/39	b10/21/39
Earthbound (D)		Warner Baxter-Andrea Leeds		6/7/40	a3/30/40
Elsa Maxwell's Hotel For Women (D)	88	Darnell-Ellison-Maxwell	(A)	8/4/39	b8/5/39
Escape, The (D)	62	Kane Richmond-Amanda Duff	(A)	10/6/39	b9/9/39
Everything Happens at Night (C-D)	78	Sonja Henie-Ray Milland	(F)	12/22/39	b12/16/39
Four Sons		Ameche-Nancy Kelly-Alan Curtis		6/14/40	In Prod.
Free, Blonde and 21 (C)	74	Lynn Bari-Joan Davis	(F)	3/29/40	b2/17/40
Girl in 313		Florence Rice-Joan Valerie		7/12/40	In Prod.
Grapes of Wrath (D)	129	Fonda-Bowdon-Grapewin	(A)	3/15/40	b1/27/40
Heaven With A Barbed Wire Fence (C-D)	62	Glenn Ford-Jean Rogers	(F)	11/3/39	b10/7/39
He Married His Wife (C)	83	McCrea-Kelly-Young	(F)	1/19/40	b1/13/40
Here I Am, A Stranger (D)	83	Richard Greene-Brenda Joyce	(F)	9/29/39	b9/23/39
High School (C)	72	J. Withers-Stephens-Edwards	(F)	1/26/40	b1/6/40
Hollywood Cavalcade (D)	98	Alice Faye-Don Ameche (Tech.)	(F)	10/13/39	b10/7/39
Honeymoon's Over (C)	68	Marjorie Weaver-Stuart Erwin	(F)	12/15/39	b12/9/39
Inspector Hornleigh on Holiday (My)	74	Gordon Harker-Alastair Sim	(F)	12/1/39	b2/3/40

20TH CENT.-FOX 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
I Was An Adventuress (D)		Zorina-Richard Greene		5/10/40	a1/27/40
Johnny Apollo (D)	83	Tyrone Power-Dorothy Lamour	(A)	4/19/40	b4/13/40
Lillian Russell (D)		Alice Faye-Don Ameche		5/24/40	a2/24/40
Little Old New York (D)	100	Alice Faye-MacMurray-Greene	(F)	2/9/40	b2/3/40
Lucky Cisco Kid (D)		Cesar Romero-Mary Hughes		6/28/40	a4/20/40
Man Who Wouldn't Talk (D)	61	Lloyd Nolan-Jean Rogers	(A)	2/2/40	b1/20/40
Marriage in Transit (D)		Virginia Gilmore-Joan Davis		5/31/40	a4/20/40
Maryland (D) (Tech.)		B. Joyce-Payne-Brennan		7/5/40	a3/9/40
On Their Own (C)	63	Jones Family	(F)	5/17/40	b4/13/40
Pack Up Your Troubles (C)	70	Jane Withers-Ritz Brothers	(F)	10/20/39	b9/23/39
Quick Millions (C)	61	Jones Family	(F)	8/25/39	b8/12/39
Rains Came (D)	103	Loy-Power-Brent	(A)	9/15/39	b9/9/39
Sailor's Lady (D)		Nancy Kelly-Jon Hall		6/19/40	a2/24/40
Shipyard Sally (Mu-D)		Gracie Fields	(F)	10/20/39	b7/29/39
Shooting High (Mu-D)	63	Withers-Autry-Weaver	(F)	4/26/40	b3/9/40
So This Is London (C)	70	Geo. Sanders-Drayton-Churchill	(A)	5/3/40	b2/4/39
Stanley and Livingstone (D)	100	S. Tracy-Greene-Kelly	(F)	8/18/39	b8/5/39
Star Dust (D)	83	Linda Darnell-John Payne	(F)	4/5/40	b4/6/40
Stop, Look and Love (C)	57	Jean Rogers-Robert Kellard	(F)	9/22/39	b9/2/39
Swanee River (Tech.) (D)	86	Al Jolson-Don Ameche-A. Leeds	(F)	1/5/40	b12/23/39
They Came By Night (D)	73	Will Fyffe	(F)	2/23/40	b3/9/40
Too Busy to Work (C)	65	Jones Family-Chandler-Davis	(F)	11/17/39	b11/4/39
20,000 Men a Year (D)	84	Randolph Scott	(F)	10/27/39	b10/28/39
Viva Cisco Kid (D)	70	Cesar Romero-Chris-Pin Martin	(F)	4/12/40	b3/23/40
Young as You Feel (C)	59	Jones Family	(F)	2/16/40	b2/3/40

1940-41

Brat		Jane Withers-Kent Taylor		In Prod.
Brigham Young (H-D)		Tyrone Power-Linda Darnell		In Prod.
Elsa Maxwell's Public Deb. No. 1		G. Murphy-B. Joyce-C. Ruggles		In Prod.
Girl in the News		Margaret Lockwood-E. Williams		In Prod.
Girl Must Live (C)	93	Margaret Lockwood-R. Houston	(A)	b5/27/39
Pier 13		Lynn Bari-Lloyd Nolan		In Prod.
Street of Memories		Guy Kibbee-Lynn Roberts		In Prod.
Young People		Shirley Temple-Jack Oakie		In Prod.

UNITED ARTISTS

Captain Fury (D)	92	Aherne-McLaglen-Lang	(F)	5/26/39	b5/6/39
Chump At Oxford (C)	63	Stan Laurel-Oliver Hardy	(F)	2/16/40	b2/17/40
Eternally Yours (C)	91	Loretta Young-David Niven	(F)	10/12/39	b10/7/39
Foreign Correspondent		Joel McCrea-Herbert Marshall			In Prod.
Four Feathers (Tech.) (D)	109	Duprez-Smith-Richardson	(F)	8/4/39	b4/29/39
Great Dictator		Charles Chaplin-P. Goddard			In Prod.
House Across the Bay (D)	88	Joan Bennett-George Raft	(A)	3/1/40	b3/2/40
Housekeeper's Daughter (C)	80	Joan Bennett-Adolphe Menjou	(F)	10/26/39	b9/16/39
Intermezzo—a Love Story (D)	70	Leslie Howard-Ingrid Bergman	(F)	9/22/39	b9/30/39
Lion Has Wings (D)	73	Merle Oberon-Ralph Richardson	(F)	1/19/40	b12/16/39
Man in the Iron Mask (D)	110	Louis Hayward-Joan Bennett	(F)	8/11/39	b7/1/39
My Son, My Son! (D)	116	Brian Aherne-Madeleine Carroll	(A)	3/22/40	b3/9/40
Of Mice and Men (D)	106	Meredith-Fields-Chaney Jr.	(A)	1/12/40	b12/30/39
1,000,000 B.C. (D)	80	John Hubbard-Carole Landis	(F)	4/5/40	b4/13/40
Our Town (D)		Fay Bainter-Frank Craven		5/24/40	a3/2/40
Over the Moon (C-D)	78	Oberon-Rex Harrison (Tech.)	(F)	3/29/40	b11/11/39
Raffles (D)	71	D. Niven-Olivia de Havilland	(F)	12/29/39	b12/23/39
Real Glory (D)	96	Gary Cooper-Andrea Leeds	(F)	9/29/39	b9/16/39
Rebecca (D)	130	Olivier-Anderson-Fontaine	(A)	4/12/40	b3/23/40
Saps at Sea (C)		Stan Laurel-Oliver Hardy		5/3/40	a12/23/39
		(Former title, "Two's Company")			
Slightly Honorable (My-C)	85	O'Brien-Terry-Arnold	(A)	12/22/39	b1/13/40
South of Pago Pago		Jon Hall-Victor McLaglen			In Prod.
Thief of Bagdad		Sabu-Conrad Veidt (Tech.)			In Prod.
They Shall Have Music (Mu-D)	101	Jascha Heifetz-Andrea Leeds	(F)	8/18/39	b7/15/39
Turnabout (C)		Carole Landis-Hubbard-Menjou		5/17/40	a4/13/40
Westerner (D)		Gary Cooper-Walter Brennan			a12/30/39
Winter Carnival (C-D)	90	Ann Sheridan-Richard Carlson	(F)	7/28/39	b7/22/39

UNIVERSAL 1938-39

Ex-Champ (D)	74	McLaglen-Grey-Brown	(F)	5/19/39	5/20/39
First Love (D)	83	Deanna Durbin-Helen Parrish	(F)	11/10/39	b11/4/39
Forgotten Women (D)	65	Sigrid Gurie-Donald Briggs	(A)	7/7/39	b7/8/39
For Love Or Money (D)	67	June Lang-Robert Kent		5/5/39	a4/22/39
House of Fear (My-D)	66	Wm. Gargan-Irene Hervey	(A)	6/30/39	b6/17/39
Inside Information (D)	62	June Lang-Dick Foran	(F)	6/2/39	b6/17/39
I Stole a Million (D)	78	George Raft-Claire Trevor	(A)	7/21/39	b7/22/39
Sun Never Sets (D)	96	Fairbanks, Jr.-Barbara O'Neill	(F)	6/9/39	b6/3/39
They Asked For It (My-C)	61	Wm. Lundigan-Joy Hodges	(F)	5/26/39	b7/8/39
Unexpected Father (C-D)	73	Sandy-M. Auer-Shirley Ross	(F)	7/14/39	b7/22/39
When Tomorrow Comes (D)	90	Irene Dunne-Charles Boyer	(A)	8/11/39	b8/19/39

1939-40

Alias the Deacon (C)		Bob Burns		5/17/40	a2/17/40
Bad Man from Red Butte (W)		J. M. Brown-B. Baker-Fuzzy Knight			In Prod.
Big Guy (D)	77	McLaglen-Cooper-Munson	(A)	12/24/39	b12/2/39
Black Friday (D)	64	Boris Karloff-Bela Lugosi	(A)	3/29/40	b3/9/40
Boys From Syracuse (C)		A. Jones-Martha Raye-J. Penner			In Prod.
Call a Messenger (C-D)	60	Tough Guys-Mary Carlisle	(F)	11/3/39	b9/23/39
Charlie McCarthy, Detective (My-C)	75	Bergen-McCarthy-Snerd	(F)	12/22/39	b12/23/39
Chip of the Flying U (W)	55	J. Mack Brown-Bob Baker	(F)	11/24/39	b1/27/40
Danger on Wheels (D)	61	Richard Arlen-Andy Devine		2/2/40	a10/21/39
		(Former title, "Test Driver")			
Desperate Trails (W)	60	Brown-Baker-Knight	(F)	9/8/39	b9/2/39
Destry Rides Again (D)	93	Marlene Dietrich-James Stewart	(F)	12/29/39	b12/2/39
Double Alibi (My)	65	Wayne Morris-Margaret Lindsay	(A)	3/1/40	b2/24/10
Enemy Agent (D)	60	Robt. Armstrong-Helen Vinson	(F)	4/19/40	b4/13/40
Framed (D)	60	Constance Moore-R. Armstrong		2/23/40	a11/18/39
Green Hell (D)	88	Joan Bennett-D. Fairbanks, Jr.	(F)	1/26/40	b1/20/40
Hawaiian Nights (Mu-C)	64	Downs-Moore-Quillan	(F)	9/8/39	b8/19/39
Hero For a Day (C-D)	62	Charles Grapewin-Anita Louise	(F)	10/6/39	b9/16/39
Honeymoon Deferred (D)	59	Margaret Lindsay-Edmund Lowe	(F)	2/16/40	b2/24/40
House of the Seven Gables (D)	88	Vincent Price-Margaret Lindsay	(A)	4/12/40	b3/9/40
I Can't Give You Anything But Love Baby (C)		Peggy Moran-Johnny Downs		6/21/40	a4/6/40
If I Had My Way (Mu-C)		Bing Crosby-Gloria Jean		4/26/40	a3/9/40
Invisible Man Returns (D)	82	Hardwicke-Price-Grey	(A)	1/12/40	b1/20/40
It's a Date (Mu-D)	103	Deanna Durbin-Kay Francis	(F)	3/22/40	b3/23/40
La Conga Nights (C)		Hugh Herbert		5/31/40	a3/16/40
Laugh It Off (C)	63	Johnny Downs-Constance Moore	(F)	12/1/39	b12/30/39
Legion of Lost Flyers (D)	63	Arlen-Devine-Nagel	(F)	11/3/39	b9/16/39
Little Accident (C)	65	Baby Sandy-Florence Rice	(F)	10/27/39	b11/4/39
Ma! He's Making Eyes At Me (C)	61	Tom Brown-Constance Moore	(F)	3/15/40	b4/13/40
Man From Montreal (D)	60	Richard Arlen-Andy Devine	(F)	12/8/39	b3/2/40
Mikado (Mu) (Tech.)	90	Kenny Baker	(F)	9/8/39	b5/20/39
Missing Evidence (D)	64	Preston Foster-Irene Hervey	(F)	12/15/39	b11/25/39
Mutiny On the Blackhawk (D)	67	Arlen-Moore-Devine	(F)	9/1/39	b8/5/39
My Little Chickadee (C)	83	Mae West-W. C. Fields	(A)	2/9/40	b2/10/40
No Exit		Wallace Ford-Kathryn Adams			In Prod.
Oh, Johnny, How You Can Love (C)	64	Tom Brown-Peggy Moran	(F)	1/5/40	b1/20/40
Oklahoma Frontier (W)	59	John Mack Brown-Bob Baker	(F)	10/20/39	b12/9/39
One Hour to Live (D)	60	Doris Nolan-Chas. Bickford	(A)	11/10/39	b9/23/39
One of the Boston Bullertons		N. Kelly-R. Young-R. Cummings			In Prod.
Riders of Pasco Basin (W)	56	J. M. Brown-Bob Baker		4/5/40	a9/30/39
		(Former title, "Vigilante War")			
Rio (D)	75	Sigrid Gurie-Basil Rathbone	(A)	9/29/39	b9/30/39
Sandy Is a Lady (C)		Sandy-Mischa Auer-Nan Grey		6/14/40	a3/2/40
Ski Patrol (D)		Luli Deste-Philip Dorn		5/3/40	a4/6/40
South to Karanga (D)		C. Bickford-L. Deste-D. Foran			In Prod.
Tower of London (H-D)	92	Basil Rathbone-Boris Karloff	(F)	11/17/39	b11/25/39
Tropic Fury (D)	65	Richard Arlen-Andy Devine	(F)	10/13/39	b9/9/39
Two Bright Boys (D)	70	J. Cooper-Freddie Bartholomew	(F)	9/15/39	b9/9/39
Under-Pup (C)	90	Rob't Cummings-Nan Grey	(F)	9/1/39	b8/26/39
West of Carson City (W)		J. M. Brown-Bob Baker		1/19/40	a9/16/39
		(Former title, "Galloping Kid")			
Witness Vanishes (My)	60	Edmund Lowe-Wendy Barrie	(F)	9/22/39	b9/16/39
You're Not So Tough		Dead End Kids-Nan Grey			In Prod.
Zanzibar (D)	72	Lola Lane-James Craig	(F)	3/8/40	b3/30/40

WARNER BROS. 1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Angels Wash Their Faces (C-D)	86	Dead End Kids-Reagan-Sheridan	(F)	8/26/39	b9/9/39
Code of Secret Service (D)	58	Ronald Reagan-Rosella Towne	(F)	5/27/39	b5/20/39
Confessions of a Nazi Spy (D)	106	Edw. G. Robinson-Lya Lys	(F)	5/6/39	b4/29/39
Cowboy Quarterback (C)	56	Bert Wheeler-Marie Wilson	(F)	7/29/39	b8/12/39
Daughters Courageous (D)	107	John Garfield-Priscilla Lane	(F)	7/22/39	b6/17/39
Each Dawn I Die (D)	92	Cagney-Raft-Bryan	(A)	8/19/39	b7/22/39
Everybody's Hobby (C)	55	Irene Rich-Henry O'Neill	(F)	8/26/39	b8/19/39
		(Reviewed as "Hobby Family")			
Hell's Kitchen (D)	81	Lindsay-Dead End Kids	(F)	7/8/39	b7/8/39
Indianapolis Speedway (D)	82	Pat O'Brien-Ann Sheridan	(F)	8/5/39	b7/22/39
Juarez (H-D)	127	Paul Muni-Bette Davis	(F)	6/10/39	b4/29/39
Kid From Kokomo (C)	92	Pat O'Brien-Joan Blondell	(F)	6/24/39	b5/20/39
Man Who Dared (D)	59	Charles Grapewin-Jane Bryan	(F)	6/3/39	b4/8/39
		(Reviewed as "I Am Not Afraid")			
Nancy Drew—Trouble Shooter (My)	69	Bonita Granville-F. Thomas	(F)	6/17/39	b9/30/39
Naughty, But Nice (C)	90	Dick Powell-Gale Page	(F)	7/1/39	b7/1/39
Sweepstakes Winner (C)	59	Marie Wilson-Johnny Davis	(F)	5/20/39	b7/29/39
Torchy Plays With Dynamite (D)	59	Jane Wyman-Tom Kennedy	(F)	8/12/39	b10/21/39
Torchy Runs for Mayor (D)	60	Farrell-MacLane	(F)	5/13/39	b4/13/39
Waterfront (D)	59	Dennis Morgan-Gloria Dickson	(F)	7/15/39	b7/22/39

1939-40

All This and Heaven Too		Bette Davis-Charles Boyer			In Prod.
Angel From Texas (C)	69	Albert-Wyman-Reagan	(F)	4/27/40	b4/13/40
British Intelligence (D)	62	Boris Karloff-Margaret Lindsay	(A)	1/20/40	b1/13/40
Brother Orchid (C-D)		E. G. Robinson-Sothern-Bellamy			a4/20/40
Brother Rat and a Baby (C)	87	Wayne Morris-Priscilla Lane	(F)	1/13/40	b1/6/40
Calling Philo Vance (My)	62	James Stephenson	(F)	2/3/40	b2/3/40
Castle on the Hudson (D)	76	Garfield-O'Brien-Sheridan	(A)	2/17/40	b3/2/40
Child Is Born (D)	79	Geraldine Fitzgerald-J. Lynn	(A)	1/6/40	b9/9/39
Dead End Kids on Dress Parade (D)	62	Litel-Dead End Kids	(F)	11/18/39	b11/4/39
Dr. Ehrlich's Magic Bullet (D)	102	Edw. G. Robinson-Ruth Gordon	(A)	3/2/40	b2/10/40
Dust Be My Destiny (D)	88	John Garfield-Priscilla Lane	(A)	9/16/39	b8/19/39
Episode		De Havilland-J. Lynn-J. Wyman			In Prod.
Espionage Agent (D)	83	Joel McCrea-Jeffrey Lynn	(F)	9/30/39	b9/30/39
Fighting 69th (D)	90	James Cagney-Priscilla Lane	(A)	1/27/40	b1/6/40
Flight Angels (D)		Ralph Bellamy-Dennis Morgan		5/18/40	a3/23/40
		(Former title, "Flight 8")			
Four Wives (D)	99	Lane Sisters-G. Page-J. Lynn	(F)	12/25/39	b11/25/39
Fugitive From Justice (D)		Roger Pryor-Lucille Fairbanks			a12/2/39
Gambling on the High Seas (D)	58	Wayne Morris-Jane Wyman	(F)		b2/24/40
Granny Get Your Gun (D)	56	May Robson-Harry Davenport	(F)	2/10/40	b1/6/40
Invisible Stripes (D)	82	Raft-Holden-Robson	(A)	12/30/39	b12/23/39
It All Came True (D)	97	Ann Sheridan-Jeffrey Lynn	(A)	4/6/40	b3/23/40
Kid Nightingale (C)	58	John Payne	(F)	11/4/39	b9/23/39
King of Lumberjacks (D)	61	John Payne-Gloria Dickson	(F)	4/13/40	b2/24/40
Life of Knute Rockne		Pat O'Brien-Ronald Reagan			In Prod.
Mad Empress (D)	95	Modea Novara-L. Atwill	(A)	12/16/39	b4/29/39
		(Reviewed as "Juarez and Maxmilian"—States Rights)			
Murder in the Air (D)	58	Ronald Reagan-Lya Lys	(F)		b2/24/40
Nancy Drew and Hidden Stair-case (My)	60	Bonita Granville-Frankie Thomas	(F)	9/9/39	b8/26/39
No Place to Go (C-D)	57	Gloria Dickson-Dennis Morgan	(F)	9/23/39	b9/9/39
Old Maid (D)	95	Bette Davis-George Brent	(A)	9/2/39	b8/5/39
On Your Toes (Mu-C)	94	Vera Zorina-Eddie Albert	(F)	10/14/39	b10/14/39
Pride of the Blue Grass (D)	65	Edith Fellows-Jimmy McCallion	(F)	10/7/39	b11/11/39
Private Lives of Elizabeth & Essex (H-D) (Tech.)	106	Flynn-Bette Davis	(F)	11/11/39	b9/30/39
Private Detective (C-D)	57	Jane Wyman-Dick Foran	(F)	12/9/39	b12/9/39
Return of Dr. X (My-D)	62	Lys-Bogart-Morris-Lane	(A)	12/2/39	b11/18/39
Roaring Twenties (D)	106	Cagney-Lynn-Lane	(A)	10/28/39	b10/21/39
Saturday's Children (D)	101	Olivia de Havilland-Garfield	(F)	5/11/40	b4/13/40
Sea Hawk (D)		Flynn-Marshall-Crisp			a3/23/40
Smashing the Money Ring (D)	56	Ronald Reagan-Eddie Foy Jr.	(F)	10/21/39	b10/28/39
Tear Gas Squad (D)	58	D. Morgan-J. Payne-G. Dickson		5/4/40	b3/23/40
They Drive by Night		Raft-Sheridan-Bogart			In Prod.
Three Cheers for the Irish (C-D)	100	Priscilla Lane-Dennis Morgan	(F)	3/16/40	b3/9/40
Till We Meet Again (D)	100	Merle Oberon-George Brent	(F)	4/20/40	b4/6/40
Torrid Zone		Cagney-O'Brien-Sheridan		5/25/40	In Prod.
Virginia City (H-W)	121	Flynn-Hopkins-Scott	(F)	3/23/40	b3/23/40
We Are Not Alone (D)	112	Paul Muni-Jane Bryan	(A)	11/25/39	b11/11/39

MISCELLANEOUS

Bad Boy (D)	66	Johnny Downs-Rosalind Keith	(F)	Atlas	b1/27/40
Black Eyes (D)	72	Mary Maguire-Otto Kruger	(A)	Alliance	b9/9/39
Black Limelight (My)	63	Raymond Massey-Joan Marion	(A)	Alliance	b7/1/39
Buried Alive (D)	74	Beverly Roberts-Rob't Wilcox	(A)	Producers	b1/13/40
Challenge, The (D)	69	Trenker-Douglas	(F)	Film Alliance	b9/30/39
Daughter of the Tong (D)	56	Evelyn Brent-Grant Withers	(A)	Metrop.	b8/19/39
Dead Men Tell No Tales (My)	76	Emlyn Williams-Sara Seeger	(A)	Alliance	b7/29/39
Death Goes North (My-D)	64	Ed. Edwards-Sheila Bromley	(F)	Warwick	b7/29/39
Flaming Lead (W)	55	Ken Maynard	(F)	Colony	b7/1/39
George Washington Carver (D)	69	G. W. Carver-B. Washington III.	(A)	St. George	b4/13/40
Goose Step (D)	85	Roland Drew-Steffi Duna	(A)	Producers	b11/18/39
		(Reviewed as "Hitler, Beast of Berlin")			
Hidden Menace (D)	56	Otto Kruger-Gertrude Michael	(F)	Alliance	b4/13/40
Housemaster (D)	83	Kruger-Holmes-Churchill	(F)	Alliance	b2/12/38
Invisible Killer (D)	63	Grace Bradley-Roland Drew	(F)	Producers	b2/10/40
Keep Punching (D)	81	Henry Armstrong-Mae Johnson	(F)	M-C Pics	b12/9/39
Mill on the Floss (D)	80	Geraldine Fitzgerald-F. Lawton	(F)	Standard	b11/18/39
Murder Is News (My-D)	55	John Gallaudet-Iris Meredith	(A)	Warwick	b6/24/39
North Sea Patrol (D)	61	Toone-Kelly		Alliance	b12/30/39
One Night In Paris (My-D)	74	Lodge-Kelly-Williams	(F)	Alliance	b8/5/39
Outsider (D)	91	Geo. Sanders-Mary Maguire	(F)	Alliance	b3/23/40
Pocomania (D)	65	Nina Mae McKinney-Jack Carter	(F)	Lenwal	b12/9/39
Rangle River (W)	72	Victor Jory-Margaret Dare	(F)	Hoffberg	b5/13/39
Royal Divorce (Cos-D)	84	Chatterton-P. Blanchar	(F)	Select	b8/5/39
Second Bureau (D)	65	Marta Labarr-Charles Oliver	(A)	Film Alliance	b7/8/39
Son of Ingagi (D)	66	Alfred Grant-Daisy Bufford	(A)	Sack	b1/20/40
Spies of the Air (My-D)	78	Barry Barnes-Roger Livesy	(A)	Alliance	b8/12/39
Torpedoed! (D)	70	H. B. Warner-Beery-Cromwell	(F)	Film Alliance	b9/23/39
Torture Ship (D)	57	Irving Pichel-Jacqueline Wells	(A)	Producers	b11/25/39
Typhoon Treasure (D)	68	Campbell Copeline-Gwen Munro	(A)	Ace Pics	b7/1/39

FOREIGN LANGUAGE

Escape From Yesterday (D)	89	Annabella-Jean Gabin	(A)	Hoffberg	b5/6/39
Harvest (D)	75	Gabriel Gabrio-Edouard Delmont	(A)	Cinema	b11/25/39
Human Beast (D)	79	Jean Gabin-Simone Simon	(A)	Juno	b4/24/40
Louise (Opera)	72	Grace Moore	(A)	Mayer-Burstyn	b2/10/40

(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CS-D) Costume Drama; (W) Western; (Mu-C) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy; (H) Historical

Shorts Booking Guide

COLUMBIA 1938-39

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
Boom Goes the Groom		17½	Not Rev.
Chump Takes a Bump		16½	Not Rev.
Home On the Rage	Pretty Good	17	12/17/38
Many Sappy Returns	Funny	18	8/27/38
Mooching Through Georgia	Good Slapstick	19	9/ 9/39
Mutiny On the Body		17½	Not Rev.
Nag In the Bag	Funny	17	12/17/38
Nightshirt Bandit	Funny	17	12/24/38
Not Guilty Enough	Funny	17	10/29/38
Now It Can Be Sold	Funny	17	4/ 8/39
Pest From the West	Keaton Humor	18	6/24/39
Pie a la Maid		18	Not Rev.
Rattling Romeo		17	Not Rev.
Sap Takes a Wrap	Funny	15½	3/18/39
Star Is Shorn		17½	Not Rev.
Swing You Swingers	Very Funny	18½	4/22/39
Sue My Lawyer	Fairly Good	17	10/ 1/38
Trouble Finds Andy Clyde	Fair Slapstick	18	10/ 7/39
COLOR RHAPSODIES (16) (Tech.)			
Animal Cracker Circus	Good	7	10/ 1/38
Gorilla Hunt		8	Not Rev.
Happy Tots	Fair	7	4/22/39
Hollywood Graduation	Clever	7	9/10/38
Hollywood Sweepstakes		8	Not Rev.
House That Jack Built	Very Amusing	7	5/13/39
Kangaroo Kid		7½	Not Rev.
Little Moth's Big Flame	Clever	8	12/17/38
Lucky Pigs	Good	7	7/ 1/39
Midnight Frolics		7	Not Rev.
Nell's Yells		7	Not Rev.
Peaceful Neighbors	Well Done	8½	2/11/39
COLUMBIA TOURS (6)			
Bermuda—Islands of Paradise	Colorful	10½	9/11/37
Big Town Commuters		9	Not Rev.
In Morocco	Interesting	10	9/16/39
Man Made Island	Interesting	9½	6/17/39
Province of Quebec	Good	11	12/17/38
Sojourn In India		10	Not Rev.
COMMUNITY SINGS (12)			
College Songs	Lively	10	10/ 1/38
Friendship Songs	Satisfactory	10	2/ 4/39
Moonlight Melodies		10½	Not Rev.
Parade of Hits		9½	Not Rev
Romantic Tunes	Excellent	10	6/17/39
Season's Idea		11	Not Rev.
Songs of the West		10	Not Rev.
South Sea Songs	Good	10	10/29/38
Strauss Waltzes	Different	10	4/29/39
Sweetheart Melodies		10½	Not Rev.
GREAT MOMENTS OF HISTORY (6)			
KRAZY KAT (8)			
Golf Chumps		7	Not Rev.
Gym Jams	Good	6½	9/10/38
Hot Dogs On Ice		6	Not Rev.
Krazy's Bear Tale	Fair	7½	3/18/39
Krazy's Shoe Shop		7	Not Rev.
Lone Mountie		7	Not Rev.
MUSIC HALL VANITIES (6)			
Montmartre Madness	Entertaining	10	5/27/39
Night in a Music Hall	Entertaining	10½	2/ 4/39
Night at the Troc		10½	Not Rev.
Yankee Doodle Home	Good	10	6/ 3/39
PICTUREGRAPHS (6)			
SCRAPPY (8)			
Early Bird	Good	6½	10/ 1/38
Happy Birthday	For the Kiddies	6	2/ 4/39
Scrappy's Added Attraction		6½	Not Rev.
Scrappy's Rodeo		7	Not Rev.
Scrappy's Side Show		7	Not Rev.
Worm's Eye View	Just Filler	7	5/13/39
SCREEN SNAPSHOTS (13)			
No. 1 (Series 18)		10	Not Rev.
No. 2		10	Not Rev.
No. 3		10	Not Rev.
No. 4	Enjoyable	10	2/ 4/39
No. 5		9	Not Rev.
No. 6	Excellent	10½	3/18/39
No. 7		10	Not Rev.
No. 8	Good	9½	4/29/39
No. 9	Interesting	10	5/13/39
No. 10	For Rabid Fans	10	6/17/39
SPORT THRILLS (13)			
Big Fish	Satisfactory	10	9/ 9/39
Diving Rhythm	Excellent	10	5/13/39
Football Giants	Interesting	10	10/ 1/38
Jockeys Up	Excellent	9½	6/17/39
King Vulture	Outstanding	11	1/ 7/39
Navy Champions	Fair	9½	4/29/39
Odd Sports		10½	Not Rev.
Ski Rhythm	Excellent	10	12/17/38
Technique of Tennis	Excellent	10	6/17/39
There Goes Rusty		10½	Not Rev.
STOOGE COMEDIES (8)			
A Ducking They Did Go	Good Slapstick	16½	4/22/39
Flat Foot Stooges	Good Slapstick	15½	2/ 4/39
Mutts to You	Okay Slapstick	18	12/17/38
Saved by the Bell		17	Not Rev.
Three Little Sew and Sews		16	Not Rev.
Violent Is the Word For Curley	Fair Slapstick	18	9/10/38
We Want Our Mummy		17	Not Rev.
Yes, We Have No Bonanzas		16	Not Rev.

COLUMBIA 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
WASHINGTON PARADE (6)			
Inside the Capitol	Good	11	6/10/39
Inside the White House	Fair	11	2/11/39
Library of Congress	Informative	10	8/26/39
Washington	Very Good	10	12/17/38

1939-40

ALL STAR COMEDIES (18)			
All American Blondes	Fair	17	11/11/39
Andy Clyde Gets Spring Chicken	Mere Filler	18	1/ 6/40
Awful Goof		19	Not Rev.
Glove Slingers	Good Slapstick	18	1/ 6/40
Heckler	Fairly Funny	18	2/24/40
Mr. Clyde Goes to Broadway		18	Not Rev.
Nothing But Pleasure	Amusing	18	2/17/40
Pardon My Berth Marks	Filler	18	3/16/40
Skinny the Moocher	Funny	16½	9/ 2/39
Static In the Attic	Funny	20	9/ 2/39
Teacher's Pest	Fairly Funny	18	8/12/39
CINESCOPES (6)			
Berth of a Queen	Interesting	11	4/20/40
Fashion Takes a Holiday	Feminine Appeal	11	3/16/40
Threads of a Nation	Interesting	11	2/24/40
World of 1960	Interesting	10	1/ 6/40
COLUMBIA TOURS (6)			
Beautiful Switzerland	Average	10	12/30/39
Historic Cities of India		10	Not Rev.
Holland and the Zuyder Zee	Interesting	10	9/16/39
Life in Paris		10	Not Rev.
New Hampshire	Good Travel Film	11	3/16/40
Unveiling Algeria	Fair	10	4/20/40
COLOR RHAPSODIES (16) Tech.			
Blackboard Review		7	Not Rev.
Boy, a Gun and Birds	Fair	7	1/ 6/40
Crop Chasers	Good	7½	10/14/39
Dreams On Ice	Cute	7	10/14/39
Greyhound and the Rabbit	Filler	7	4/20/40
Happy Tots' Expedition		6½	Not Rev.
Jitterbug Knights	Fair	7	9/ 9/39
Mother Goose in Swing-time		7	Not Rev.
Mountain Ears	Cute	7	10/14/39
COMMUNITY SINGS (10)			
College Songs		10	Not Rev.
Crosby Hit Songs		9	Not Rev.
Gypsy Songs	Very Good	10	2/17/40
Old Time Songs		9½	Not Rev.
Stephen Foster Songs		10	Not Rev.
FABLES CARTOONS (6)			
Little Lost Sheep	Fair	7	9/16/39
Park Your Baby	Average	7	2/24/40
Practise Makes Perfect	Dull	6	4/20/40
FOOLS WHO MADE HISTORY (6)			
Story of Charles Good-Year	Excellent	10	10/21/39
Story of Elias Howe	Excellent	11	9/16/39
HAPPY HOUR			
Book of Books	Outstanding	10	11/18/39
Building of Boys	Noteworthy	10	10/21/39
MOMENTS OF COMEDY (6)			
PALS AND PETS (6)			
PHANTASIES CARTOONS (10)			
Charm Bracelet		6½	Not Rev.
Man of Tin		7	Not Rev.
Millionaire Hobo		6½	Not Rev.
Mouse Exterminator	Fair	6½	1/27/39
SCREEN SNAPSHOTS (12)			
No. 1 Art of Make-Up	Very Good	10	10/14/39
No. 2 Training Animal Stars	Above Average	10	11/11/39
No. 3 Novelty Parties		10	Not Rev.
No. 4 Trip Thru Studios		10	Not Rev.
No. 5 Art in Hollywood	Fan Appeal	11	3/16/40
No. 6 Hollywood Recreations	Good	10	4/20/40
STOOGE COMEDIES (8)			
A Plumbing We Will Go		18	Not Rev.
Calling All Curs	Good Slapstick	18	8/12/39
Oily To Bed, Oily To Rise	Swell Slapstick	18	9/16/39
Rockin' Through the Rockies	Slap-Happy Fun	16½	3/16/40
Three Sappy People		18½	Not Rev.
You Nazty Spy!	Swell Satire	18	2/10/40
WASHINGTON PARADE (6)			
Inside the F.B.I.		11	Not Rev.
Smithsonian Institution	Exceptional	11	11/11/39
U. S. Treasury	Excellent	10	2/10/40
WORLD OF SPORTS (12)			
Bows and Arrows	Very Good	10	10/21/39
Flying Targets	For Sportsmen	10	3/16/40
Jai Alai	Good	9	12/30/39
Rough House Fiesta		10	Not Rev.
Skiing Technique		10	Not Rev.

MGM 1938-39

	Comment	Running Time	Reviewed Issue Of
CARTOONS (15)			
Art Gallery (Tech.)	Excellent	8	5/27/39
Bear That Couldn't Sleep	Clever	9	7/15/39
Blue Danube	Beautiful	9	12/30/39
Bookworm (Tech.)	Good	9	9/16/39
Goldilocks and the Three Bears	Good	8	7/29/39
Jitterbug Follies	Fair	9	3/25/39
Little Goldfish (Tech.)	Amusing	8	4/22/39
Mama's New Hat	Poor	7	3/18/39
One Mother's Family	Very Funny	9	10/28/39
Seal Skinners	Poor	7	4/15/39
Wanted No Master		8	Not Rev.
CRIME DOESN'T PAY (6)			
Drunk Driving	Fine	21	10/28/39
Help Wanted	Excellent	21	7/22/39
Money to Loan	Excellent	20	4/ 1/39
Think First	One of the Best	20	10/ 7/39
While America Sleeps	Timely	21	4/22/39
Wrong Way Out	Excellent	17	1/ 7/39
MINIATURES (10)			
City of Little Men	Splendid	11	9/ 3/38
Great Heart	Impressive	11	1/28/39
Greener Hills	Good	11	7/ 8/38
Hollywood Hobbies	Good	10	7/ 8/39
Ice Antics	Entertaining	10	2/25/39
Love On Tap		11	Not Rev.
Miracle of Salt Lake	Satisfactory	10	12/10/38
Prophet Without Honor	Excellent	11	6/17/39
Streamlined Swing	Entertaining	9	10/15/38
They Live Again	Excellent	10	11/12/38
MUSICALS (6)			
Dream of Love	Impressive	17	2/25/39
Happily Buried	Fair	21	5/27/39
Men of Steel	Okay	21	1/ 7/39
Once Over Lightly	Darn Clever	20	1/28/39
Somewhat Secret	Entertaining	21	4/22/39
OUR GANG (12)			
Aladdin's Lantern	Funny	11	10/15/38
Alfalfa's Aunt	Humerous	11	1/28/39
Auto Antics	Amusing	10	9/ 9/39
Clown Princes	Funny	10	5/ 6/39
Cousin Wilbur	Fairly Amusing	10	6/17/39
Dog Daze	Good	11	7/29/39
Duel Personalities	Amusing	10	3/25/39
Football Romeo	Good Gang	10	12/17/38
Joy Scouts	Fair	10	7/29/39
Men in Fright	Enjoyable	11	11/12/38
Practical Jokers	Satisfactory	9	1/ 7/39
Tiny Troubles	Fair	10	3/25/39
PASSING PARADE (10)			
Angel of Mercy	Impressive	10	6/24/39
Giant of Norway	Excellent	11	7/29/39
New Roadways	Very Good	10	2/25/39
No. 1	Very Good	10	11/12/38
One Against the World	Exceptional	10	9/ 2/39
Story of Alfred Nobel	Excellent	11	2/25/39
Story of Dr. Jenner	Excellent	10	4/22/39
Story That Couldn't Be Printed	Inspiring	10	8/ 5/39
Unseen Guardians	Excellent	11	10/ 7/39
Yankee Doodle Goes to Town	Outstanding	10	6/24/39
PETE SMITH SPECIALTIES (13)			
Culinary Carving	Fair	9	8/ 5/39
Double Diving	Excellent	8	1/28/39
Football Thrills of 1938	For Grid Fans Only	10	9/16/39
Heroes At Leisure	Exciting	8	2/25/39
Hot On Ice	Good	10	11/12/38
Man's Greatest Friend	Excellent	10	12/17/38
Marine Circus (Tech.)	Excellent	9	4/22/39
Penny's Picnic (Tech.)	Appetizing	10	1/ 7/39
Poetry of Nature	Novel	8	7/15/39
Radio Hams	Very Good	10	6/24/39
Set 'Em Up	Very Good	10	10/28/39
Take a Cue	Excellent	10	8/19/39
Weather Wizards	Very Good	9	4/22/39
ROBERT BENCHLEY (8)			
An Hour For Lunch	Good Satire	9	3/25/39
Dark Magic	Very Funny	9	5/27/39
Home Early	Funny	9	6/24/39
How to Eat	Excellent	10	7/ 8/39
How to Sublet	Amusing	8	1/28/39
How to Watch Football	Funny	9	11/12/38
Mental Poise	Fair	7	1/ 7/39
Opening Day	Subtle Stuff	9	12/10/38
TRAVELTALKS (12) (Tech.)			
Ancient Egypt	Fascinating	8	2/25/39
Cairo, City of Contrast	Fascinating	9	10/15/38
Colorful Curacao	Very Good	8	7/29/39
Glimpses of Australia	Good	9	6/ 3/39
Imperial Delhi	Average	8	3/25/39
Jaipur, the Pink City	Good	8	12/10/38
Java Journeys		8	Not Rev.
Madeira, Isle of Romance	Enchanting	8	11/19/38
Picturesque Udaipur	Interesting	8	7/15/39
Rural Hungary	Good	9	6/17/39
Singapore and Jahore	Interesting	9	1/28/39
Sydney—Pride of Australia	Good	9	1/ 7/39

MGM 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTOONS (18) (Tech.)			
Fishing Bear	Clever	9	2/ 3/40
Home on the Range	Cute	9	3/ 3/40
Mad Maestro	Good	8	1/20/40
Peace on Earth	Definitely a "Must"	8	12/ 9/39
Puss Gets the Boot	Good	9	3/ 9/40
CRIME DOESN'T PAY (5)			
Jack Pot	One of the Best	19	3/30/40
Know Your Money	Excellent	21	2/ 3/40
Pound Foolish	Excellent	20	1/20/40
METROSCOPIX (1)			
CAREY WILSON MINIATURES (9)			
Ashean Fleet	Excellent	11	10/ 7/39
Door Will Open	Unusual	11	3/30/40
Failure at Fifty	Excellent	10	10/28/39
Mendelssohn's Wedding March	For Romanticists	11	11/25/39
Miracle at Lourdes	Excellent	11	1/20/40
Old South	Interesting	10	2/ 3/40
Rumba Rhythm	Entertaining	10	9/ 2/39
Where Turf Meets Surf	Fair	10	2/ 3/40
OUR GANG (8)			
Alfalfa's Double	Chucklesome	11	2/ 3/40
Big Premiere	Poor	10	3/30/40
Captain Spanky's Showboat	Funny	10	10/14/39
Dad For a Day	Good	11	11/25/39
Time Out for Lessons	Fair	11	12/23/39
JOHN NESBITT PASSING PARADE (8)			
Forgotten Victory	Interesting	9	12/30/39
PETE SMITH SPECIALTIES (13)			
Domineering Male	Excellent	10	3/30/40
Let's Talk Turkey	Swell	10	11/25/39
Maintain the Right	Very Good	10	1/20/40
Romance of the Potato	Good	9	12/23/39
Ski Birds	Excellent	8	11/25/39
Stuffe	Swell	11	3/ 9/40
What Your I.Q.?	Good	7½	3/ 9/40
ROBERT BENCHLEY (4)			
Day of Rest	Funny	10	10/28/39
Home Movies	A Home	9	3/ 9/40
See Your Doctor	Very Funny	8	12/23/39
That Inferior Feeling	Excellent	10	1/20/40
SPECIAL SUBJECT			
Northward Ho!	A Trailer	9	3/ 9/40
FITZPATRICK TRAVELTALKS (12) (Tech.)			
Day on Treasure Island	Colorful	10	9/ 9/39
Land of Alaska Nellie	Good	10	1/27/40
Natural Wonders of Washington State	Okay	10	10/28/39
Night Descends on Treasure Island	Fair	9	3/ 9/40
Old Natchez	Good	9	2/ 3/40
Quaint St. Augustine	Charming	9	11/25/39
Seattle, Gateway to the Northwest	Standard	9	3/30/40
Valiant Venezuela	Standard	9	12/23/39

PARAMOUNT 1938-39

	Comment	Running Time	Reviewed Issue Of
BETTY BOOP CARTOONS (12)			
Buzzy Boop at the Concert	Poor	7	9/24/38
Musical Mountaineers	Amusing	7	6/ 3/39
My Friend the Monkey	Poor	7	2/11/39
On With the New	Okay	7	12/17/38
Pudgy in Thrills and Chills	Fair	7	1/21/39
Pudgy the Watchman	Fair	7	8/13/38
Rhythm on the Reservation	Fair	7	8/ 5/39
Sally Swing	Poor	7	10/15/38
Seared Crews	Average	7	7/ 1/39
So Does An Automobile	Good	7	4/ 1/39
Yip Yip Yippy	Good	7	7/29/39
COLOR CLASSICS (6) (Tech.)			
All's Fair at the Fair	Good	7	8/27/38
Always Kickin'	Fair	7	2/11/39
Barnyard Brat	Cute	7	7/29/39
Playful Polar Bears	Cute	7	11/12/38
Small Fry	Okay	7	4/29/39
COLOR CRUISES (7)			
Colombia	Fair	10	7/29/39
Costa Rica	Fair	10	11/26/38
Guatemala	Excellent	10	8/27/38
Land of Inca Memories	Fair	10	1/21/39
Jamaica	Fair	10	7/15/39
Mexico	Poor	10	9/24/38
Republic of Panama	Interesting	9	4/ 8/39
HEADLINERS (15)			
Busse Rhythm	Standard	10½	10/15/38
Champagne Music of Lawrence Welk	Snappy	10	3/ 4/39
Hal Kemp & Orch.	Okay	9	11/26/38
Lights! Action! Lucas!	Excellent	10	8/27/38
Moments of Charm	Splendid	10	7/16/38
Music Through the years	Lacks Movement	11	2/11/39
Orrin Tucker & Orch.	Snappy	10	11/12/38
Paramount Presents Hoagy Carmichael	Tuneful	10	5/27/39
Song is Born	Unusual	10	12/17/38
Sweet Moments	Sweet They Are	10	8/26/39
Tempo of Tomorrow	Good	10	7/ 1/39
Three Kings and a Queen	Good Music	10	4/ 1/39

PARAMOUNT 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
PARAGRAPHICS (13)			
Breaking the News	Excellent	10	8/26/39
Circus Co-Ed	Very Good	10	3/ 4/39
Farewell Vienna	For Music Lovers	10	7/22/39
Fisherman's Pluck	Swell Sport Short	10	4/ 1/39
Mildewed Melodramas	Very Funny	11	9/24/38
Oh Say, Can You Ski?	Commercial	10	12/17/38
Raising Canines	Interesting	10	10/15/38
Rube Goldberg's Travelgab	Very Funny	8½	10/15/38
Swans		10	Not Rev.
Tannhauser	Classic	12	8/13/38
That's Africa	Unusual	10	3/ 4/39
Unfinished Symphony	Classic	10	11/26/38
PICTORIALS (12) Part Tech.			
No. 1	Standard	10	8/13/38
No. 2	Good	10	8/27/38
No. 3	Slow	10	9/24/38
No. 4	Fair	10	11/19/38
No. 5	Fair	9	12/ 3/38
No. 6	Interesting	6	1/21/39
No. 7	Very Good	9	2/11/39
No. 8	Interesting	10	3/ 4/39
No. 9	Fair	10	5/ 6/39
No. 10	Good	11	6/10/39
No. 11	Interesting	10	7/ 1/38
No. 12	Very Good	10	7/29/39
POPEYE (12)			
Bulldozing the Bull	Very Good	7	8/27/38
Cops is Always Right	Average	7	1/21/39
Customers Wanted	Almost a Reissue	7	2/18/39
Date to Skate	Good	7	12/10/38
Ghosks is the Bunk	Good	7	7/22/39
Goonland	Funny	7	11/19/38
Hello, How Am I?	Funny	7	7/29/39
It's the Natural Thing to Do	Satisfactory	7	8/19/39
Leave Well Enough Alone	Fair	7	4/29/39
Mutiny Ain't Nice	Swell	7	9/24/38
Wotta Nitemare	Swell	7	7/ 8/39
POPULAR SCIENCE (6)			
No. 1	Fair	10	8/24/38
No. 2	Interesting	11	11/19/38
No. 3		10	Not Rev.
No. 4	Diversified	10	4/ 1/39
No. 5	Good	11	6/ 3/39
No. 6	Good	11	8/ 5/39
SPECIAL (1) (Tech.)			
Aladdin and His Wonderful Lamp	Swell	22	4/29/39
SPORTLIGHTS (13)			
Champion Airhoppers	Excellent	10	10/15/38
Diamond Dust	Very Good	10	5/27/39
Death Valley Thrills	Excellent	10	7/ 1/39
Frolicking Frogs	Good	10	12/ 3/38
Good Skates	Very Good	10	4/29/39
Hold Your Breath	Excellent	10	2/11/39
Hunting Thrills	Good	10	8/27/38
Racing Pigeons	Interesting	10	9/24/38
Sporting Irish	Swell Entertainment	10	3/ 4/39
Sporting Test	Excellent	10	8/13/38
Super Athletes	Swell	10	11/12/38
Two Boys and a Dog	Different	10	12/17/38
Watch Your Step	Unique	10	7/22/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Interesting	10	8/13/38
No. 2	Very Good	11	10/15/38
No. 3	All Right	11	12/17/38
No. 4	Good	10	1/21/38
No. 5	Interesting	11	4/29/39
No. 6	Interesting	10	7/22/38

1939-40

	Comment	Running Time	Reviewed Issue Of
COLOR CLASSICS (6) (Tech.)			
Ants in the Plants	Good	7	3/23/40
Fresh Vegetable Mystery	Clever	7	10/21/39
Kick In Time		7	Not Rev.
Little Lambkin	Good	7	2/24/40
COLOR CRUISES (7)			
Argentina		10	Not Rev.
Chile	Fair Travelogue	10	12/16/39
Cuba		10	Not Rev.
Ecuador	Fair	10	9/16/39
Isle of Columbus		10	Not Rev.
Peru	Average	10	10/21/39
Rio de Janeiro		10	Not Rev.
HEADLINERS (10)			
Artie Shaw's Class In Swing	For Swing Fans Only	10	8/26/39
Frankie Masters and His Orchestra	Entertaining	11	1/20/40
Here's Hal	Average Band Number	10	12/16/39
Jimmy Dorsey and His Orchestra	Snappy	10	2/24/40
Moments of Charm of 1940	Very Good	11	11/ 4/39
George Olsen and His Music	Peppy	10	3/23/40
Ted Fio Rito and His Orchestra	Good	11	11/11/39
PARAGRAPHICS (10)			
Bits of Life	Misses Fire	11	12/16/39
Busy Little Bears	Splendid	10	11/11/39
Not So Dumb	Excellent	10	3/23/40
Pictorial	Interesting	10	2/24/40
Public Hobby No. 1	Stamp-endous	10	9/ 2/39
Sugar Wind	Good	10	2/ 3/40
Touchdown Review	Good Resume	10	1/27/40
POPEYE (12)			
Females Is Fickle	Good	7	3/23/40
Me Feelin's Is Hurt		7	Not Rev
Never Sock a Baby	Good	6	11/18/39
Onion Pacific		7	Not Rev.
Shakespearian Spinach	Funny	7	2/ 3/40
Stealin' Ain't Honest		7	Not Rev.
Wimmin Is a Myskery		7	Not Rev.

PARAMOUNT 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
POPULAR SCIENCE (6)			
No. 1	Very Good	10	9/23/39
No. 2	Very Interesting	10	11/25/39
No. 3	Interesting	10	1/27/40
No. 4	Exceptionally Interesting	10	2/24/40
SPORTLIGHTS (13)			
Aqua-Rhythm	Good	10	11/18/39
Blue Streak		10	Not Rev.
Bowling Skill	Very Good	10	2/ 3/40
Catching Whoppers	Thrilling	10	9/23/39
Dog Is Born	Excellent	10	11/ 4/39
Desert Adventure	Excellent	10	9/23/39
Human Fish	Excellent	10	2/24/40
Hydro-Maniacs	Exciting	10	8/26/39
Iude Experts	Excellent	10	1/20/40
Two of a Kind	Fine	10	3/23/40
STONE AGE CARTOONS (12)			
Foul Ball Player		7	Not Rev.
Granite Hotel		7	Not Rev.
Ugly Dino		7	Not Rev.
Way Back When a Nag Was Only a Horse	Okay	7	3/23/40
Way Back When a Night Club Was a Stick		7	Not Rev.
Way Back When a Triangle Had Its Points	Fair	7	2/24/40
SYMPHONIC (3)			
Blue Danube Waltz	Glorious Music	10	10/21/39
Merry Wives of Windsor	For Music Lovers	9	11/11/39
William Tell	Serious Music	10	12/16/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Good	11	10/14/39
No. 2	Fairly Interesting	11	12/16/39
No. 3	Good	11	2/ 3/40
No. 4		10	Not Rev.

RKO-RADIO 1938-39

	Comment	Running Time	Reviewed Issue Of
DISNEY CARTOONS (18) (Tech.)			
Autograph Hound	Just Grand	8	9/ 9/39
Beach Picnic	A Scream	8	5/27/39
Brave Little Tailor	Great	9	9/ 3/38
Donald's Cousin Gus	Excellent	7	5/20/39
Donald's Golf Game		8	Not Rev.
Donald's Lucky Day	A Scream	8	10/22/38
Donald's Penguin	Swell	8	5/20/39
Farmyard Symphony	A Real Treat	8	10/22/38
Ferdinand the Bull	Excellent	8	10/29/38
Goofy and Wilbur	Extremely Funny	8	10/22/38
Hockey Champ	A Howl	8	5/20/39
Merbabies (SS)	Good	8	3/25/39
Mother Geese Goes Hollywood	Outstanding	7½	10/22/38
Pointer	Very Funny	8	5/20/39
Practical Pig	Great	8½	10/22/38
Sea Scouts	Excellent	8	7/22/39
Society Dog Show		8	Not Rev.
Ugly Duckling (SS)	Wonderful	9	10/22/38
EDGAR KENNEDY (6)			
Baby Daze		15	Not Rev.
Beaux and Errors	Good	18	10/ 1/38
Clean Sweep		17	Not Rev.
Cleek Wise	Funny	16	4/ 8/39
Feathered Pests		16	Not Rev.
Maid to Order		18	Not Rev.
HEADLINERS (4)			
Romancing Along		21	Not Rev.
Sales Slips		17	Not Rev.
Sea Melody	Very Good	18	10/ 8/38
Swing Vacation		18	Not Rev.
LEON ERROL (6)			
Crime Rave		18	Not Rev.
Home Boner		20	Not Rev.
Major Difficulties	Excellent	19	10/29/38
Moving Vanities	Laugh Getter	17	5/ 6/39
Ring Madness		19	Not Rev.
Stage Fright	Very Funny	18	9/ 3/38
NU-ATLAS MUSICALS (13)			
Arcade Varieties	Fair	11	5/ 6/39
Cafe Rendezvous		10	Not Rev.
Hello Mama	Fair	9	4/ 8/39
Readin', Writin' and Rhythm		10	Not Rev.
Samovar Serenade		10	Not Rev
Styles and Smiles	Good	11	10/ 1/38
Talent Auction	Fair	10	10/29/38
Tropical Topics		10	Not Rev
Under a Gypsy Moon	Just Filler	10	9/ 3/38
Venetian Moonlight		11	Not Rev.
QUINTUPLETS (1)			
Five Times Five	Delightful	19	7/29/39
RADIO FLASH (4)			
Dog Gone	Poor	16	5/ 6/39
Heetie Honeymoon	Funny	17	10/29/38
Marriage-Go-Round		18	Not Rev.
Plumb Crazy		16	Not Rev.
RAY WHITLEY (4)			
Prairie Papas		18	Not Rev.
Ranch House Romeo	Diverting	17	4/ 8/39
Sagebrush Serenade		19	Not Rev.
Western Welcome	Entertaining	20	5/14/38
REELISMS (9)			
Air Waves	Outstanding	10	3/18/39
Dude Ranch	Exceptional	10	11/ 5/38
Gold		10	Not Rev.
Newsreel	Unusual	10	12/10/38
Pack Trip	Excellent	9	8/26/39
Pilot Boat	Interesting	8	2/ 4/39
Soldiers of the Sea	Interesting	10	4/22/39
Swinguet	Satisfactory	9	7/22/39
Submarine Circus	Unusual	10	10/ 1/38
Television	Very Interesting	9	5/ 6/39
Trans America	Fair	10	10/22/38
World of Tomorrow	Fair Preview	10	7/15/39
Zee	Very Good	9	9/ 9/39
SHEILA BARRETT (4)			

RKO-RADIO 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTSCOPES (13)			
Big Leaguers	Good	10	4/22/39
Bird Dogs	Excellent	10	11/ 5/38
Blue Grass	Excellent	10	12/10/38
Bow String	Excellent	8	2/ 4/39
Deep End	Excellent	10	10/ 1/38
Devil Drivers	Fast Moving	9	7/22/39
Fisherman's Paradise	Fascinating	10	9/ 3/38
Kennel Kings	Doggone Good	10	8/ 5/39
On the Wing	Remarkable	10	2/ 4/39
Riding the Crest	Refreshing	9	7/22/39
Smooth Approach	Very Good	9	5/ 6/39
Snow Falls	Thrills and Spills	9	3/18/39
Sporting Wings	Very Good	9	4/ 8/39

1939-40

DISNEY CARTOONS (18) (Tech.)			
Donald's Dog Laundry		8	Not Rev.
Officer Duck	A Scream	8	9/16/39
Riveter		7	Not Rev.
EDGAR KENNEDY (6)			
Act Your Age	Extremely Funny	18	10/ 7/39
Kennedy the Great		19	Not Rev.
Mutiny in the County		17	Not Rev.
Slightly at Sea		16	Not Rev.
INFORMATION PLEASE (13)			
No. 1	Like Radio Program	11	9/30/39
No. 2	Entertaining	10	10/28/39
No. 3	Entertaining	10	11/18/39
No. 4	Very Good	11	12/23/39
No. 5	Good	11	2/10/40
No. 6	Very Good	10	2/17/40
No. 7	Entertaining	11	4/ 6/40
No. 8	Excellent	10	4/13/40
LEON ERROL (6)			
Scrapplly Married		20	Not Rev.
Truth Aches		19	Not Rev.
Wrong Room	A Howl	19	10/14/39
MARCH OF TIME (13)			
Uncle Sam, Farmer	Interesting	18	10/28/39
Newsfronts of War—1940	Fair	19	11/25/39
Crisis in the Pacific	Excellent	17	12/23/39
Republic of Finland	Very Timely	18	1/20/40
Vatican of Pius XII	Box Office	18	2/17/40
Canada at War	Interesting	18	3/ 9/40
America's Youth—1940	Satisfactory	19	4/13/40
RADIO FLASH (8)			
Blamed For a Blonde	Very Funny	19	10/ 7/39
Chicken Feed		18	Not Rev.
Coat Tales		18	Not Rev.
Goodness a Ghost		16	Not Rev.
Twinequiets		20	Not Rev.
RAY WHITLEY (8)			
Bandits and Ballads		17	Not Rev.
Corralling a School Marm		20	Not Rev.
Cupid Rides the Range	Very Good	18	9/16/39
Molly Cures a Cowboy		19	Not Rev.
REELISMS (13)			
Acres of Plenty	Very Good	9	11/ 4/39
American Royal	Excellent	9	11/18/39
Men of Muscle	Good	9	2/10/40
Navajoland	Very Good	10	2/10/40
Nevada Unlimited	Interesting	9	9/30/39
Siege	Startling	10	2/10/40
Vacation Diary	Exhilarating	10	2/17/40
West Wall	Informative	10	12/23/39
SPORTSCOPES (13)			
Aquapolse	Swell	9	2/10/40
Flycasting	Interesting	9	4/ 6/40
Gun Play	Fair	9	9/30/39
Hunting Hounds	Very Interesting	9	11/ 4/39
Ice Cutters	Good	9	11/ 4/39
Pennant Chasers	For Baseball Fans	9	4/ 6/40
Sky Game	Excellent	9	12/23/39
Winter Playground	Splendid	9	12/ 9/39

20th CENTURY-FOX 1938-39

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Athletic Oddities		9	Not Rev.
Daily Diet of Danger	Fast Action	9	11/19/38
Filming Big Thrills		9½	Not Rev.
Recording Modern Science	Very Good	10	8/20/38
Sand Hogs	Interesting	10	6/24/39
FASHION FORECASTS (4) (Tech.)			
Autumn Fashions	Eye Filling	10	10/15/38
Midsummer Styles	For the Women	10	7/22/39
Spring and Summer Fashions	Excellent	9	4/15/39
Winter Styles	Very Good	10	12/24/38
LEW LEHR'S KINDERGARTEN (6)			
Muscle Maulers	Very Funny	10	4/29/39
What Every Boy Should Know		10	Not Rev.
What Every Girl Should Know	Problematical	10	10/15/38
What Every Inventor Should Know		10	Not Rev.
MAGIC CARPET OF MOVIETONE (6)			
Golden California	Good But Old	10	8/20/38
Good Neighbors	Good Stuff	11	6/24/39
Isle of Pleasure	Above Average	11	10/15/38
Land of Contentment		10½	Not Rev.
Mystic Siam	Fair	10	4/29/39
Tempest Over Tunis	Timely	10	7/ 8/39
Viking Trails	Very Good	11	12/24/38

20th-FOX 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTS PREVIEWS (6)			
Hunting Dogs	Fascinating	10	4/ 1/39
Inside Baseball	For Baseball Fans	10	6/ 3/39
Shooting For Par		10	Not Rev.
Sports Immortals	Very Good	10	7/ 1/39
Timber Toppers	Excellent	10	11/26/38
Youth In the Saddle		10	Not Rev.
TERRYTOONS (26) SIX IN TECH.			
Africa Squawks		6½	Not Rev.
Barnyard Baseball		6½	Not Rev.
Barnyard Egg-citement (Tech.)	Excellent	7	4/29/39
Bully Romance	Just Filler	7	6/17/39
Chris Columbo	Good	7	8/20/39
Cuckoo Bird		6½	Not Rev.
Doomsday (Tech.)		6½	Not Rev.
Frame Up		6½	Not Rev.
Frozen Feet		6½	Not Rev.
G-Man Jitters		6½	Not Rev.
Glass Slipper (Tech.)	Good	6½	10/15/38
Goose Flies High		6½	Not Rev.
Housewife Herman (Tech.)		6½	Not Rev.
New Comer	Satisfactory	6½	10/15/38
Nick's Coffee Pot	Satisfactory	7	7/ 1/39
Nutty Network		6½	Not Rev.
Old Fire Horse		6½	Not Rev.
One Gun Gary in the Nick of Time		6½	Not Rev.
Jwl and the Pussycat		6½	Not Rev.
Prize Guest		6½	Not Rev.
Stranger Rides Again		6½	Not Rev.
String Bean Jack		6½	Not Rev.
Their Last Bean	Very Good	6½	5/ 6/39
Three Bears		6½	Not Rev.
Village Blacksmith		6½	Not Rev.
Wolf's Side of the Story		6½	Not Rev.

1939-40

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Conquering the Colorado	Exciting	11	8/19/39
Filming the Fleet	Exceptional	10	9/23/39
Flying Stewardess		10	Not Rev.
Sky Fighters	Excellent	10	12/ 9/39
DRIBBLE PUSS PARADE—LEW LEHR (6)			
Labor Savers	Amusing	9	3/30/40
Monkeys is the Cwaziest People	Riot of Laughs	10	9/30/39
Silly Season	Very Funny	10	11/18/39
FASHION FORECASTS (4) (Tech.)			
For Going Places	Natural For Women	10	9/23/39
For Outdoors	Excellent	10	3/30/40
For Play Hours	Excellent	10	2/24/40
MAGIC CARPET OF MOVIETONE (6)			
Aghileen Pinnacles	Excellent	11	10/14/39
Birthplace of Icebergs	Remarkable	11	8/19/39
Climbing the Spirit's Home	Interesting	10	3/30/40
Evergreen Empire	Interesting	10	9/23/39
Flying Stewardess		10	Not Rev.
Kangaroo Country	Interesting	10	12/ 9/39
Valley of 10,000 Smokes	Fascinating	10	12/ 9/39
SPORTS REVIEWS—THORGERSEN (6)			
Big Game Fishing	Exciting	10	9/16/39
Cloaking the Jockeys	Interesting	11	10/14/39
Following The Hounds	Outstanding	10	2/24/40
Over the Seven Seas	Fine	10	3/30/40
Top Notch Tennis	Good	10	2/24/40
TERRYTOONS (26) (10 in Tech.)			
All's Well That Ends Well	Fair	7	4/ 6/40
Catnip Capers		7	Not Rev.
Dog in a Mansion	Good	7	2/24/40
Edgar Runs Again	Very Good	7	2/24/40
First Robin (Tech.)		7	Not Rev.
Golden West	Clever	7	8/19/39
Hare and Hounds		7	Not Rev.
Harvest Time	Clever	7	2/24/40
Hiteh-Hiker		7	Not Rev.
Hook, Line and Sinker (Tech.)		7	Not Rev.
Ice Pond		7	Not Rev.
It Must Be Love		7	Not Rev.
Just a Little Bull (Tech.)		7	Not Rev.
Much Ado About Nothing	Good	7	4/ 6/40
One Mouse in a Million	Fair	7	12/ 9/39
Orphan Duck (Tech.)	Diverting	7	10/14/39
Sheep in the Meadow	Satisfactory	7	10/14/39
Two Headed Giant (Tech.)	Good	7	8/19/39
Watch Dog		7	Not Rev.
Wicky Wacky Romance	Very Good	7	12/ 9/39
Wot's All the Shootin' Fer		7	Not Rev.

1940-41

ADVENTURES OF A NEWSREEL CAMERAMAN (4)
FASHION FORECASTS (4) (Tech.)
FATHER HUBBARD'S ALASKAN ADVENTURES (4)
LEW LEHR COMEDIES (4)
MAGIC CARPET OF MOVIETONE
SPORTS REVIEWS—THORGERSEN (6) (3 in Tech.)
TERRYTOONS (26) (13 in Tech.)

UNITED ARTISTS 1938-39

WORLD WINDOWS (12) (Tech.)			
Arabian Bazaar	Interesting	8	12/24/38
Eternal Fire	Interesting	11	10/ 8/38
Fox Hunt in the Roman Campagna	Good	10	10/15/38
Indian Road		10	Not Rev.
Indian Temple		10	Not Rev.
Jerusalem	Outstanding	10	10/ 8/38
Jungle, The		10	Not Rev.
Maharajah		10	Not Rev.
Metra, the Lost City	Excellent	8	12/24/38
River Thames	Beautiful	10	4/ 8/39
Roman Symphony	Brilliant	10	10/ 8/38
Wanderers of the Desert	Interesting	8	12/31/38

UNIVERSAL 1938-39

	Comment	Running Time	Reviewed Issue Of
GOING PLACES (13)			
No. 53	Good	9	9/24/38
No. 54	Good	10	11/12/38
No. 55	Excellent	10	11/12/38
No. 56	Fairly Good	10	11/26/38
No. 57	Very Good	9	12/10/38
No. 58		9	Not Rev.
No. 59	Fair	10	2/25/39
No. 60	Interesting	9	2/25/39
No. 61	Interesting	10	4/ 8/39
No. 62		10	Not Rev.
No. 63	Fascinating	10	6/ 3/39
No. 64	Interesting	9	7/15/39
No. 65	Good	9	7/15/39
MENTONE MUSICALS (13)			
Bank Notes	Lively	19	2/25/39
Beauty Shoppe	Just Filler	20	8/20/38
Cafe Boheme	Passable	17	4/ 1/39
Gals and Gallons	Lively	19	6/ 3/39
Music and Models	Entertaining	18	12/ 3/38
Nautical Knights		19	Not Rev.
Patio Serenade	Diverting	18	11/19/38
Pharmacy Frolics		19	Not Rev.
Rhythm Cafe	Good Diversion	20½	8/20/38
Side Show Fakir	Fairly Good	20	9/24/38
Swing Sanatorium		19	Not Rev.
Wild and Bully	Diverting	19	2/11/39
With Best Dishes	Entertaining	19	5/27/39
STRANGER THAN FICTION (13)			
No. 53	Interesting	9	9/24/38
No. 54	Fair	9	9/24/38
No. 55	Okay	9½	10/15/38
No. 56	Very Good	9	12/ 3/38
No. 57	Interesting	9	12/10/38
No. 58		9	Not Rev.
No. 59	Interesting	9	2/25/39
No. 60	Very Good	9	3/ 4/39
No. 61	Just Fair	9	4/ 1/39
No. 62		10	Not Rev.
No. 63	Very Good	9	6/ 3/39
No. 64	Average	10	8/19/39
No. 65	Excellent	9½	7/15/39
WALTER LANTZ CARTUNES (26)			
Arabs With Dirty Fezzes	Fair	7	8/12/39
Baby Kittens	Cute	8	11/26/38
Bird On Nellie's Hat	Good Satire	7	7/15/39
Birth of a Toothpick		7	Not Rev.
Bola Mola Land	Good Satire	6	5/27/39
Cat and Bell	Okay	7	9/24/38
Charlie Cuckoo		7	Not Rev.
Crack Pot Cruise		7	Not Rev.
Disobedient Mouse	Good	8	11/26/38
I'm Just a Jitterbug		7	Not Rev.
Little Blue Blackbird	Average	7	12/17/38
Little Tough Mice	Good	7	4/ 8/39
Magic Beans	Good	7	3/ 4/39
Nellie at the Circus		7	Not Rev.
One Armed Bandit	Enjoyable	7	4/ 1/39
Rabbit Hunt	Amusing	7	11/19/38
Sailor Mouse	Okay	7	11/12/38
Silly Superstition	Poor	7	9/ 9/39
Slap Happy Valley	Has Laughs	7	9/ 2/39
Snuffy's Party	Average	7	9/30/39
Soup to Muts		7	Not Rev.
Stubborn Mule	Fair	7	8/12/39

1939-40

CARTUNES (13) WALTER LANTZ (Tech.)			
A-Haunting We Will Go	Pretty Good	7	7/15/39
Andy Panda Gees Fishing	Fair	9	2/10/40
Kittens' Mittens	Good	9	2/24/40
Life Begins For Andy Panda	Amusing	9	9/30/39
Scrambled Eggs	Cute	8	12/30/39
Sleeping Princess	Good Fun	7	12/ 2/39
Tom Thumb, Jr.	Cute	8	4/ 6/40
GOING PLACES (15)			
No. 66		10	Not Rev.
No. 67	Very Good	9	10/21/39
No. 68	Excellent	9	10/21/39
No. 69	Interesting	9	12/23/39
No. 70	Very Good	9	12/30/39
Strange American Animals (No. 71)	Interesting	9	2/10/40
Rhodesia (No. 72)	Good	9	4/ 6/40
No. 73	Excellent	9	3/30/40
Barbados (No. 74)	Interesting	9	4/20/40
Death Valley (No. 75)	Fascinating	10	4/20/40
MUSICALS (13)			
Boy Meets Joy	Good Diversion	20	9/ 2/39
Bullets and Ballads	Good	18	2/17/40
Folies Parisienne	Just Fair	18	4/20/40
International Revels	Okay Filler	18	4/ 6/40
Rhythm Jamboree	Fair Vaudeville	18	2/10/40
Rhumba Land	Good Vaudeville	18½	12/ 2/39
Snow Follies	Light Fare	19	12/30/39
Swing Hotel	Diverting	17	10/21/39
SPECIAL SUBJECT (1)			
March of Freedom	Well Done	20	5/20/39
STRANGER THAN FICTION (15)			
No. 66	Very Good	10	9/23/39
No. 67	Good	10	10/21/39
No. 68	Interesting	9	10/21/39
No. 69	Good	9	12/23/39
No. 70	Average	9	12/23/39
No. 71	Good	9	2/ 3/40
No. 72	Average	9	4/ 6/40
No. 73	Interesting	9	4/ 6/40
No. 74	Good	9	4/20/40
No. 75	Good	9	4/20/40

VITAPHONE-WARNER 1938-39

	Comment	Running Time	Reviewed Issue Of
BROADWAY BREVITIES (22)			
Boarder Trouble		17	Not Rev.
Broadway Buckaroo	Okay	20	6/17/39
Cleaning Up		17	Not Rev.
Fat Chance		17	Not Rev.
Hats and Dogs		20	Not Rev.
Home Cheap Home		20	Not Rev.
Knight Is Young		20	Not Rev.
Murder With Reservations		21	Not Rev.
Projection Room		20	Not Rev.
Rollin' in Rhythm		20	Not Rev.
Seeing Red	Entertaining	20	8/12/39
Small Town Idol	Has Laughs	20	3/11/39
Sophomore Swing	Swell	20	1/14/39
Spare Parts		20	Not Rev.
Stardust	Very Clever	18	12/ 3/38
Sundae Serenade		20	Not Rev.
Swing Opera		20	Not Rev.
Toyland Casino	Great	22	10/ 8/38
Two Shadows		20	Not Rev.
Wardrobe Girl		20	Not Rev.
You're Next-To Closing		20	Not Rev.
Zero Girl	Good	20	8/20/38
COLOR PARADE (13)			
China Today	Interesting	11	10/ 8/38
For Your Convenience	Fair	10	7/ 8/39
Mechanix Illustrated	Interesting	10	11/26/38
Mechanix Illustrated #2	Interesting	10	1/14/39
Mechanix Illustrated #3	Interesting	10	3/ 4/39
Mechanix Illustrated #4	Interesting	10	6/ 3/39
Mechanix Illustrated #5		10	Not Rev.
Mechanix Illustrated #6		10	Not Rev.
Miracles of Sport	Very Good	10	8/27/38
Modern Methods	Interesting	10	8/12/39
Nature's Mimies	Interesting	10	12/17/38
Points On Pointers		10	Not Rev.
Roaming Cameramen No. 1	Interesting	11	3/25/39
FEATURETS (Tech.) (8)			
Bill of Rights	Excellent	20	8/26/39
Campus Cinderella	Very Good	18	9/17/38
Declaration of Independence	None Better	18	10/15/38
Lincoln in the White House	Outstanding	20	1/14/39
Quiet Please	Entertaining	20	6/ 3/39
Ride Cowboy Ride	Very Good	20	9/30/39
Sons of Liberty	Absolutely Tops	20	3/25/39
Swingtime In the Movies	Excellent	20	12/17/38
LOONEY TUNE CARTOONS (16)			
Chicken Jitters	Very Good	7	4/ 1 39
Daffy Dee	Lively	7	12/ 3/38
It's An Ill Wind		7	Not Rev.
Kristopher Kolumbus, Jr		7	Not Rev.
Lone Stranger and Porky	Very Funny	7	3/11/39
Polar Pals	Fair	7	6/17/39
Porky and Teabiscuit	Amusing	7	5/27/39
Porky in Egypt		7	Not Rev.
Porky in Wackyland		7	Not Rev.
Porky's Movie Mystery	Cartoon Fun	7	3/ 4/39
Porky's Naughty Nephew	Average	7	10/15/38
Porky's Picnic		7	Not Rev.
Porky the Gob	Amusing	7	12/17/38
Porky's Tire Trouble		7	Not Rev.
Scout Trouble		7	Not Rev.
Wise Quack	Very Good	7	8/12/39
MELODY MASTERS (18)			
Dave Apollon (4706)	Fair	7	12/17/38
Dave Apollon and His Club Cassanova Orch		7	Not Rev.
Blue Barron		10	Not Rev.
Larry Clinton (4701)		10	Not Rev.
Larry Clinton (4714)		10	Not Rev.
Eddie De Lange		10	Not Rev.
Jimmy Dorsey		9	Not Rev.
It's the McCoy	Sweet and Hot	10	5/20/39
Merle Kendrick	Excellent	10	10/ 8/38
Ray Kinney	Just Fair	10	9/17/38
Jerry Livingston		10	Not Rev.
Clyde Lucas	Snappy	10	1/14/39
Russ Morgan	Fair Swingcopation	10	3/ 4/39
Music With a Smile In Happy Felton Style	Lively and Peppy	10	7/23/38
Will Osborne	Rhythmic	10	8/ 5/39
Rita Rio		10	Not Rev.
Saturday Night Swing Club on the Air	Okay	10	4/ 1/39
Artie Shaw	For Jitterbugs	10	6/24/39
MERRIE MELODIES (26) (Tech.)			
Bars and Stripes Forever	Funny	7	7/22/39
Believe It Or Else	Clever Satire	7	6/ 3/39
Count Me Out	Fair	7	12/17/38
Daffy Duck and the Dinosaur	Excellent	7	3/25/39
Daffy Duck in Hollywood		7	Not Rev.
Dangerous Dan McFoo	A Lallapaloo	7	8/ 5/39
Day at the Zoo	Excellent	7	3/18/39
Detouring America	Hilarious	7	9/ 2/39
Dog Gone Modern	Funny	7	1/14/39
Feud There Was	Grab It	7	9/17/38
Goldrush Daze		7	Not Rev.
Ham-ateur Night		7	Not Rev.
Harum Scarum	Excellent	7	8/12/39
Hobo Gadget Band	Good	7	7/15/39
Johnny Smith and Poker-Huntas	Swell	7	12/17/38
Little Brother Rat	Swell	7	8/19/39
Little Pancho Vanilla	Clever	7	10/15/38
Mice Will Play		7	Not Rev.
Naughty But Mice	Cute	7	8/ 5/39
Night Watchman	Entertaining	7	11/26/38
Old Glory	Okay as Propaganda	7	7/ 8/39
Prest-o Change-o	Good	7	4/ 8/39
Robinhood Makes Good	Diverting	7	3/ 4/39
Sho Man's Land		7	Not Rev.
Thugs With Dirty Mugs		7	Not Rev.
You're An Education	Fair	7	12/ 3/38
TECHNICOLOR SPECIALS (6)			
Immortal Brush	Unusual	9	10/ 8/38
Master's Touch		10	Not Rev.
Pow Wow	Very Interesting	10	9/17/38
Romance In Color	Highbrow	10	8/19/39

VITAPHONE-WARNER (Cont.)

	Comment	Running Time	Reviewed Issue Of
TRUE ADVENTURES (13)			
Chained	Gripping	10	3/25/39
Defying Death	Thrilling	11	12/ 3/38
Haunted House	Exciting	12	6/17/39
High Peril	Good Suspense	12	3/ 4/39
Human Bomb	One of the Best	12	1/14/39
Identified	Excellent	12	9/24/38
Lives in Peril		12	Not Rev.
Minute From Death		12	Not Rev.
Three Minute Fuse	Suspenseful	12	8/12/39
Toils of the Law		12	Not Rev.
Treacherous Water	Thrilling	12	12/17/38
Verge of Disaster		12	Not Rev.
Voodoo Fire	Satisfactory	12	5/20/39
VITAPHONE VARIETIES (12)			
Crawfords at Home		10	Not Rev.
Dean of the Pastebeards	Informative	10	5/20/39
Gadgeteers	Kind of Silly	10	12/17/38
Great Library Misery	Excellent	11	9/17/38
One Day Stand	Reminiscent	10	8/12/39
Right Way	Good Propaganda	10	7/ 8/39
Robbin' Good	Excellent	10	11/26/38
Ski Girl	Splendid	10	1/14/39
Table Manners	Good	10	9/17/38
Tax Trouble	Fair	10	3/18/39
Vaudeville Interlude		10	Not Rev.
Witness Trouble		10	Not Rev.

1939-40

BROADWAY BREVITIES (18) (Tech.)			
Alex in Wonderland		20	Not Rev.
Double or Nothing	Amusing	20	2/17/40
Ice Frolies	Entertaining	20	9/30/39
One For the Book	Entertaining	20	12/30/38
Remember When	Swell Entertainment	20	9/ 2/39
Slapsie Maxie's	Perfect Clowning	17	8/26/39
World's Fair Junior	Just Fair	20	11/ 4/39
COLOR PARADE (10)			
American Saddle Horses	Interesting	10	11/25/39
Mechanix Illustrated #1	Good	10	9/ 2/39
Mechanix Illustrated #2		10	Not Rev.
Mechanix Illustrated #3	Interesting	10	2/17/40
Men Wanted	Interesting	10	4/13/40
New Horizons	Good	10	12/30/39
FEATURETS (Tech.) (8)			
Monroe Doctrine	Excellent	16	10/28/39
Old Hickory	Outstanding	17	12/30/39
Royal Rodeo	Entertaining	15	11/25/39
Singing Dude	Excellent	18	4/13/40
Teddy the Rough Rider	Excellent	19	2/17/40
LOONEY TUNES (16)			
Africa Squeaks	Hilarious	7	2/24/40
Ali Baba Bound		7	Not Rev.
Film Fan	Excellent	7	1/ 6/40
Jeepers Creepers	Funny	7	10/ 7/39
Naughty Neighbors	Good	7	11/ 4/39
Pied Piper Porky	Good	7	11/25/39
Pilgrim Porky	Clever	7	4/13/40
Porky's Hotel	Good	7	9/ 2/39
Porky's Last Stand		7	Not Rev.
Porky the Giant Killer		7	Not Rev.
Slap Happy Pappy		7	Not Rev.
MELODY MASTERS (10)			
Dave Apollon	Average Musical	10	2/24/40
Frances Carroll and the Coquettes	Just Filler	10	1/ 6/40
Vincent Lopez	Lively	10	9/23/39
Romance in Rhythm	Satisfactory	10	4/13/40
Rubinoff and Orch	Good	10	11/ 4/39
Swing Styles	Good	10	8/26/39
Symphony of Swing	Satisfactory	10	12/ 2/39
MERRIE MELODIES (26) (Tech.)			
Busy Bakers		7	Not Rev.
Cross Country Detours	A Knockout	7	4/13/40
Curious Puppy		7	Not Rev.
Early Worm Gets the Bird		7	Not Rev.
Elmer's Candid Camera		7	Not Rev.
Fagin's Freshmen	Amusing	7	11/25/39
Fresh Fish	Swell	7	11/ 4/39
Good Egg		7	Not Rev.
Land of the Midnight Fun	Superb	7	9/23/39
Little Lion Hunter		7	Not Rev.
Mighty Hunters	Pleasing	7	2/17/40
Screwball Football	Swell Cartoon	7	12/30/39
Sioux Me	Clever	7	9/ 9/39
Sniffles and Bookworm	Cute	7	2/24/40
VITAPHONE VARIETIES (6)			
History Repeats Itself	Good	10	9/30/39
No Parking	Fairly Funny	10	4/13/40
Organ Novelty	Fair	9	11/11/39
Sword Fishing	Exciting	10	10/ 7/39
Vote Trouble	Laughs	10	8/26/39

MISCELLANEOUS

Ave Maria (Malchain)	Impressive	10	7/ 1/39
Birth of the Movies (Alliance)	Interesting	22	11/ 4/39
Gems of the Orient (Modern)	Interesting	10	3/25/39
Memory Lingers On No. 2 (Progress)	Excellent	10	8/ 5/39
New England, Yesterday & Today (Jam Handy)	Very Good	19	4/ 1/39
North Sea (Lenauer)	Exciting	20	3/18/39
On the Trail of the Tarpoon (N. Y. Zoological Society)	Thrilling	11	1/13/40
Paper Hanger (King of Comedy Pictures)	Delightful	19	3/ 2/40
Rembrandt (Malchain)	Fascinating	11	7/ 1/39
Swing With Bing	Excellent	18	4/13/40
Trip to the Sky (Malchain)	Interesting	10	7/ 1/39
Xochimilco (Atlas)	Entertaining	11	1/13/40

SERIALS 1938-39

	Number of Chapters	Reviewed Issue of
COLUMBIA		
Flying G-Men	15 Chaps.	2/ 4/39
Great Adventures of Wild Bill Hickok	15 Chaps.	7/23/38
Mandrake the Magician	12 Chaps.	5/13/39
Spider's Web	15 Chaps.	10/29/38
REPUBLIC		
Daredevils of the Red Circle	12 Chaps.	6/10/39
Dick Tracy Returns	15 Chaps.	8/ 6/38
Hawk of the Wilderness	12 Chaps.	11/26/38
Lone Ranger Returns	15 Chaps.	2/18/39
UNIVERSAL		
Buck Rogers	15 Chaps.	2/11/39
Oregon Trail	15 Chaps.	5/20/39
Red Barry	13 Chaps.	10/22/38
Scouts to the Rescue	12 Chaps.	12/10/38

1939-40

COLUMBIA		
The Shadow	15 Chaps.	1/13/40
Terry and the Pirates	15 Chaps.	4/20/40
REPUBLIC		
Dick Tracy's G-Men	15 Chaps.	8/19/39
Drums of Fu Manchu	15 Chaps.	2/17/40
Zorro's Fighting Legion	12 Chaps.	12/ 2/39
UNIVERSAL		
Flash Gordon Conquers the Universe	12 Chaps.	2/24/40
Green Hornet	13 Chaps.	12/ 2/39
Phantom Creeps	12 Chaps.	8/12/39

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SHOWMEN'S TRADE REVIEW

FILE

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

FILE

REVIEWED IN THIS ISSUE

	Page
Doctor Takes a Wife	12
If I Had My Way	12
Light of the Western Stars	12
Two Girls on Broadway	12
Captain Moonlight	13
Tomboy	13
Rhythm of the Rio Grande	13
Saint Takes Over	17
Saps at Sea	17

In This Issue

Equipment & Maintenance

Including:

Complete Remodeling in 18 Days
Better Shows with Better Projection
American Showmanship in the Far East
Steps to Safety in the Theatre
Put Method in Your Spring Cleaning
The Bulletin Board—Literature Bureau

Vol. 32 No. 14

April 27 1940

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PREVIEW!



Inglewood, California—"WATERLOO BRIDGE" stampeded a cheering Preview audience into ecstatic raves as another M-G-M hit was unreeled here at the Academy Theatre. Vivien Leigh's first production since her acclaim in "Gone With The Wind" and Robert Taylor's most powerfully romantic role combined to elicit "ohs" and "ahs" from the femme fans. Eyes of the motion picture colony are on the M-G-M Studio. Last week it was the sensational Preview of Spencer Tracy's "*Edison, The Man.*" This week it's "*Waterloo Bridge.*" Next week it will be the Preview of Wallace Beery's "*20 Mule Team*" and more triumphs to come in Leo the Lion's parade of successes!

The Editorial Page

Dallas & Variety . . .

An all-time high was reached in industry festivities in connection with the recent National Variety Club Convention. Even the old-timers found it difficult to make comparisons with previous affairs or conventions and finally all agreed that Bob O'Donnell, aided and abetted by John Adams and Paul Short,—plus the smoothest working committee ever discovered,—put on a show that goes down in history for anybody to equal, let alone, top.

Never, in our thirty odd years in this business, have we seen such a turn-out of industry executives, top ranking leaders in all branches of our business and so large a registration of distributors, exhibitors and allied groups.

So terrific was the program and the handling of each event, that none of the local tents would make a bid for the next convention. So they dumped the whole thing into Johnny Harris' lap and a capable lap it will have to be.

Variety Clubs have been doing a magnificent job. Most surprising is the absence of ballyhoo and publicity in connection with their widespread charitable enterprises. And this from industry people who ordinarily thrive on super publicity and bragging.

Here is an organization the entire industry may well be proud of. It is doing a great work and doing it enthusiastically and efficiently. More power to them and more Tents to carry on the spirit of Variety.

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Storm Clouds Gather

Exactly as we predicted many months ago the present litigation threat now blossoms forth as a forerunner for federal legislation which must eventually lead up to nothing short of government regulation of this industry. Thurman Arnold's recent remarks before the Senate Judiciary Sub-Committee, in our opinion, point emphatically in that direction. His intimation that the industry may some day be regulated by the government much the same as it regulates the railroads, leaves little room for any doubt.

We would remind those exhibitors who have been stampeded into backing National Allied in its campaign for the Neely Bill, the Divorcement Bill and widespread litigation, that they had better take stock right now and determine exactly what relief or help they hope to obtain through this whole mess of law-making and law-suits. Should they arrive at the illuminating connclusion that they have nothing to gain, nay, plenty to lose, then they had best do something about while there is still time.

Spite legislation or lawsuits may succeed in kicking up a pot of trouble for the distributors and producers, but if it gains no relief or change in existing conditions, then it's a lot of money and effort being wasted where the same money and effort could accomplish much constructive good for the whole industry.

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The Big Show

To judge from the list of witnesses to be called in the government equity suit, we'd like to have the reserved seat concession for the court room. Practically every big name in the movie industry will parade before the court in what looks like a long, drawn-out, proceeding which may drag along for many months.

Undoubtedly, before the curtain is rung down on the first round, many new names and angles will be drawn into the case, which leads to the conclusion that there will be more to the suit than appears, now, on the surface.

But no matter how you look at it the industry must be the loser. Even if the majors win the case they will still be the loser by a terrific sum of money for legal fees because the cast of legal characters is just as impressive as the industry characters.

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A Bow to Selznick

Before the surface has been scratched with GWTW, David Selznick comes out with "Rebecca." And this latest of hits is already carving niches in box office records wherever shown.

These terrific business getters accomplish a two-fold purpose, both good, for the entire industry. First; they bring turn-away business to the theatres, and, second; they generate a momentum toward the theatres which carries on for a long time after.

Spotted over the better part of a theatrical season, a few big hits will result in profitable business for the entire season. Records prove that this is so. Take any season where a percentage of strong product broke at intervals, and you'll find a good business record for the theatres.

On the other hand, take any season where there was a bare minimum of such product and you'll find a season that was 'way below average.

All of which indicates that Nick Schenck was and still is, right.

—*"CHICK" LEWIS.*

"U" Will Hold 2 Sales Meets

Atlantic City and Chicago to Be Convention Sites

Universal will hold two 3-day regional sales meets this year, it was announced this week by William A. Scully, general sales manager. The first will be held at the Ambassador Hotel, Atlantic City, beginning May 11, and the second a week later, May 18, at the Drake Hotel, Chicago. Present plans call for the attendance of all home office and studio executives at both meetings, as well as the Canadian forces at one or both.

District managers, branch managers, salesmen and bookers from the Universal exchanges in Albany, Atlanta, Boston, Buffalo, Charlotte, Cincinnati, Cleveland, Dallas, Memphis, New Haven, New Orleans, New York, Oklahoma City, Philadelphia, Pittsburgh and Washington, D. C., will attend the first meeting in Atlantic City.

The Chicago meeting will be attended by district managers, branch managers, salesmen and bookers from Chicago, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Milwaukee, Minneapolis, Omaha, Portland, St. Louis, Salt Lake City, San Francisco and Seattle.

1940 GNYF Drive Launched at Meeting

The 1940 drive of the Greater New York Fund was formally launched this week at a luncheon in the Hotel Astor, with J. Robert Rubin, chairman of the Motion Picture Division, presiding. Following closely the pattern under which last year's campaign was conducted, four sub-committees were formed. Ned Depinet will lead the producer-distributor group; B. S. Moss, the exhibitors; Ralph I. Poucher, the laboratories, and Herman Robbins, the allied industries and accessories.

DEMBOW AND BRENNER NSS V.-P.'s



George Dembow

George Dembow and William B. Brenner, pictured respectively left and right were this week elected vice-presidents of National Screen Service Corp. Dembow's new official title is vice-president in charge of sales and Brenner's new designation is vice-president in charge of operations. Dembow has been with National Screen Service for the past eight years, though he began his association with President Herman Robbins many years prior to that. Brenner started with the company as city salesman in 1923.



William B. Brenner

Re-elect Harris Chief Barker

Pittsburgh Theatreman to Head National Variety Clubs Another Year; Dallas Convention Is Gala Success

Dallas—John H. Harris of Pittsburgh was re-elected chief barker of the Variety Clubs at the annual convention of the national organization held here last week. Atlantic City was chosen as the convention scene for next year. Bob O'Donnell was elected first assistant, Harry Kalmine, Pittsburgh, second assistant, James G. Balmer, dough guy, and Eddie Ruben, Minneapolis, prop master.

According to the financial report, disclosed by Balmer, national dough guy, the various clubs have made available a total of $350,000 for charitable purposes during the year. Among the charity activities were milk funds, oxygen tents, movies for shut-ins, boys' camps, blood banks and hospital equipment for the treatment of polio victims.

Greatest attendance in relation to distance traveled was registered by the Pittsburgh tent.

Outstanding entertainment features provided relief to the more serious side of the three-day convention. A Twilight Jamboree was staged in front of the Dallas A. C., with John Guthrie's Indian Congress, among others, supplying atmosphere. There was also a Frontier Frolic and a Mexican Fiesta, as well as the re-enactment of the early film, "The Great Train Robbery," when members of Dallas Tent No. 17 invaded Terrell, Texas, boarded the Atlanta Special, and held Northern and Eastern delegates at gun point.

A golf tournament, huge parade and a formal banquet in the Baker Hotel's Crystal Ballroom, which was featured by the presentation of the 1939 Humanitarian Award to Martha Berry of Georgia's Berry Schools by Chief Barker John H. Harris, were the closing events of the convention.

More executives from the major distributors and circuits were present than at any previous affair.



Monogram held its franchise holder's meeting in Dallas last week. The cameraman caught the group above while they had their coats off and were hard at work. Standing left to right are: Sol Francis, Gus Barth, Connie Dreher, Ed Blumenthal, Jr., Lon Fidler, Jack Gruber, Charles Weiner, Ed Blumenthal, Sr., John Franconi, Steve Broidy, Ed Schieber, John Harrington, Harry Thomas, Harry Berkson, Nate Schultz, Forest Judd, George Weeks, William Osborne, Mark Goldman; second row (seated): William Hurlbutt, Charles Trampe, Edward Golden, W. Ray Johnston, Scott R. Dunlap, John Mangham; front row (seated): Carr Scott, George West, Edward Finney, Ben Welansky, Dutch Cammer, William Onie, Jean Finley, Ben Jennings.

Vital Problems to Be Aired at Meet

Industry Leaders Will Talk to PCC Exhibitors

Los Angeles—Several topics bearing on current conditions in the film industry will be discussed by a number of important speakers at the Pacific Coast Conference of Independent Theatre Owners annual convention, scheduled to be held here May 8-10 at the Ambassador Hotel.

Among the subjects will be "What Is It All About," "Organization," "Production," "Double Bills," "Legislation," "Advertising Accessories," "Distribution," "MPTOA Viewpoint," "The Government is Our Business," "Your Relations With Your Public," "Zoning and Clearance" and "Open Forum."

Invited speakers include Ed Kuykendall, W. F. Rodgers, Darryl Zanuck, Herman Wobber, Abe Montague, Neil Agnew, Charles Reagan, Ned Depinet, J. R. Grainger, Gradwell Sears, William Scully, L. J. Schlaifer and others.

Kirsch Hits Double Bills

Illinois Allied Prexy Says Industry Needs Showmanship

In a week-end letter to exhibitors, Jack Kirsch, president of Illinois Allied said that double and triple features and the giving of premiums would have to be abolished if the industry is to survive. Kirsch, who is also chairman of Allied's convention committee for the June 19-21 meeting in Chicago, was thought to be possibly sounding the keynote of the convention.

He particularly named the doubl billing of "Abe Lincoln in Illinois" and "The Blue Bird," along wit prize contests linked to such programs, as evidence of the fact that the industry must get back to showmanship.

The Allied leader pointed to the decrease in attendance since 1930 when the weekly figure was 110,000,000 compared to the latest Government figures of 83,000,000.

Meanwhile, Kirsch announced tha Johnny Jones, chairman of the entertainment committee for the convention will be assisted by Joe Koppel, Moe Wells, Billy Diamond and Al Borde.

Skolsky Protests Against Dual Bills

In a special feature article syndicated to many newspapers throughout the United States last week, Sydney Skolsky, Hollywood columnist, lashed out against the double feature evil, suggesting that the public really protest if the industry fails to heed complaints against duals. Leveling his columnar fire at a Coast double bill of "The Blue Bird" and "Strange Cargo," he declared the former was a children's picture, the latter decidedly not.

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Important Dates

April 25 - May 2: Will Rogers National Theatre Week.
April 28-29: ITO of Arkansas annual convention, Hotel Marion, Little Rock.
May 2: Picture Pioneers Spring Dinner Conference, New York.
May 8-10: Pacific Coast Conference convention, Los Angeles.
May 12-14: National Film Carriers annual convention, Park Central Hotel, New York.
May 13: United Artists Regional Sales Meeting, New York.
May 27-30: RKO Radio international sales convention, Waldorf-Astoria, New York.
June 9-11: North and South Carolina Theatre Owners Ass'n summer convention, Ocean Forest Hotel, Myrtle Beach, S. C.
June 19-21: National Allied convention, Morrison Hotel, Chicago.
June 24: MPTO of Va. midsummer convention, Chamberlin Hotel, Old Point Comfort.

"Command" Set In 24 Key Cities

Important Runs to Take Place in Next Few Weeks

Republic's "Dark Command" has been set for early runs in 24 key cities, it was announced this week by James R. Grainger, president Currently running at the Strand, Providence, the film has also been set for important runs at the Earle, Philadelphia; State, Omaha; Fox, St. Louis; Rialto, Tacoma; Colorado, Pueblo; Orpheum, Portland; State, Oklahoma City; Dent, Lincoln; Ritz, Corpus Christi; Schubert, Cincinnati.

Dates for early May have been se. for the Stanley, Baltimore, Ambassador and Earle, Washington, D. C.: Alvin, Pittsburgh; Colonial, Dayton; Liberty, Yakima; Kimo, Albuquerque; and Heilig, Eugene, Ore.

AmericanPicturesPlans Film on Gompers

"The Life of Samuel Gompers," a dramatic biography of the great American labor leader, will be the first production of the newly formed American Pictures Corp., which, according to Julius W. Levine, president, will produce large-scale budget pictures with top-flight writers, technicians, and all-star casts. No distribution arrangements have been set, but it is understood that the company is now negotiating release through one of the major companies. The "Gompers" film will go before the cameras in early June. Geza Herczeg is currently working on both the story and screenplay.

Arthur A. Lee Resigns From Gaumont British

Resignation of Arthur A. Lee, vice-president of Gaumont British Pictures Corp. of America, was announced this week. Following a vacation, Mr. Lee will announce his future plans.

Margolis In Hospital

Cincinnati—Due to lack of red corpuscles, Max Margolis, Republic manager here, is hospitalized.

"Rebecca" Now In Fifth Week

Film Shatters Box Office Records at Music Hall

Smashing all previous box office records in the 7-year history of Radio City Music Hall, David O. Selznick's "Rebecca" has been held over for a fifth week. Only one other picture—"Snow White"—achieved this distinction, theatre officials said. Already, some 600,000 people have paid $400,000 to see "Rebecca," and by the end of the fifth week it will have been seen by 750,000 patrons.

The tremendous success of the film at the Music Hall is being duplicated throughout the country, according to United Artists executives. After having registered smash premieres, "Rebecca" is in its sixth week at the Orpheum in Montreal; in its fifth at the Four Star in Los Angeles; in its fourth at the Liberty in Seattle; in its sixth at the United Artists in San Francisco; in its fourth at the Uptown in Toronto; in its fifth at the Boyd in Philadelphia, and in its third in Detroit, where it opened at the Michigan, and after two successful weeks, was moved to the State.

It has done well in smaller spots all over the country, being held over in theatres which never had a holdover, or where a holdover comes only once in several years. In every Loew date where it has played or is playing, "Rebecca" has been held over for second and third weeks.

Harlem Turns Out For Big Premiere

Celebrities Participate in Program Preceding Showing

Harlem celebrities and stage and screen personalities gathered at Loew's Victoria Theatre, Tuesday night for the Harlem premiere of Paramount's "Buck Benny Rides Again." Over 300 policemen maintained order as thousands turned out to see Jack Benny, Eddie (Rochester) Anderson, Mark Sandrich, producer and director of the film, Bill Robinson, Fred Allen, Maxine Sullivan, Louis Armstrong, Ethel Waters, Ella Fitzgerald and Jules Bledsoe as they arrived to take part in a broadcast over Loew's Station WHN, preceding Harlem's first big-time opening.

After a parade through Harlem streets, the ceremony got under way at 8:30, with Willie Bryant, famed Harlem actor-band leader-entertainer, acting as master of ceremonies. Bill Robinson delivered a welcome to the guests, after which the Peters Sisters, Maxine Sullivan and others appeared before the "mike." Benny and Rochester were in for a skit, after which Benny introduced his heckler of the air waves, Fred Allen. Following the premiere, Rochester was feted with a huge testimonial reception at the Savoy Ballroom.

Warns Industry To Control Tele

Joyce Tells SMPE Engineers New Medium Will Aid Films

Atlantic City.—Predicting that within 12 months after the Federal Communications Commission grants television stations the right to have commercial television programs, over 25,000 television receivers will be sold in the New York area alone, Thomas F. Joyce, vice-president of the RCA Mfg. Co., told 225 members and guests of Society of Motion Picture Engineers in convention here this week that television was potentially a gigantic industry that would eventually provide employment for hundreds of thousands of people.

He warned the film industry to control television or face the certainty that television would control the film industry, pointing to the mistake which the phonograph industry made in the early days of radio's development, when they chose to ignore the new medium. If they had taken active part in its development they might now still be holding the public's favor with both radio and progressively better phonographs and records, he said. Instead, it is now the other way around, with radio companies having revitalized the record business to the point where it is once again thriving.

Mr. Joyce said that television would open up many new avenues of exploitation to the motion picture industry. By means of television, condensed previews of movies can be presented to home audiences. Potential screen stars will receive their screen tests through the television camera. A director will be able to judge how a scene will look to his potential audience by viewing it on a television screen as it actually is being performed on the studio lot at the same time that the cameras are grinding out film.

At Wednesday's session an arc light achieving brighter screen images was described to attending delegates.

(*Other news of the SMPE convention will be found in the Equipment and Maintenance Section of this issue.*)

M.D. DEGREE, TOO?

New Britain, Conn.—First in the line of book giveaways at the Rialto Theatre here were encyclopedias, after which came dictionaries. Now the house is offering a medical library series as a giveaway. The same procedure is being followed by the Rivoli, New Haven.



Divorcement is Government's Goal

Arnold Tells Senate Committee D. of C. Plan Not a Substitute

Developments in the government's equity suit against the majors were numerous and important this week as Federal Judge Knox, after hearing an application from the majors for a 60-day delay in the trial date, originally set for May 1, compromised by stipulating that the case should begin June 3 and that there would be no more delays.

On the next day, Thurman Arnold, assistant attorney general in charge of the government's suit, appearing before a Senate committee hearing on the new Neely divorcement bill (text appeared in STR, April 20), said that divorcement of producers and distributors from exhibition was the aim of the government and that while the bill would be a clarifying measure in the suit, it would not be a substitute.

Arnold assailed the structure of the industry terming a vertical cartel similar to those set up by Hitler in Germany. Arnold further threw a bombshell into the hearing by stating that even though the plan for settlement instituted by the Department of Commerce were accepted, the suit would continue. The Department of Commerce plan would only be stop-gap relief for the independents, he said, and it was the aim of the government to stop local monopoly as well as national monopoly. He anticipates a long drawn out suit, he said.

Arnold was the only witness at the hearing which will be resumed on May 16. However, C. C. Pettijohn of the Hays office spoke briefly in opposition and Abram F. Myers, Col. H. A. Cole and Sidney Samuelson of Allied were present at the hearing.

At last week's end, Sidney R. Kent, president of 20th Century-Fox was examined before trial. Among other statements, Kent said that 75 per cent of 20th-Fox product will be sold on percentage. "As a matter of fact," he said, "we will try to sell all of our pictures on percentage, but some of the exhibitors won't take the lower bracket films on that basis, especially in view of double billing."

Kent also criticized the increase in the number of prints on a picture, stating that film companies would have to cut down on prints if they did not wish to sustain further losses. The number of simultaneous runs insisted on by some distributors would force them to pay for this practise, he said. Kent added that he had instructed his own sales force to cut down on prints. The question arose because it was indicated that an increase in the number of prints was desired by the government to aid the independent.

The 20th-Fox president said that he himself had played a large part in obtaining percentage terms from exhibitors for pictures. Great circuits were built in the old days because "exhibitors were getting away with murder in paying flat rentals." At first a guarantee and percentage were asked but continual agitation by exhibitor organizations, he said, resulted in dropping the guarantee. "Today we invest $500,000 to $1,000,000 in a picture and we put it in a theatre without a five cent guarantee," he said. Kent added that he did not think that this method would last this long unless exhibitors profited by it.

Kent was the first witness who was asked questions by the attorneys for the majors. He generally denied any monopoly in production, distribution or exhibition, any discrimination against independents and any territory division among theatre companies. He described his dealing with Paramount's theatre department when he was with that company and with Spyros Skouras, president of National Theatres in his present affiliation.

Major companies' attorneys this week also examined for the first time a witness named by the government. James Binkov, who was listed as a person who had knowledge of unfair clearance in Union City, N. J., was questioned by attorneys. He operates the Temple Theatre in that city and stated that although he had not complained to the government, he had frequently complained to Allied, of which he was a member. It was admitted that his name had been given to the government by Allied.

Earlier this week, it was revealed that Abram F. Myers, general counsel for Allied, had given his views on the proposed consent decree to Assistant Attorney General Arnold. Myers called for the disposal by the majors of at least 50 per cent of their neighborhood and small town theatres. He saw no objection to allowing the majors to retain their key city first runs to exploit their own pictures and recognized the fact that the divorcement of theatres should be undertaken over a long period of years. Referring to the proposed consent decree, Myers said Allied opposed the plan of trade showings as an unnecessary hardship on small exhibitors; opposed leasing in blocks of five because undesirable pictures would be included in such blocks; and opposed fixing of play dates.



Employees of Balaban and Katz in the Northwestern District in Chicago, recently held a frolic at the Congress Theatre. This also turned out to be a testimonial to District Manager Abe Platt, who will be celebrating his tenth anniversary with Balaban and Katz in May. Managers have promulgated a drive in his honor May 16 to 25. The photo above was taken on the grand staircase of the Congress Theatre.

Trial Date Now June 3; 75% of Fox Product On Percentage—Kent

Will Rogers Week Gets Under Way

Exhibitors Show Keen Interest, Says Thompson

This year's Will Rogers National Theatre week got under way Thursday, with the special short subject made especially for the campaign released gratis to theatres throughout the nation. According to Major L. E. Thompson, RKO executive and chairman of the campaign, there is a heightened interest in the current drive.

Zone chairmen, as announced by Major Thompson, are as follows:

MGM (7)—Morris Wolf, Boston; Edwin Booth, Cincinnati; Frank A. Drew, Cleveland; H. A. Friedel, Denver; Frank Downey, Detroit; Clayton T. Lynch, Los Angeles; Louis Amacher, Portland. 20th-Fox (5)—Sydney Samson, Buffalo; George T. Landis, Indianapolis; Harry H. Buxbaum, New York City; Charles Walker, Salt Lake City; Sam Wheeler, Washington, D. C. RKO (4)—Jack Osserman, Chicago; Arthur N. Schmitz, Milwaukee; Ralph B. Williams, Oklahoma City; F. L. McNamee, Philadelphia. Universal (4) — John Ezell, Atlanta; Harold Johnson, Minneapolis; John Garrison, St. Louis; Lawrence McGinley, Seattle. Warner Bros. (3)—Doak Roberts, Dallas; James Winn, Kansas City; Harry Seed, Pittsburgh. Paramount (3)—R. M. Copeland, Des Moines; E. B. Price, New Orleans; Al Mendenhall, Omaha. Columbia (3)—Philip Fox, Albany; Robert Ingram, Charlotte; James Rogers, Memphis. United Artists (2)—Lou Weschler, New Haven; Dennis J. McNerney, San Francisco.

Johnston's Father Dies

John B. Johnston, 79, father of W. Ray Johnston, president of Monogram, died Monday at his Waterloo, Ia., home.

Sargoy Succeeds Hess

Edward A. Sargoy was this week designated as head of the Copyright Bureau of the MPPDA, replacing the late Gabriel L. Hess.

Neely Bill To Be Heard May 13

Proponents and Opponents Notified to Appear Then

Hearings on the Neely Bill (the first one already passed by the Senate) will begin on May 13, it was announced this week. The full House Interstate Commerce Committee will hear witnesses for and against the Bill, with Chairman Clarence Lea of California presiding. Notice has been sent to all interested parties to be prepared on that date.

Independent Producers Plan Association

Hollywood—Sponsored by Frank Capra and David O. Selznick, a luncheon meeting was held here this week at which the ground work for an organization of independent producers releasing through major companies was laid. The proposed organization seeks representation in studio and union negotiations. Hal Roach, Walter Wanger, Samuel Goldwyn, Sol Lesser, Alexander Korda, Richard A. Rowland, David Loew, Edward Small, Frank Lloyd and Jack Skirball were represented at the session.

"Typhoon" Premiere

Honolulu — World premiere of Paramount's "Typhoon" was held here Friday at the Waikiki Theatre, with Dorothy Lamour in attendance.

Davidson Joins Warners

Louis Davidson, formerly a newspaperman and also with 20th-Fox, has joined Warners' home office publicity department as New York newspaper contact man.

AT CANTOR OPENING



Mr. and Mrs. William F. Rodgers at the opening of "Forty Little Mothers" at Loew's Canal Theatre in New York last week. Cantor appeared in person, at the opening held in the neighborhood where he was born and brought up.

Selling the Picture



Horrible—But It Drew Well!

As a lobby stunt for Universal's "The Invisible Man Returns," Al Mayes, advertising manager of the Palace Theatre, Graham, Texas, rigged up a horror display that attracted large groups of the morbidly curious. A coffin was placed inside a jeweler's display case, and in the coffin was placed a suit of clothes, which when pumped with air, assumed the appearance of an invisible man breathing. The "body" had shoulders and a waistline. Women thought the display horrible, but they came to see the picture just the same. Why an invisible man in a coffin would be breathing Mayes did not explain.

Murphy Ties In With Mayor's Anti-Gambling Crusade

Several weeks ago in Altoona, Pa., Mayor Rhodes instituted a campaign against gambling, concentrating on the elimination of Bingo and slot machines.

Wise Manager David Murphy of Wilmer & Vincent's State Theatre, noting the newspaper space given to the campaign because of the unusual political and religious angles involved, took advantage of the situation and spot-booked the Crime Does Not Pay short subject, "Jack Pot."

There followed a series of unique type ads, some with reproductions of the news stories, but all carrying provocative copy such as "See why you can't beat a slot machine" . . . "See how the nickels of honest citizens fostered crime in one large American city" . . . "Sucker Beware! You can't beat the one-arm bandits," etc.

In the lobby, Murphy set up a display of dismantled slot machines with a special hand-lettered card reading: "You can't beat the one-arm bandit . . . the odds are too great against you . . . see why you can't win in 'Jack Pot'."

Other showmen who have "Jack Pot" dated to play soon would do well to increase the advertising budget, just as Murphy did.

Boy Scouts Plant Oak Tree

As part of his "Young Tom Edison" campaign for the Colonial, Lancaster, Pa., showing, Fred Forry arranged for the planting of an oak tree by Boy Scouts in memory of Thomas Edison. The ceremonies took place in a local park. Forry also arranged for display of an authentic Edison projector in the windows of the local power and light company, and a parade of the Bugle and Drum Corps of the American Legion to the theatre on opening night.

Numerous Tieups, Talking Book, Highlight "Rebecca" Campaign

When Lester Pollock, manager of Loew's Theatre, Rochester, N. Y., isn't exploiting pictures, you'll probably find him getting ready to —exploit some more pictures. Lester is a real showman, and his campaign on "Rebecca" offers conclusive evidence to support that statement.

He got some excellent breaks with the newspapers. First, one thousand lines of space in the Roto section of the Sunday paper were promoted. Next, the motion picture editors gave double their usual space to the picture. The book editor of the *Sunday Democrat and Chronicle* wrote a feature article about Daphne du Maurier, using a photograph of the author and mentioning Loew's. The fashion editor did a "Rebecca" Luxury Wardrobe feature in the magazine section, using "Rebecca" fashion stills. A columnist followed the press book suggestion of starting a quest for local Rebeccas as a stunt. Special stories were also promoted from other Rochester newspapers.

Transcription and spot announcements were made over the radio daily.

Window displays in furniture stores, Max Factor displays, windows at various florists, Helena Rubinstein displays, book displays in shops and libraries—all these were promoted by Pollock.

Schools and colleges were brought into the campaign. Besides getting plugs for the picture in school and college publications and on bulletin boards, Pollock also contacted the Motion Committee of the NEA, Department of Secondary Education, and the American Association of University Women.

A unique departure in street stunts was the walking and talking book. In the past, book ballyhoos have walked, but this is the first time to Pollock's knowledge that one has also talked. And here's the way in which it was accomplished: The book was made large enough for a man to be concealed inside, with a seat at one end (inside) so he could stop any place and rest while pedestrians read the advertising copy. The frame was of 7/8 by 1¾ pine, covered with sign writers muslin upon which the book cover was painted. Concealed inside was a portable battery radio tuned to radio station WSAY, the Mutual outlet in Rochester. This set picked up spot announcements which were being made over the station during the day, and could be heard by people within a hundred feet. The book mingled with the morning and afternoon shopping throngs at street intersections downtown.

The first of the new luminous tubes, developed and shown at the World's Fair, was applied to a "stop-em" lobby display, 3-sheet size, strategically located at the box office. An elaborate front was constructed.

And there, gentlemen, you have the general outline of a splendid campaign worked out by Pollock while resting up between campaigns.

For Better Show Selling
Showmanalyses Have Appeared In STR on Following Pictures

Abe Lincoln in Illinois	Mar. 2
Balalaika	Dec. 30
Brother Rat and a Baby	Jan. 13
Charlie McCarthy, Detective	Dec. 23
Congo Maisie	Jan. 20
Dark Command	Apr. 13
Destry Rides Again	Dec. 16
Dr. Cyclops	Mar. 30
Earl of Chicago	Jan. 6
Fighting 69th	Jan. 27
Geronimo	Dec. 30
Great Victor Herbert	Dec. 23
His Girl Friday	Jan. 13
House Across the Bay	Mar. 9
Hunchback of Notre Dame	Dec. 30
Irene	This Issue
I Take This Woman	Feb. 3
It All Came True	Apr. 13
It's a Date	Mar. 16
Joe and Ethel Turp Call On The President	Dec. 9
My Son, My Son!	Apr. 6
My Little Chickadee	Feb. 24
1,000,000 B.C.	This Issue
Northwest Passage	Feb. 24
Primrose Path	Mar. 23
Reno	Dec. 2
Son of the Navy	Apr. 6
Strange Cargo	Mar. 16
Swanee River	Jan. 6
Swiss Family Robinson	Feb. 10
'Til We Meet Again	This Issue
Too Many Husbands	Mar. 23
Two Girls on Broadway	Apr. 20
Vigil in the Night	Feb. 17



Neat, Attractive Layouts in These Campaigns

These newspaper advertising campaigns on Paramount's "Road to Singapore," "Seventeen," "Adventure in Diamonds" and Republic's "Forgotten Girls" were prepared by Ted Rodis, publicity director of the Paramount Theatre, Newark, N. J., and Manager D'Arcy. Note the borders on the three ads in the center. All of the layouts, for that matter, are neat and well balanced. Ted advises us that "Road to Singapore" is a winner and that exhibitors "should go to town on it."

IRENE

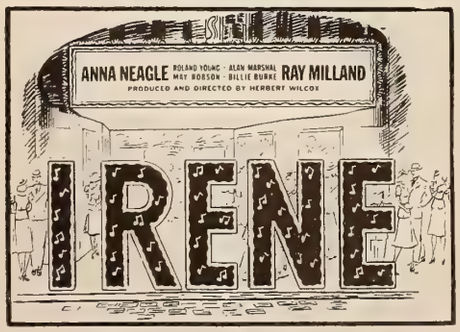
An SRB Showmanalysis (REG. U. S. PAT. OFF.)

HARDLY any theatregoer can resist the lure of gayety, music, romance and adventure. When a picture embraces all these attributes, one can conclude safely enough that it's sure to win audience approval. "Irene" has them—and from a selling standpoint, more—for its cast headed by Anna Neagle and Ray Milland and featuring Roland Young, Alan Marshal, May Robson and Billie Burke; and its elaborate numbers (notably the "Alice Blue Gown" sequence in Technicolor) will figure strongly in attracting patronage.

Perhaps you've often wished that, as far as exploitation is concerned, you had something "I could sink my teeth into." We feel confident you have that "something" in "Irene." We believe it's the sort of merchandise any smart showman will be eager to put across successfully in his town. Exploiting it will be hard work and yet fun at the same time—hard work because of all that can and should be done, fun because one can anticipate the eventual fruit of his labors.

Wherever angles are so abundant it's always difficult to know just where to begin. But since curiosity must be piqued, interest built up, it might be best to begin at least a couple of weeks ahead of playdate. For teaser lines in your current ads, and for your regular teasers, you have only to utilize the catchlines in the press book ad layouts, simply adding the title in type that will stand out. A little later, when your regular advance advertising gets under way, you can add more information about the picture, such as the cast, some of the highlights, etc.

Make sure that the public sees the title everywhere it looks. Even simple block tack cards bearing this copy, "1940's Girl in the Alice Blue Gown—'Irene'," tacked up at every available spot around town, and placed in as many windows as possible, will excite curiosity. If you could have die-cut title hangers made up, you could hang them everywhere. How to do it? Well, we remember that back in 1927 we had to exploit a film called "It." We had our artist make up a cutout of the title, and sent this to the Hennegan Company, Cincinnati. From it they furnished us several hundred die-cut hangers. The stunt had the town talking, too. What little expense was involved was small in comparison to the results we achieved. Certainly you ought to be able to follow the same procedure on "Irene."



Placing large cut-out letters forming the title, "Irene," parallel to the curb will attract the attention of pedestrians almost anywhere within a block of the theatre. If you have a vertical marquee sign, it would be a neat trick to have the title hanging alongside it. Or perhaps you could string it horizontally across the street.

There are five letters to the title. Have fairly large cutouts made of each. Then have five attractive girls, preferably attired in dance costumes, carry the letters through the business district. Have the girls stop at busy corners, lining up so that the letters are jumbled. When a crowd gathers, the girls get in the right formation to spell out the title.

Sometime ago a stunt was used effectively on another picture. This stunt involved a pertly dressed miss who carried a radio and made her way into executives' offices. When she reached the executives' desks, she increased the volume of the receiving set so that the executives could say nothing. Then she handed them cards, and departed. Now something closely akin to that could be used on "Irene," too—something that, in our opinion, is even more appropriate on this occasion than before. The girl visits offices, department stores, etc., meanwhile distributing small cards which read: "If you'd like a date with 'Irene' call (theatre's telephone number)." The title should be painted in water-colors on the radio.

A pretty dancer aboard a truck would make a good street ballyhoo. The truck is bannered with playdate and selling copy and possibly a cutout of the romantic pose of Miss Neagle and Milland in one of the 24-sheets. While the auto parks at various busy street corners, the girl dances to the film's music, either played by records over a loudspeaker system or by a small group of musicians.

Screenplay by Alice Duer Miller. From the musical comedy, "Irene." Book by James H. Montgomery. Produced and directed by Herbert Wilcox.

More than on any other picture you've exploited in a long time, fashion tieups are important. In the press book you'll find details of a nationwide merchandising tieup on Anna Neagle's "Irene" gowns. Practically every stunt you'll want to employ on this angle is contained there. Look it over, find out which local merchant is cooperating in the campaign, and then get busy. And since Anna Neagle has been selected the "best dressed international screen star" in the 1940 awards of the Fashion Academy, it should be easy to grab publicity on that score.

Another very important element of your campaign is the "Irene" music. There are four songs, "Alice Blue Gown," "Irene," "Castle of Dreams" and "You've Got Me Out on a Limb." An excellent background for a music shop window display would be a blowup of a copy of the sheet music, preferably that of "Alice Blue Gown." Leading makers of phonograph records have recorded the numbers, which should make your music shop tieups still more important. A stand might be set up in the lobby in advance of, and during the engagement, where sheet music and records from the picture are sold. The records should be played constantly. Likewise, in the lounge, you might have a pianist playing the numbers, with an explanatory display containing scene stills beside the piano.

By the way, that dancing girl stunt which we suggested as a street ballyhoo might just as well be used in connection with a window display, provided the music shop's window is large enough to permit the girl to do a few routines.

We've noticed a service in the RKO press book that should be of inestimable value to every exhibitor. On an insert is printed the description of every still issued on the picture. This makes it simple to select the stills you want, and at the same time may bring to your attention a particular still that would make a suitable tieup. And if you have engravings made for newspaper use, reference can be made to these descriptions for caption copy. Such a service, we feel, should be part of every press book.

Tie up with beauty shops for "Irene Coiffures." Get local drug stores to feature "Irene Sodas," "Irene Sundaes" or "Irene Fountain Specials." Stencil the title on sidewalks, provided it isn't against city regulations. Promote prizes to be given the first girl baby born during your engagement and christened Irene. Use blowups of the front cover and spread on the picture which appeared in a recent issue of *Life*. Because the fictionization of "Irene" will appear in *Screen Romances*, out about May 1, get the cooperation of newsstand dealers in permitting you to place inserts in copies and posting announcements of your showing. Offer free tickets to the first 50 girls named Irene who call your theatre at a certain time; this announcement can be made over the radio, if you have a local station.

Giant cutout letters of the title should be displayed in front of the theatre. A large cutout dancing figure of Miss Neagle, taken either from one of the 24-sheets or enlarged from a still, might be placed on the marquee. Play the song hits through a public address system. Arrange a flashy display of stills set against a background of musical notes. Try to get permission to hang the title from your building to another across the street.

Get 'em "Irene"-conscious with a big campaign. You'll be glad you did. Remember—the results depend on what you put into it.



Even when the large five-column layout on "Irene" is reduced to the size shown above, one can still get a pretty good idea of its excellent qualities as a business builder. Whatever the show has, the ad sells it—and effectively, too. Here's an ad that'll hit any reader right between the eyes.



An SHR Showmanalysis (REG. U. S. PAT. OFF.)

Here's a Picture With Plenty of Angles for the Smart Showman; Give it the "Circus" Treatment

MANY exhibitors lament the good old days, declaring that real exploitation and circus ballyhoo are over. Now wise showmen know better, for more often than not pictures come along that lend themselves to the old "circus" treatment, and Hal Roach's "One Million, B. C." is just such a picture. And selling it strongly not only will assure you of extra box office receipts, but will give you the chance to compete for a prize, inasmuch as United Artists last week announced a "One Million B. C." Contest based on the best exploitation campaign, with a 1940 Model Buick as the grand prize.

The contest is under way now, and will close midnight July 1, 1940. If you wish to enter (and smart showmen will), you'll have to fill out an entry blank in advance and send it immediately to "One Million B. C." Contest, United Artists Corp., 729 Seventh Ave., New York City. Details of your campaign should be sent to the same address. Prominent exhibitors who will act as judges include Spyros Skouras of National Theatres; Joseph R. Vogel of Loew's, Inc.; Sam Dembow of Paramount, and Fred Meyers of RKO Theatres. They will be assisted by Hal Roach, the picture's producer, and Murray Silverstone of United Artists.

Better get busy right now and map out your campaign, but don't forget to get that entry blank in the mail first. After that's done, then get ready to "give it the works." In this Showmanalysis we'll point out a number of worthwhile suggestions which in turn will bring other good ideas to your mind. So, let's go!

Perhaps the biggest stunt you can pull off will be a parade. Now don't think it can't be done, for it can. And any expense it will entail will be more than made up by the crowds who'll be on hand to witness it, and later, to see the picture. There should be live models of the stars in the leading float, while other floats can feature giant blowups of the prehistoric animals from stills. Get the American Legion, the Boy Scouts and other organizations to participate, and be sure the parade is given plenty of advance publicity.

Screenplay by Mickell Novak, George Baker, Joseph Frickert. Directed by Hal Roach and Hal Roach, Jr.

You'll want to use blowups of the animals for your lobby and marquee displays, too. Your house electrician can animate them so that they'll look amazingly real. They'll be good for the backgrounds of any window tieups you make, too, and they'll serve their purpose for street ballyhoos.

Here's a picture with many thrilling scenes that you'll want to feature in your advertising. Therefore, make up a big "See"-board for your front or lobby, highlighting it with stills from the picture and an illustration of one of the prehistoric animals. You'll find all the "see"-copy you need in the press book ads.

Get a little romance into your selling. The newspaper's Inquiring Reporter might ask the women whether or not they prefer the caveman technique of wooing, as seen in "One Million, B. C.," or the more gentlemanly romancing of today? The fashion editor might write a special article proving that today's feminine fashions can be traced to the girl who lived in a cave. For a stage stunt, conduct a "One Million B. C." Proposal Contest, giving the young man the prize who treats his girl friend the roughest in proposing to her.

While we're on romance, we want to mention a few tieups with definite feminine appeal. There are stills available for jewelry, cosmetic, florist, swim suit (*see reproduction*), hat, sportswear and dress tieups. Get in touch now with the various manufacturers who are sponsoring these tieups, for they'll give you the information as to the dealers selling the products in your town. Try to promote not only window displays, but cooperative ads as well. Merchants should be glad to display the stills, for they're pippins, believe you us. We suggest you order a full set.

Everyone likes to work puzzles, and there's one on this picture the juveniles will delight in working out. It isn't so difficult, since it only involves drawing a line from one dot to the next to form an object. But to make it worthwhile to win tickets, you could require that contestants color it.

Let local would-be Adonises compare their measurements with those of Victor Mature, who is featured with Carole Landis in the film. Place a life-size cutout of him in the lobby, together with his measurements and weight (height, 6′ 1″; weight, 195 lbs.; normal chest measurement, 41 in.) and offer free admissions to those men whose height, weight, etc., tally exactly with those of Mature.

And speaking of husky young men, you can effect a good outdoor bally for the picture by selecting a couple who, with a good-looking girl, walk around town, dressed in the costumes of the picture. You could refer to them as "visitors" from "One Million B. C.," and a newspaperman could interview them on how conditions of 1940 A.D. seem in comparison to their world. It's all a gag, of course, but it ought to result in some good copy.

By the way, few pictures have received such nationwide publicity as has "One Million B. C." For example, *Pic* magazine features Carole Landis and Mature on the front cover of its April 16 issue, while *Click* in its May issue features a two-page spread. Two pages are also devoted to the film in the issue of *Movie and Radio Guide,* dated March 30 to April 5. Besides these plugs, a full-color ad has, or will be placed, in *The American Weekly,* a section of Sunday newspapers throughout the country. When you consider that it ties up with your engagement, and that it will be seen by at least 20,000,000, you begin to realize its importance. Incidentally, *The American Weekly* recently featured a double-truck article, profusely illustrated, under the heading "When the World Was Young." You can probably get reproductions of this article either from your United Artists exchange or from the company's home office advertising department in New York for display in your lobby.

A gigantic national tieup has been effected with Sinclair Oil, which means you can promote special displays and other show-selling stunts from your local Sinclair dealer. Advertisements plugging "One Million B. C.," along with Sinclair Oil, are scheduled to appear in the *Saturday Evening Post* May 18, *Collier's* May 18, *Life* May 13, and *Liberty* May 25. Be prepared to get the utmost out of this prearranged tieup.

Displays for 4,200 Libraries

To 4,200 libraries all over the U. S. United Artists has distributed a set of display cards showing a "still-picture synopsis" of the photoplay. Call your library now to make arrangements for including your theatre and playdate on the display. If, by chance, the library does not use the set, you can still place it in the high school or in a prominent window.

Inspired by the costumes and atmosphere of the picture, Ameritex, a division of the leading fabric house of Cohn-Hall-Marx, has designed several different types of fabrics known as "Cave Girl" Fabrics, which will be featured in junior dresses, sports dresses, beachwear, playsuits, children's clothes, evening gowns and women's bags. Here's an excellent exploitation opportunity for you, so write to Ameritex, 93 Franklin St., N. Y. C., for details concerning manufacturers which will be added to those already listed in the press book.

Not one, not even two or three pages could begin to list all the stunts you can utilize in your campaign on "One Million B. C." We have listed the most outstanding, although it must be admitted there are many, many more. Using this Showmanalysis and the press book, along with any other details on promotions that United Artists may furnish, you should be able to plan and execute the biggest circus-type campaign the old town has ever seen. And don't forget that "One Million B. C." Contest!



One of the many swell tieups arranged for you is that on Calcraft Swim Suits, which are displayed in the stills above by Carole Landis and Jacqueline Dalya. This is the season for swim suit promotion, so contact your local dealer now for window displays. How about a layout like the above on the fashion page?

Program Exchange

Grott's Gag Giveaways Vie With Collins' Promotional GWTW Ads For This Week's Discussion

BEFORE we say another word this week—before we even mention the weather, we want to thank a majority of the members of the Program Exchange for their contributions and their letters concerning the valuable assistance this Department has accorded them in the preparation of their programs. We say we have done, and will continue, to do our best to make the Program Exchange something that will mutually benefit every member. And incidentally, the membership list keeps increasing, too, whch is further proof that the issuing of programs as a means of publicizing the theatre and its attractions is being recognized by more and more showmen.

Not to forget the weather, we suppose many of you smiled broadly at the freak cold spell a couple of weeks ago. Our scouts, who keep tab of the weather in all parts of the country, tell us that it looked like winter had returned in most of the eastern states, while way out west it was extremely warm. Wherever it was cool, there must have been a welcome increase in business.

In this department a few weeks ago, we suggested that Harry Hobolth, manager of the DeLuxe Theatre, Imlay City, Mich., take away the dreary aspect of his DeLuxe Theatre News by eliminating some of the black borders surrounding a number of the pages. We notice that this has been done to a certain extent, with a noted improvement in the general appearance of the program. Harry should keep in mind that if a rule is necessary on other than advertising pages, the regular hairline rule will serve just as well. It doesn't have to be bold and black to box the copy.

Good "Me-to-You" Copy

We like the editorial copy in the DeLuxe Theatre News because of its "me-to-you" quality. Harry writes as though he were telling about his week's attractions personally to every individual in Imlay City. His message is simple and understandable; there's nothing highbrow about it. And that's as it should be.

From Michigan we jump down to Maryland and stop off at Baltimore, where Harold Grott is doing a swell job of show-selling at the Met Theatre. For proof, we refer you to the clever giveaways he forwarded us in connection with "A Child Is Born." One of them showed the imprint of a baby's foot, with this notation: "First step in a baby's life—'A Child Is Born'—a drama as big as life itself, etc." Another was a folded affair with this copy on the outside: "The way men suffer when they are about to become fathers . . . ably demonstrated by Johnny Davis . . . from 'A Child Is Born.'" Opening the first fold we see him waiting and wondering; the next, worrying and welcoming the new arrival; the next, throwing his hat up in the air and yelling, "Whee, I'm a father!" It's a series of five poses.

Grott's regular programs are still excellent examples of good layout and art work.

Tom Pringle provoked interest among his patrons with a front cover which featured the picture of a man, with this caption: "Who is this man . . . who dared to play God with life?" Naturally one wants to open the program to see what's inside, and in doing so, learns that the man is Akim Tamiroff, featured in "Disputed Passage." Keeping up his safety campaign in Toronto, Pringle's latest slogan is: "Courtesy doesn't cost you one cent! Perhaps if you had to pay for it, you would use it more often when driving!" In describing his sound, he refers to it as "sound reproduced as crisp and sparkling as the zip and tang of a glorious spring day." That makes sound sound better to us than ever before.

From Canada comes another program, that of Myron McLeod, Patricia Theatre, Powell River, B. C. McLeod lists the establishments where patrons can pick up their programs every Friday, which isn't a bad idea. It gives the merchant a break and makes him more willing to cooperate with you.

That was a swell "Gone With the Wind"—issue of Cinemag put out by Orris F. Collins for the Capitol's engagement of the picture. Besides using photos of the principal characters and a story on the front page, Collins promoted many cooperative ads inside. We counted at least thirteen of various sizes, which isn't a bad representation at all for a program.

Spring fever's got us, so we're going to call it quits here before the managing editor puts up the "Danger—No More Space" sign. There are lots of things you can't be sure of, but we'll lay you ten to one that this Department will be in its usual place next week with more news about programs.

—Your Application Blank—
Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name.....

Theatre.....

City.....

State.....


MILAN THEATRE
MOVIE NEWS
Hollywood Hashes
Lions Club Set Date For Second Annual Horse Show
"Brother Rat And A Baby"
"Slightly Honorable"
TENNESSEE FIRSTS

Bonds Inaugurates New Program

A new tabloid-type program was recently inaugurated at Milan, Tenn. by Manager Walton Bonds of the Milan Theatre. Here is a typical front page which, in a way, closely resembles that of Cinemag from Paragould, Ark. Bonds has a good start, but he might put more punch into his headlines. His program was discussed on this page last week.

"GWTW" Gets Gala London Reception

An avalanche of critical praise and the acclaim of royalty, cabinet ministers and populace made memorable the premiere of Selznick International's "Gone With the Wind" at the three London theatres—Empire, Ritz and Palace—last week. Duplicating the fanfare of Hollywood, elaborate ceremonies make the occasion gala. Newsreels stationed inside and outside of the playhouses snapped celebrities as they surged into the lobbies.

Every branch of achievement was represented. Included among the cabinet ministers were:

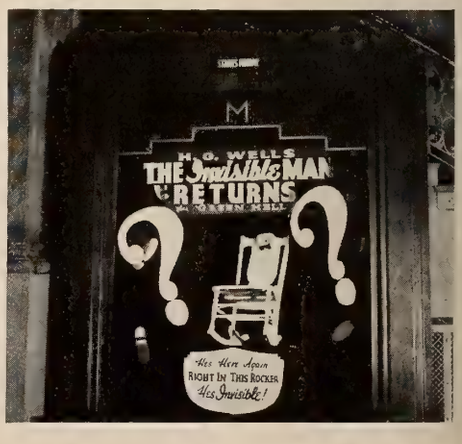
Right Hon. Winston Churchill, First Lord of the Admiralty; Right Hon. Sir Samuel Hoare, Secretary of State for Air; Right Hon. Sir Kingsley Wood, Lord Privy Seal; Right Hon. Lord Stanhope, Lord President of the Council; Right Hon. Sir John Anderson, Home Secretary and Minister for Home Security; Captain The Right Hon. Euan Wallace, Minister of Transport; Captain, Right Hon. D. Margesoon, Parliamentary Secretary to the Treasury; Right Hon. W. S. Morrison, Postmaster General; Admiral of Fleet, Right Hon. Lord Chatfield; General Sir Fergurson Brooke, Commanding Officer Western Command.

Society was represented by the Duke of Westminister, Duchess of Marlboro, Constance, Duchess of Westminister, Lord and Lady Louis Mountbatten, Lady Alexandra Haig, Lord and Lady Kinrose and Marchinoness of Headfort. Also prominent in the audience were the Right Hon. Hore-Belisha, Newspaper Lords Camrose Kemsley, Hon. Esmond Harmsworth, Mrs. Anthony Eden, Viscount Castlerosse, Countess of Oxford and Asquith, Lady Duveen, Lady Inchcape, and the Sultan of Johore. Among the stage and screen notables were Robert Donat, Robert Montgomery, Leslie Howard, Constance Cummings, Sir Seymour Hicks, Leslie Banks, Conrad Veidt and Richard Tauber.

The success of the picture was evident almost instantly. Individual hits were scored by London's own daughter, Vivien Leigh, as Scarlett, Clark Gable as Rhett, and Hattie McDaniel as the Negro mammy. When the picture came to a close, the applause was so deafening and prolonged that it continued for several minutes, even into the national anthem.

The enthusiasm was duplicated by the press. Excerpts follow:

Evening Standard: "It is terrific, it is devastating . . . an emotional upheaval." *Telegraph:* "Will break all records." *Daily Mail:* "'G.W.T.W.' is a winner." *Daily Mirror:* "Vivien Leigh more than justifies the praise which has already been poured upon her by the American critics." *Star:* "No film has ever aroused greater discussion and wider interest than 'G.W.T.W.'" *Evening News:* "It is the greatest film ever made and it is a better job of work than the book." *Daily Sketch:* "A film beyond comparison." *Cinema:* "Outstanding entertainment for any and every audience . . ." *Daily Express:* "The perfect emotional drama." *News Chronicle:* "An outstanding poignant picture." *Daily Herald:* "In many ways the most stupendous film yet made." *Daily Film Rental:* "The screen's outstanding achievement, 'G.W.T.W.' is a film revolution."



It Rocks With No One In It

With crowds guessing how it was done, Manager Morris Rosenthal of Loew's Majestic Theatre, Bridgeport, Conn., used a lobby display recently on Universal's "The Invisible Man Returns" which consisted of an empty rocker rocking back and forth with no one in it, except possibly the "invisible man." No wires or connections were visible. If ever there was a crowd-stopper, this was it.

The Studio Check-Up

[This Week: In Production—52; Being Edited—61
Last Week: In Production—47; Being Edited—71
Last Year: In Production—48; Being Edited—68]

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED

PASSPORT TO ALCATRAZ*
FUGITIVE FROM A PRISON CAMP*
ISLAND OF DOOMED MEN*
LONE WOLF MEETS A LADY*
I MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Osa Johnson.

MAN FROM TUMBLEWEEDS—Bill Elliott, Iris Meredith. Director, Joe Lewis.

BABIES FOR SALE—Rochelle Hudson, Glenn Ford, Isabelle Jewell. Director, Charles Barton.

BLOCK K RIDES TONIGHT—Bill Elliott, Iris Meredith. Director, Joe Lewis.

IN PRODUCTION

ARIZONA—Jean Arthur, William Holden, Warren William, Porter Hall. Director, Wesley Ruggles.

HOWARDS OF VIRGINIA—Cary Grant, Alan Marshall, Sir Cedric Hardwicke. Producer-director, Frank Lloyd.

SINGAPORE—Melvyn Douglas, Miriam Hopkins. Director, Al Hall.

FIVE LITTLE PEPPERS ABROAD—Edith Fellowes, Dorothy Peterson, Tommy Bond. Director, Charles Barton.

METRO-GOLDWYN-MAYER

BEING EDITED

NEW MOON*
EDISON THE MAN*
ANDY HARDY MEETS DEBUTANTE*
WATERLOO BRIDGE*
20 MULE TEAM*
PRIDE AND PREJUDICE*
SUSAN AND GOD*

IN PRODUCTION

MORTAL STORM*
BOOM TOWN—Clark Gable, Spencer Tracy, Hedy Lamarr, Claudette Colbert. Director, Jack Conway.

TO OWN THE WORLD—Lana Turner, Lew Ayres. Director, Harold S. Bucquet.

STRIKE UP THE BAND—Mickey Rooney, Judy Garland, Douglas McPhail. Director, Busby Berkeley.

PHANTOM RAIDERS — Walter Pidgeon, Rita Johnson, Nat Pendleton. Director, Jacques Tourneur.

OLD LADY 31—Charles Coburn, Billie Burke, Beulah Bondi. Director, Robert Sinclair.

I LOVE YOU AGAIN—William Powell, Myrna Loy, Frank McHugh. Director, W. S. Van Dyke II.

GOLD RUSH MAISIE—Ann Sothern, Lee Bowman. Director, Edwin L. Marin.

(In England)

BUSMAN'S HONEYMOON—Robert Montgomery, Constance Cummings. Director, Arthur Woods. Producer, Ben Goetz.

MONOGRAM

BEING EDITED

COWBOY FROM SUNDOWN*
LAND OF THE SIX GUNS*
RIDERS FROM NOWHERE*

IN PRODUCTION

KID FROM SANTA FE*

PARAMOUNT

BEING EDITED

UNTAMED (Tech.)*
TYPHOON (Tech.)*
OPENED BY MISTAKE*
THOSE WERE THE DAYS*
HIDDEN GOLD*
WAY OF ALL FLESH*
SAFARI*
GOLDEN GLOVES*
STAGECOACH WAR*
QUEEN OF THE MOB*
DOWN WENT McGINTY*
DATE WITH DESTINY*
GHOST BREAKERS*
LIFE WITH HENRY*

IN PRODUCTION (1939-40)

NORTHWEST MOUNTED POLICE (Tech.)*
I WANT A DIVORCE*
NIGHT AT EARL CARROLL'S—J. Carroll Naish, Earl Carroll Girls, Anthony Quinn. Director, Kurt Neumann.

RANGERS OF FORTUNE—Fred MacMurray, Patricia Morison, Albert Dekker. Director, Sam Wood.

TEXAS RANGERS RIDE AGAIN—John Howard, Ellen Drew, May Robson. Director, James Hogan.

DANCING ON A DIME—Grace MacDonald, Robert Paige, Virginia Dale. Director, Joseph Santley.

COMIN' ROUND THE MOUNTAIN—Bob Burns, Una Merkel. Director, George Archainbaud.

IN PRODUCTION (1940-41)

THREE MEN FROM TEXAS—William Boyd, Russell Hayden, Esther Estrella. Director, Lesley Selander.

RKO-RADIO

BEING EDITED

MY FAVORITE WIFE*
YOU CAN'T FOOL YOUR WIFE*
VILLAIN STILL PURSUED HER*
TOM BROWN'S SCHOOL DAYS*
PRAIRIE LAW—George O'Brien, Virginia Vale. Director, David Howard.

THE RAMPARTS WE WATCH—March of Time Feature.

IN PRODUCTION (1939-40)

ANNE OF WINDY POPLARS*
LUCKY PARTNERS—Ginger Rogers, Ronald Colman. Director, Lewis Milestone.

RKO-RADIO (Continued)

THOUSAND DOLLAR MARRIAGE—Leon Errol, Dennis O'Keefe, Adele Pearce. Director, Les Goodwins.

CROSS COUNTRY ROMANCE—Gene Raymond, Wendy Barrie. Director, Frank Woodruff.

MILLIONAIRES IN PRISON—Lee Tracy, Linda Hayes, Raymond Walburn. Director, Ray McCarey.

HAVE IT YOUR OWN WAY—Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Fields. Director, Roy Del Ruth.

IN PRODUCTION (1940-41)

MONEY ISN'T EVERYTHING—Lum & Abner, Frances Langford, Frank Craven. Director, Harold Young.

REPUBLIC

BEING EDITED

WOMEN IN WAR*
CROOKED ROAD*
GAUCHO SERENADE*
GANGS OF CHICAGO*
DOCTORS DON'T TELL—Charles Coburn. Director, Bernard Vorhaus.

IN PRODUCTION

WAGONS WESTWARD—Chester Morris, Anita Louise, Buck Jones, George Hayes, Ona Munson. Director, Lew Landers.

ROCKY MOUNTAIN RANGERS—Three Mesquiteers. Director, George Sherman.

20th CENTURY-FOX

BEING EDITED

I WAS AN ADVENTURESS*
SAILOR'S LADY*
CHARLIE CHAN'S MURDER CRUISE*
EARTHBOUND*
MARRIAGE IN TRANSIT*
MARYLAND*
LUCKY CISCO KID*
LILLIAN RUSSELL*
GIRL IN 313—Florence Rice, Joan Valerie. Director. Ricardo Cortez.

IN PRODUCTION (1939-40)

FOUR SONS—Don Ameche, Nancy Kelly, Alan Curtis. Director, Archie Mayo.

IN PRODUCTION (1940-41)

BRIGHAM YOUNG*
ELSA MAXWELL'S PUBLIC DEB. No. 1—George Murphy, Brenda Joyce, Charles Ruggles, Ralph Bellamy. Director, Gregory Ratoff.

THE BRAT—Jane Withers, Kent Taylor, Elyse Knox. Director, Otto Brower.

YOUNG PEOPLE—Shirley Temple, Jack Oakie, Charlotte Greenwood. Director. Allan Dwan.

PIER 13—Lynn Bari, Lloyd Nolan, Douglas Fowley. Director, Eugene Forde.

STREET OF MEMORIES—Guy Kibbee, Lynne Roberts. Director, Shepard Traube.

UNITED ARTISTS

BEING EDITED

THE WESTERNER (Goldwyn)*
OUR TOWN (Lesser)*
TURNABOUT (Roach)*
GREAT DICTATOR (Chaplin)—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

THIEF OF BAGDAD (Korda) (Tech.)—Sabu, Conrad Veidt, June Duprez.

IN PRODUCTION

SOUTH OF PAGO PAGO (Small)*
FOREIGN CORRESPONDENT (Wanger)—Joel McCrea, Herbert Marshall, Laraine Day. Director, Alfred Hitchcock.

LONG VOYAGE HOME (Argosy)—John Wayne, Thomas Mitchell. Producer, Director, John Ford.

UNIVERSAL

BEING EDITED

ALIAS THE DEACON*
LA CONGA NIGHTS*
SANDY IS A LADY*
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY*
SOUTH TO KARANGA*
BAD MAN FROM RED BUTTE
NO EXIT*
SKI PATROL*

IN PRODUCTION

YOU'RE NOT SO TOUGH—Dead End Kids, Nan Grey. Director, Joe May.

ONE OF THE BOSTON BULLERTONS—Nancy Kelly, Roland Young, Robert Cummings. Director, Al Rogell.

BOYS FROM SYRACUSE—Allan Jones, Martha Raye, Joe Penner, Rosemary Lane. Director, Edward Sutherland.

HOT STEEL—Richard Arlen, Andy Devine, Peggy Moran. Director, Christy Cabanne.

WARNER BROTHERS

BEING EDITED

FUGITIVE FROM JUSTICE*
FLIGHT ANGELS*
TORRID ZONE*
BROTHER ORCHID*
ALL THIS AND HEAVEN, TOO*
SEA HAWK*

IN PRODUCTION

LIFE OF KNUTE ROCKNE—Pat O'Brien, Ronald Reagan, Gail Page. Director, Lloyd Bacon.

EPISODE—Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman. Director, Kurt Bernhardt.

THEY DRIVE BY NIGHT—George Raft, Ann Sheridan, Humphrey Bogart. Director, Raoul Walsh.

THE SENTENCE—George Brent, Virginia Bruce, Brenda Marshall. Director, Vincent Sherman.

The Encyclopedia of Exploitation

THE TEXTBOOK OF SHOWMANSHIP. A practical manual by showmen for showmen. A wealth of ideas for picture selling. Sound information on theatre administration. Expert advice on methods and practices. Both the experienced theatreman and the younger men working their way up to places of responsibility in theatre operation will find this book the best investment they ever made.

$3.50 per copy. (Cash, Check or Money Order with order)

Showmen's Trade Review—1501 Broadway, New York, N. Y.

The Box Office Slant

The Doctor Takes a Wife

Columbia **Comedy** **93 mins.**

(Nat'l Release, April 25)

Cast: Loretta Young, Ray Milland, Reginald Gardiner, Gail Patrick, Edmund Gwenn, Frank Sully, Gordon Jones, Georges Metaxa, Charles Halton, Joseph Eggenton, Paul McAllister, Chester Clute, Hal K. Dawson, Edward Van Sloan. **Credits:** Produced by William Perlberg. Directed by Alexander Hall. Story by Aleen Leslie. Screenplay by George Seaton, Ken Englund. Director of photography, Sid Hickox. Film editor, Viola Lawrence. Art direction, Lionel Banks.

Plot: Loretta Young, authoress and idol of America's spinsterhood, is summoned back to New York by her publisher, Gardiner. Missing the last train, she obtains a ride with Milland, young research doctor. Mixed with a wedding party due to arrive, the couple are mistaken for the newlyweds. Loretta's first book is doomed, but Gardiner recommends a second volume on marriage, making it necessary for the couple to pose as newlyweds until the book is on the stands. When Gail Patrick, Milland's fiancee, returns from Europe, he convinces her of the truth and she agrees to wait for him. But she precipitates a fight between the two, and Milland packs his bags and leaves. Hearing a newspaper is to reveal the truth, and fearing it will ruin him, Loretta follows Milland to a party, where she forestalls the announcement of his engagement to Gail by pretending she and he expect a baby. Milland is furious at first, but later he forgives her, and the two actually marry.

Comment: Here's another of those hilarious farce comedies, exceedingly clever in its presentation, that should be a natural for the summer trade from the big towns to the smallest hamlet. Strictly for the adults it's the type of picture that will please any audience looking for a laugh and reap a nice profit from word-of-mouth advertising. For sheer entertainment qualities, it ranks with the better offerings of the year, and with proper exploitation in addition to the marquee strength, should do exceptionally well at the box office. Performances of marked excellence are turned in by Loretta Young and Ray Milland, by far the best of their careers, and Reginald Gardiner and Gail Patrick also contribute notable portrayals. Alexander Hall deserves credit for his expert direction, particularly his handling of the snappy dialogue and spicy situations. Teaser ads could be run with the final ad calling "The Doctor to Take a Wife." Restaurants should feature a "spinster's spinach" dinner, tieing up with a scene in the picture. Have pretty girls distribute heralds made up to look like prescription blanks. **(ADULT)**

Catchline: "Her reputation . . . his career . . . was a marriage of convenience worth it?"

AUDIENCE SLANT: STRICTLY FOR THE ADULTS LOOKING FOR A GOOD LAUGH.

BOX OFFICE SLANT: A NATURAL FOR THE SUMMER TRADE. RANKS WITH THE BETTER OFFERINGS OF THE YEAR.

If I Had My Way

Universal **Musical Comedy** **87 mins.**

(Prod. No. Not Set—Nat'l Release, May 3)

Cast: Bing Crosby, Gloria Jean, Charles Winninger, El Brendel, Allyn Joslyn, Donald Woods, Claire Dodd, Nana Bryant, Moroni Olsen, Kathryn Adams, Blanche Ring, Eddie Leonard, Grace LaRue, Trixie Friganza, Julian Eltinge. **Credits:** Produced and directed by David Butler. Screenplay by William Conselman and James V. Kern. Story by David Butler, William Conselman and James V. Kern. Director of photography, George Robinson. Art director, Jack Otterson. Musical director, Charles Previn.

Plot: When Woods, a bridge builder, is killed, his co-workers, Crosby and Brendel, take his daughter, Gloria Jean, to New York to live with her uncle, Joslyn. But Joslyn and his wife, Claire Dodd, not desiring the penniless child, leave Crosby with no alternative but to take the girl across town to a friend, Winninger, who turns out to be Gloria's great uncle. He and his wife, Nana Bryant, are happy to take care of her. Brendel meets an old friend, and during a drinking bout, buys the friend's restaurant. Meanwhile, some stock left Gloria is found to be worthless. The restaurant is a losing proposition, so Bing turns it into a club, with Winninger's old vaudeville pals furnishing entertainment. When Joslyn gets a wire saying some stock held by Gloria is valuable, (a gag perpetrated by Bing to get some money out of him) he buys it from her, although Bing insists it's worthless. When Joslyn finds he is duped, there is trouble; but a banker settles it by making a loan on the cafe, which is a success.

Comment: Universal has shown good judgment in teaming Bing Crosby, that sure-fire performer, with Gloria Jean, that youngster with the thrilling voice, as the result looks like a money attraction from all angles. A human story with just a dash of hokum, there are many lilting melodies cleverly woven into the plot and David Butler has directed it with skillful humorous touches. Most audiences seeking this type of entertainment will enjoy the songs sung in the irresistible Crosby manner and the duets he sings with Gloria Jean are very appealing. The supporting cast has been well chosen, particularly El Brendel, Charles Winninger and Nana Bryant. Many an old timer will recall bygone days seeing Eddie Leonard, the minstrel man, singing his always-to-be-remembered "Ida" and Blanche Ring singing her unforgettable song "Rings on My Fingers." All in all it's swell entertainment for the family trade. Arrange for special radio programs which will feature all the recorded songs from the picture. Arrange for tire covers for local taxicabs. Tieups can be had with stores featuring Gloria Jean merchandise. Get spot announcements before and after the Crosby radio show on Thursday nights. **(FAMILY)**

Catchline: "They're sing-sational."

AUDIENCE SLANT: ENOUGH HOKUM AND LILTING MELODIES TO PLEASE THE FAMILY TRADE.

BOX OFFICE SLANT: LOOKS LIKE A MONEY ATTRACTION FROM ALL ANGLES.

Legion of Decency Ratings

(For Week Ending April 27)

SUITABLE FOR GENERAL PATRONAGE

Grandpa Goes To Town
1,000,000 B. C.
Hi-Yo Silver
Radio Ranch
Tomboy

SUITABLE FOR ADULTS ONLY

Forty Little Mothers
Captain Moonlight
Charlie Chan's Murder Cruise
Bad Boy

Light of the Western Stars

(Hollywood Preview)

Para. **Western** **65 mins.**

(Prod. No. 3931, Nat'l Release, Apr. 19)

Cast: Victor Jory, Jo Ann Sayers, Russell Hayden, Morris Ankrum, Noah Beery, Jr., J. Farrell MacDonald, Ruth Rogers, Tom Tyler, Rad Robinson, Eddie Dean, Esther Estrella, Alan Ladd, George Hawkins, Earl Askam, Lucio Villegas. **Credits:** Produced by Harry Sherman. Director, Lesley Selander. Screenplay by Norman Houston. Photography, Russell Harlan. Film editor, Sherman A. Rose. Art director, Lewis J. Rachmil. Associate producer, Joseph W. Engel.

Plot: Victor Jory, a hard-drinking, hard-fighting ranch foreman, is framed by a crooked band of gun-runners and forced to go over the border to Mexico, where he joins a rebel force. Jo Ann Sayers arrives from the East looking for her brother, Russell Hayden. She meets and falls in love with Jory and tries to persuade him to reform, which he refuses to do until he rounds up the gun-runners, who have been aided in their work by the sheriff, Tom Tyler. Hayden is shot when he accidentally rides near the cache, and when Jory goes to investigate, he discovers the hideout. With the aid of Noah Beery, Jr., his Mexican henchman, he rounds up the gang, but not until Beery sacrifices his life saving Jory.

Comment: The western enthusiasts will enjoy this picture, an actionful drama of the wide open spaces with plenty of hard-riding and fighting. Although a little slow at the start, it gains momentum as it goes along, winding up with a swell gun battle. The usual outstanding Harry Sherman production values, which include the artistic outdoor photography of Russell Harlan and the efficient direction of Lesley Selander, all add to the entertainment value of the film. On the acting side, Victor Jory and Noah Beery, Jr., carry off the honors, aided by Jo Ann Sayers, Russell Hayden and Morris Ankrum. One scene, the fist fight between Jory and Tom Tyler, will have most of the customers on the edge of their seats; it's that good. All in all, the picture is above the average for this type of entertainment and should be a welcome addition to any program. Dress lobby in western style, including your house staff. Window displays of the Zane Grey novels, with stills of the picture, should be arranged. **(FAMILY)**

Catchline: "She discovered she loved the man she married under duress."

AUDIENCE SLANT: AN ACTIONFUL DRAMA THAT WESTERN ENTHUSIASTS WILL ENJOY.

BOX OFFICE SLANT: ABOVE THE AVERAGE FOR THIS TYPE OF ENTERTAINMENT AND SHOULD BE A WELCOME ADDITION TO ANY PROGRAM.

Two Girls on Broadway

(Hollywood Preview)

MGM **Comedy-Drama with Music** **73 mins.**

(Prod. No. 33, Nat'l Release, April 19)

Cast: Lana Turner, Joan Blondell, George Murphy, Kent Taylor, Richard Lane, Wallace Ford, Otto Hahn, Lloyd Corrigan, Don Wilson, Charles Wagonheim. **Credits:** Producer, Jack Cummings. Director, S. Sylvan Simon. Screenplay by Joseph Field and Jerome Chodorov, based on a story by Edmund Goulding. Photography, George Folsey. Film editor, Blanche Sewell. Art director, Cedric Gibbons. Musical director, Georgie Stoll.

Plot: When George Murphy clicks on a radio show, he sends for his dancing partner, Joan Blondell, to meet him in New York. Joan

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 11

brings along her kid sister, Lana Turner, and when they arrive, Lana is given the dancing spot opposite Murphy and Joan has to be satisfied with a job as cigarette girl. Murphy, in spite of himself, falls for little sister Lana and between them they try to keep the knowledge from Joan. In order to do what she thinks is the right thing, Lana decides to marry Kent Taylor, sponsor of the radio show that helped Murphy, but Murphy manages to break up the wedding. Joan, when she realizes what is going on, invents a tall tale about a vaudeville offer which must take her away immediately, leaving Lana and Pat on their own. She returns to her dancing school while the other two continue their dancing careers as mister and missus.

Comment: Although the plot is well-worn, patterned after the first "Broadway Melody" picture, this film has plenty of entertainment due mostly to the fine trouping of the cast. A new dance team, Lana Turner and George Murphy comes through with flying colors, both in the dance sequences and the histrionic portions of the picture, but it is their dancing that will send most audiences home pleased. The story is the usual back-stage variety; and the direction of S. Sylvan Simon lifts it above the material. In addition to Lana Turner and Murphy, Joan Blondell turns in one of the finest performances of her career. In the supporting cast, Kent Taylor, Wallace Ford and Richard Lane are splendid in their respective roles. The picture has two swell song numbers, plenty of amusing gags and moves along at a neat pace from beginning to end. For exploitation see Showmanalysis on page 11, issue of April 20. **(FAMILY)**

Catchline: "Two girls went to Broadway, but only one made good."

AUDIENCE SLANT: PLENTY OF ENTERTAINMENT FOR LOVERS OF LIGHT SCREENFARE.

BOX OFFICE SLANT: STRONG ENOUGH FOR TOP BILLING IN MOST SITUATIONS.

Captain Moonlight

Atlas Pictures | Drama | 58 mins.

(Nat'l Release, April 17)

Cast: John Garrick, Winifred Shotter, Stanley Holloway, John Stuart, Leslie Perrins, Mary Lawson, Charles Carson. Credits: Directed by Henry Edwards. Story by Charles Cullum. Adaptation and dialogue by H. Fowler Mear.

Plot: When Perrins, a card sharp, tries to back out on his promise to marry Mary Lawson, the sweetheart of the regiment, Garrick forces him to go through with the ceremony. For revenge, Perrins has his henchmen waylay Garrick and kill him, but they fail in the attempt, although Perrins doesn't know it. This happens in Belgium. Later, in London, Perrins lives under an assumed name, and offers to cancel a gambling debt if the debtor will let him marry his daughter. After the ceremony is over, Garrick turns up and recognizing Perrins, tells the bride's father of his past. He finally corners the villain, and in a duel, overpowers him. Garrick is free to marry.

Comment: This English importation is bad, and at best will serve only as filler on a dual bill. The continuity is jerky, and the performances are stilted, although John Garrick manages to sing a number or two fairly well. As far as the title is concerned, Captain Moonlight has very little to do with the actual story, and fans who are expecting a lot of adventure and excitement will be sorely disappointed. They may, however, enjoy a few good laughs, for many of the situations that are intended to be serious seem like reminders of old-fashioned melodramas. There are no names of interest to American theatregoers, thus making it necessary to bolster the bill with a stronger feature. Interest may be aroused in advance by using the title in a series of teaser advertisements. **(ADULT)**

Catchline: "He saved the girl he loved from a notorious gambler."

AUDIENCE SLANT: THEY'LL BE BORED.

BOX OFFICE SLANT: IT WILL NEED THE SUPPORT OF A STRONGER FEATURE.

For booking information, write Atlas Film Exchange, 723 Seventh Ave., N. Y. C.

Tomboy

Monogram | Drama | 70 mins.

(Prod. No. 3911—Nat'l Release, April 20)

Cast: Marcia Mae Jones, Jackie Moran, Grant Withers, Charlotte Wynters, George Cleveland, Marvin Stephens, Clara Blandick, Gene Morgan. Credits: Scott R. Dunlap in charge of production. Associate producer, William T. Lackey. Directed by Robert McGowan. Screenplay by Dorothy Reid and Marion Orth. Photographed by Harry Neumann. Film editor, Russell Schoengarth.

Plot: Marcia and her father, Withers, a retired baseball player, come to Centerville to live. She meets Jackie, who lives with his mean uncle, Cleveland, on a farm. Cleveland does not approve of school, and wants Jackie to spend all his time working. Humiliated at a country dance because his uncle has ordered him home, Jackie decides to run away, and heads for the railroad station. At the same moment two tramps break into the house and steal some money from Cleveland, who blames Jackie for the theft. But Marcia and Withers go after the boy, tell him what has happened. He tackles the tramps, who were waiting at the station with him, and with the help of Withers, subdues them. Withers announces his marriage to the school teacher, Charlotte Wynters, and Marcia and Jackie are happy.

Comment: The metropolitan critics are not likely to award it a gold statuette, or even a brass one, for that matter; but in the average-sized towns throughout the country the masses will be pleased with this entertaining little program picture. With a rural community as its background, plus a story that, while not taxing the imagination, is nevertheless plausible and interesting, "Tomboy" should do best outside the big cities, and that takes in a lot of territory. It's possible that even in the metropolitan districts, patrons who are tired of murders and gangsters will warm up to the film's homespun qualities. In the leading role, Marcia Mae Jones turns in a neat performance, proving that a bright future lies ahead for her. Some reach stardom almost overnight, only to fade out as quickly; but Marcia Mae keeps plugging on in her own quiet way, gaining the experience that will stand her in good stead when that "big day" comes along. Jackie Moran is likeable as the over-worked farm lad, while George Cleveland, as his cruel uncle, is just as thoroughly despicable. Grant Withers, Charlotte Wynters, Marvin Stephens and Clara Blandick handle their assignments capably. Robert McGowan's direction is satisfactory. Get the interest of the young folk by organizing a baseball tournament between boys and "tomboys." The most popular "tomboy" might be elected, and apples could be offered kids attending a special matinee. **(FAMILY)**

Catchline: "She's a regular fellow . . . who'd rather have a fight than a 'date.' "

AUDIENCE SLANT: IT WILL PLEASE THE MASSES.

BOX OFFICE SLANT: BUSINESS SHOULD BE GOOD ON FAMILY NIGHT; AT OTHER TIMES, EXTRA FEATURE SUPPORT MAY BE NECESSARY.

Rhythm of the Rio Grande

(Hollywood Preview)

Mono. | Musical Western | 55 mins.

(Prod. No. 3953, Nat'l Release, March 2)

Cast: Tex Ritter, Suzan Dale, Warner Richmond, Martin Garralaga, Frank Mitchell, Mike J. Rodriguez, Juan Duval, Tristram Coffin, Forrest Taylor, Glenn Strange and others. Credits: Original screenplay, Robert Emmett, Marcel A. DePicard. Music by Frank Harford and Johnny Lange & Lew Porter. Directed by Al Herman. Produced by Edward Finney.

Plot: Tex Ritter and his pal, Frank Mitchell, ride north from Texas seeking a friend who had written him about making a gold strike in a ranching area. They find raiders trying to burn out a ranch house and drive them away, only to have Suzan Dale, daughter of the owner, accuse them of being

(*Continued on page* 17)



'TIL WE MEET AGAIN

An SRB Showmanalysis (REG. U. S. PAT. OFF.)

ROMANCE, CAST BEST ANGLES FOR CAMPAIGN

ALTHOUGH you may be familiar with the fact, it would be unwise to let your public know that "'Til We Meet Again" is a remake of "One Way Passage." So we start off this Showmanalysis with this word of caution. Regardless of whether this picture is better than the original, we suggest that you refrain from mentioning it in any way whatever.

The things to sell in this picture are the names and the romance. The latter is probably the most outstanding romantic angle you've had to sell in a long time. It is a beautiful love story, full of tenderness and poignance and that's just the sort of language you'll have to use in selling—the type we are using to sell you on the idea.

The title, too, is a good one. For instance, how about running a contest in which you ask newspaper readers to submit instances of where they have met long lost friends or relatives under peculiar or unusual circumstances? The best of these could be dramatized on the local radio station, giving due credit of course to the picture which inspired the idea. Further along this line, you could set up a bureau in the lobby where people could register the names of those whom they were seeking. Many girls, for instance, lose track of their friends and later they are married, their names are changed and the friends don't know the husbands' names. The idea of having a desk in the lobby where registrations of names could be left is a good one to carry out the title.

Stunts to Play on Title

Here's another stunt to play on the title. You announce through the newspaper that a man in your employ will start at your theatre at a certain time and walk through certain streets (giving the route). A few minutes later, a girl will do the same thing. Now the idea is to have newspaper readers try to pick the spots where they will meet. The routes can cross and recross many times, but only at certain points will the couple meet. Whoever spots them meeting is awarded tickets. This stunt could be worked in connection with a local bus or street car company, which could advertise that the two people will be on certain bus or car routes which cross. When they meet at a certain point at the same time, the passes are awarded. This stunt can be used by the traction companies to advertise their "on time" record. A similar idea was used in one of our theatres a few years ago and very successfully.

Groups of "Meeters"

You may have read of certain groups of people who have arrangements to meet at various places years after a certain event. For instance, the survivors of the Titanic disaster meet regularly and so do those who went through the famous blizzard of '88. Find a local group of this kind (perhaps they're fraternity brothers from college or just members of the same class). Tie up the meeting with the picture.

Another way to play up the title would be to arrange with certain hotels to cooperate with you. For instance, a local hotel might have a reputation as a convenient spot to meet, or a local restaurant or candy shop might have the same reputation. This brings considerable business to them and you might therefore have them push the idea further by organizing a "'Til We Meet Again" Club with George Brent and Merle Oberon as the sponsors. You can arrange to have jumbo telegrams sent you from Hollywood addressed to the meeting place and signed with their names, wishing the Club luck.

The title can be further emphasized by having everyone in your employ use it when finishing a conversation on the telephone. This should be done both when they answer the theatre phone and their own private phones as well. To put this point over even better, you can have hangers made up to slip over the mouthpieces of public telephones, with copy on them reading, "Don't say 'Goodbye,' say 'Til We Meet Again' and see the picture of that name at the Strand on (playdate)."

Tieups for Bars

The stars of the picture meet over a cocktail in the picture. This suggests the possibility of having a "Paradise Cocktail" (that's what Brent orders and it's his own concoction) featured in local bars. You'll have to use your judgment about whether you will risk any ill-will by tieing up with a bar. If you do use this stunt, ask the bartender to put up a sign advertising that he will serve a Paradise cocktail, exactly as served in the picture, and underneath that to give the playdates.

In this connection, you could have a couple come in and order Paradise cocktails and then break the glasses as they do in the picture (but be sure the bartender is in on the gag).

A further stunt in connection with local bars would be to ask everyone to use the title of the picture as a toast. You might run a newspaper contest for good toasts starting off the parade with the title. The second day story in the newspaper could state that the title was suggested by the picture coming to your theatre. It would also be a good bet to have a great many people send in this idea for a good toast and then later announce the showing of the picture.

To put over the story (and we suggest you don't use this idea if your town played "One Way Passage" when it was reissued) there is a good contest to last five days in the newspaper. Five stills with captions are available in mat form, each depicting a scene from the picture with one of the many problems which occur in it. These same problems can be used in other ways if you do not have access to your newspaper's columns. They can be used as a radio quiz contest, or the questions can be asked by an Inquiring Reporter. Still another way would be to have outgoing patrons answer the questions posed by the picture as they leave. This is especially good for the first day.



This is the type of still with which your lobby, newspapers and programs should be chock-full

Since the entire action of the picture takes place on a trip from Hong Kong to San Francisco, you can tie up with travel agencies selling cruises to the Far East and Honolulu. Promote from them a large map of the Pacific Ocean. At various points along the way place stills of the stars with appropriate captions. For instance, at Hong Kong the caption says "Here they met and knew they were fated for each other." Enroute captions say, "We who have no tomorrow must take our love today" and "We have nothing to live for but love." At San Francisco, the caption is simply "'Til We Meet Again."

Many National Tieups

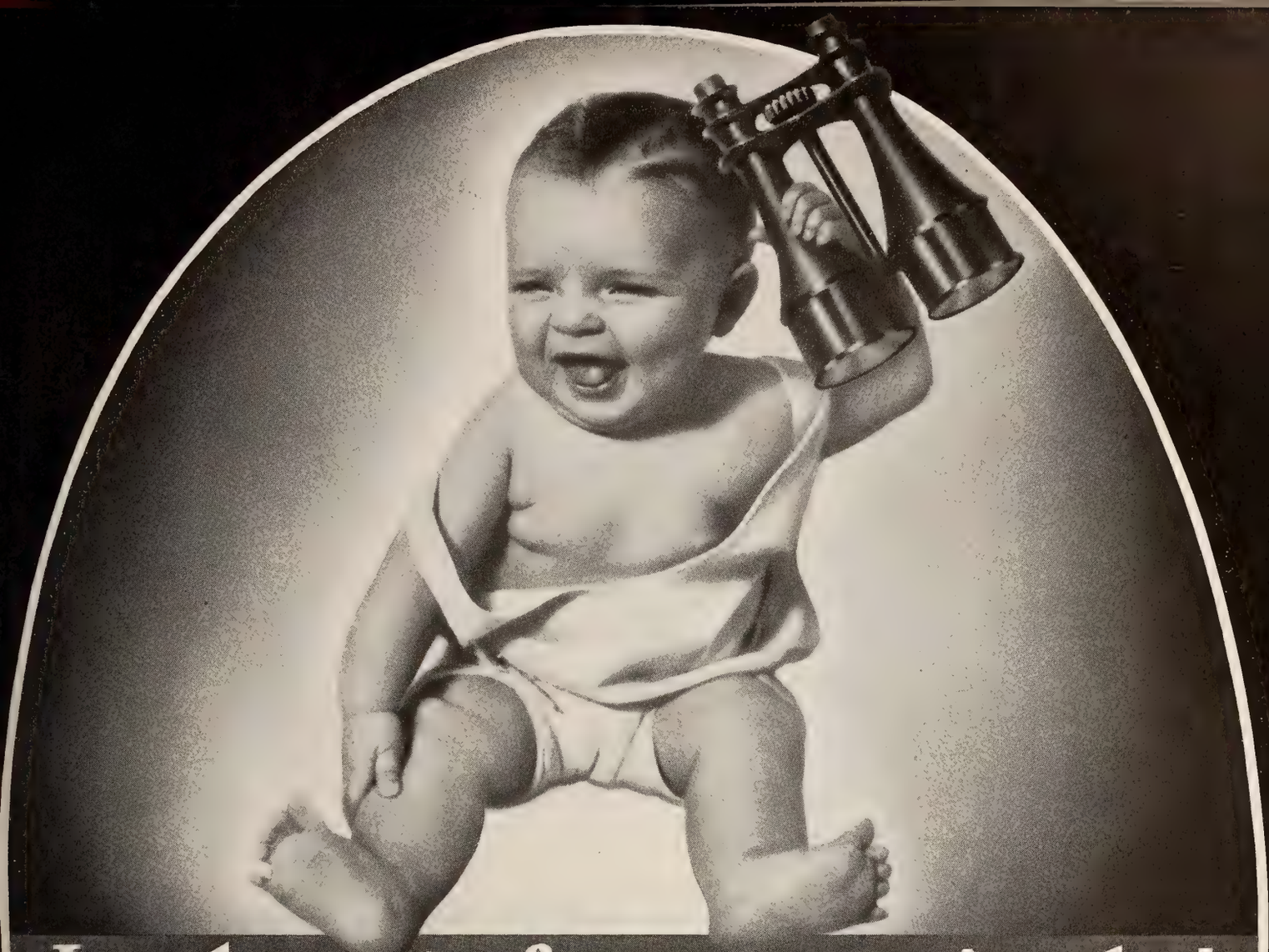
The press book on the picture is replete with suggestions on making use of various national tieups which have been arranged. These are capital for putting over the stars, already well known to every moviegoer. Stills of such people as Merle Oberon, George Brent, Pat O'Brien, Geraldine Fitzgerald, Frank McHugh and Binnie Barnes can be used all over town to good advantage.

Use the angles best suited to your community. But sell this picture hard. The women will have to bring their handkerchiefs, but how they'll love it!



There are plenty of tie-up stills available for us in putting over the stars of "'Til We Meet Again." Reading left to right above is George Brent plugging stripes for business suits this spring; Merle Oberon in a striped jacket and slacks for vacation wear; Brent smoking a pipe (good for tobacconists) and Merle Oberon displaying the latest in white gloves.

Screenplay by Warren Duff. From an original story by Robert Lord. Directed by Edmund Goulding.



Look at it from any Angle!

Flash . . . glamour . . . color is the life-blood of showmanship and that's what we're selling in ***Trailers, Lobby Displays*** and ***Accessories.*** ¶Use them like the successful merchant uses his show windows. Put your show on display. Dress up your lobby. Dress up your screen. A catch-line . . . a picture will get the prospect who shops for entertainment. ¶Maybe he's twenty percent of your audience . . . maybe he's only ten. But it's the "shopper" who makes the difference between big grosses and average takes . . . sometimes the difference between profit and loss. ¶And ***NATIONAL SCREEN SERVICE*** gives you those catch lines . . . that color . . . that flash . . . In TRAILERS . . . in LOBBY DISPLAYS . . . in GENERAL ACCESSORIES. On a straight rental basis . . . from one set of exchanges. They cost you little . . . they sell extra tickets. ¶Every exhibitor can afford the ***Best Ticket Sellers in the Business . . .***

NATIONAL SCREEN SERVICE
Advertising Accessories, Inc.
NATIONAL SCREEN ACCESSORIES



Earle Spring Hit Parade

Because Warner Bros.' Earle Theatre, Washington, D. C., was celebrating its "Spring Hit Parade of Hit Pictures," the huge and attractive lobby display shown above was created for the foyer by Frank La Falce, in charge of advertising and publicity.

Stunt on "Earl of Chicago" Ties In With Easter

An effective stunt used during the run of "The Earl of Chicago" at Loew's Criterion Theatre took place recently when 6' 7" Hugh Douglas, tallest doorman on the Criterion house staff, was dressed in a complete Easter outfit, i. e., top hat, cutaway coat, striped pants, pearl grey vest, and all the trimmings, on Saturday strolled up and down the Broadway sector, stopping in at hotels, restaurants, stores, etc., leaving his calling card on the counters, in mail boxes and letter boxes in the neighborhood of the theatre. (Copy on the card: "His Lordship 'The Earl of Chicago,' Robert Montgomery, Loew's Criterion Theatre.")

On Sunday, Douglas joined the Easter parade on Fifth Avenue and for the entire afternoon distributed his calling cards to the happy jostling crowds. There was plenty of excitement when the cameras and newsreels glimpsed him above the crowds and "shot" his picture from all angles.

Credit for the stunt goes to Manager Seligman, his two assistants Messrs. Brunner and Linder, and publicity man Phil Laufer.

Money Dates

MAY

28th

DIONNE QUINTUPLETS Sixth Birthday. This is a good time to play one of the features of shorts starring the famous Quins. Tie up with stores selling merchandise endorsed by Dr. Allan Roy Dafoe, their physician.

29th

RHODE ISLAND JOINED THE UNION, 1790. This is the 150th anniversary of this date and should be therefore be appropriately observed in the smallest of the states.

WISCONSIN JOINED THE UNION, 1848. Theatres in the Badger State should cooperate in all local observances of this occasion.

30th

MEMORIAL DAY. Observed in all of the States except those in the South. See issue of April 20, Page 9, on how to get the most out of this occasion.

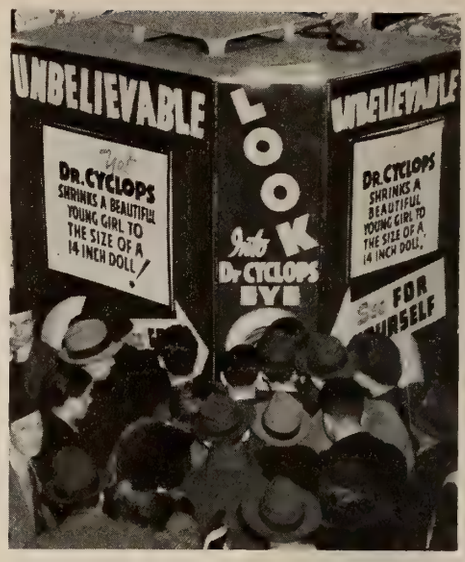
JUNE

1st

KENTUCKY ENTERED THE UNION, 1792 and Tennessee, 1796. These two states should have gala celebrations on this day.

Cheese Giveaways

Several glassine bags, each containing a piece of cheese, were distributed by Manager George O'Brien of the Starland Theatre, Los Angeles, to sell his showing of "Brother Rat and a Baby." For copy, O'Brien used this: "You'll feel like a piece of cheese if you miss seeing... 'Brother Rat and a Baby'." The stunt was promoted through a nearby market, to whom credit was given on the bags.



Lobby Peep Show

The Humanette peep show in the lobby of the Paramount Theatre in New York to plug "Dr. Cyclops" drew considerable interest from passersby. The stunt is described in detail in Paramount's press book on the picture.

HELPFUL HINTS

(Ed. Note: This is one of a series of timely and valuable letters prepared by Charles H. Ryan for managers of Warner Chicago Theatres. His advice could readily apply to theatres everywhere. Therefore, we suggest you clip and save these "Helpful Hints" as they appear from time to time.)

Good Will

Successful theatre managers adopt a consistent satisfactory policy based upon standards of sincerity. Your theatre is your community's playground of life.

Maximum service at minimum cost is one thought that should be carried at all times in the back of your head. Once you have earned the Good Will of your public, you have an asset that cannot be bought at any price. Good Will is easy to attain if you will make up your mind that the best is none too good for your patrons. Make friends with your customers and go out of your way to do favors.

Once you have acquired the Good Will of your neighborhood, you will continue to enjoy a well-balanced patronage in spite of the fact that there may be a more palatial and more comfortable theatre in your locality. With your patrons you can cement a friendship in some small way. No matter how trivial a patron's request, extend yourself just a bit more than is required.

A list of six ideas and instances in which you can succeed in building Good Will are as follows:

1. Pay very careful attention to phone inquiries because it is a positive fact that telephone courtesy is a factor in building.
2. Become personally acquainted with as many of your patrons as possible.
3. Recover lost articles and notify patron by phone or postcard.
4. Ascertain where patrons are seated if they expect an emergency call.
5. Cultivate a spirit of hospitality among your staff. Have a pleasant cashier, doorman, and usher staff.
6. Maintain a free checkroom for parcels and packages.

Business like friendship is sensitive—It goes where it is best treated and stays where it is best served.



Washington Showmen Meet Producer

Many theatremen attended a cocktail party for Producer Joe Pasternak when he visited Washington. Those pictures above are front row, left to right—Pasternak, Goleum Ketchum, chief booker Dominion Theatres; George Werner, associate booker, Warner Circuit; Leon Back, chief booker, Rome Circuit; rear row, left to right—Clark Davis, chief booker Lichtman Theatres; Sydney Gates, Roxy, Norfolk; Frank Boucher, District Manager, Schine Theatres; Oscar Blumenthal, Universal Pictures chief booker, Washington; Walter Davis, Universal salesman; George Crouch, assistant zone manager, Warner Theatres; Abe Tolkins, Little Theatre; William Henderson, chief booker Durkee Circuit; Bernie Kreisler, Universal Branch Manager.

Others who attended were: J. L. Rome and Harold Grott, Rome Circuit; F. H. Durkee and W. Pacy, Durkee Circuit; Lawrence Schanberger and Fred Schanberger, Keith's Theatre; Maurice Mechanic, New & Centre Theatres; John Alderson, Centre Theatre; Louis Gaertner, L. Garman, J. J. Payette, L. Ribnitzski and Frank LaFalce, Warner Bros. Circuit; Mrs. A. E. Lichtman, E. J. Haley and Wm. Jones, Lichtman Circuit; James Brennan and Hardie Meakin, RKO Keith's; Sidney Lust, J. H. Hiser, L. Bernheimer, U. Hollingsworth, Dr. W. P. Herbst, Mrs. Louise Miller, Frank Storty, Charles Olive. Fred Kogod, Carter Barron and Raymond Bell, of Loew's Theatres; Pierre Bologne, W. S. Wilder, S. L. Bowden, M. G. Thalheimer, Sam Bendheim, Jr., Mrs. C. W. Wachter, Dan Weinberg, Larry Lasky, Frank Stover, Robert Levine, Benj. T. Pitts, Bernard Depkin, Jr., D. D. Query, Thos. Burke, W. F. Crockett.

The Box Office Slant

Rhythm of the Rio Grande

(*Continued from page* 13)

the arsonists. Pablo, a Mexican bandit, has been killing and raiding there, and Tex tells Suzan he is Pablo. Captured by Martin Garralaga, the real Pablo, Tex learns that the killing is being done by others, since Garralaga only seeks the man who betrayed his sister. Convinced Tristram Coffin is the killer, Tex and Garralaga combine their forces, but Bannister has Tex arrested. He escapes and rides to the ranch, Mitchell leads Garralaga's men there and Tex kills Coffin, saving the bandit's life. Pablo returns to Mexico and Suzan forgives Tex.

Comment: There's nothing wrong with this picture that a good story couldn't have fixed, since Tex is his usual willing self; Frank Mitchell does some of the back breaking stunts and falls which brought him fame on the stage when he was with Mitchell & Durant and director Al Herman has staged a couple of fights which literally wreck the place. The three songs earn the same comment as given for the story. All of the regular Tex Ritter exploitation angles can be revived. In addition, a tiein with the practice of Pablo, the bandit, of always leaving some sort of silver ornament can be created, by lining up windows with novelty and souvenir shops in which their silver offerings are featured. If the local radio station has a regular amateur program, include in your advance a small additional prize for the amateur best imitating Tex' singing. **(FAMILY)**

Catchline: "Tex and a bandit stop a killer's game."

AUDIENCE SLANT: NOT EQUAL TO TEX RITTER'S USUAL STANDARD.

BOX OFFICE SLANT: AVERAGE WESTERN.

The Saint Takes Over

(Hollywood Preview)

RKO-Radio Mystery Drama 60 mins.

(Prod. No. 33—Nat'l Release, June 6)

Cast: George Sanders, Wendy Barrie, Jonathan Hale, Paul Guilfoyle, Morgan Conway, Robert Emmett Keane, Cyrus W. Kendall, James Burke, Robert Middlemass, Roland Drew, Neila Walker, Pierre Watkin, Harry Bradley, William Bakewell and others. **Credits:** Screenplay by Lynn Root and Frank Fenton, based on a character created by Leslie Charteris. Photographed by Frank Redman; Film Editor, Desmond Marquette. Art Director, Al Herman. Directed by Jack Hively. Produced by Howard Benedict.

Plot: George Sanders (The Saint) meets Wendy Barrie crossing from London to New York, on the way to aid his friend, Jonathan Hale, a police detective who was fired when five gamblers killed his main witness and planted $50,000 in his safe. She eludes him at customs, but he meets her again when working on the case, after three of the gamblers have been killed under circumstances pointing towards Hale as the killer. Police nab the Saint as the killer of the third man, but he escapes and tricks Cyrus Kendall and Morgan Conway into talking in a room where a set broadcasts it to police headquarters. Wendy, established as the murdered witness' sister, kills Kendall as he is escaping and is herself fatally wounded. Hale is restored to his job.

Comment: After a lapse in the one just preceding it, the Saint series comes right back to the high standard previously set. While a little more mystery might have been desired, the good casting and excellent work of the top players makes this a feature to hold mystery fans right through; and humorous sallies in the early minutes are also sure to win audience favor. Running a close second to Sanders as to standard of performance is Paul Guilfoyle, seen as a dumb safe cracker with a genius for saying the wrong thing. Jack Hively's directorial pacing throughout stands out. All of the regular Saint stunts, including book store and library window tieups with the Charteris series can be repeated. A stunt to start them talking can be set as an advance lobby feature. Get a pair of special glasses such as the gambler exposed by the Saint wears, letter your advance notice on a poster in luminous ink and then invite your patrons to look through these glasses and read a message on what was apparently a clear board. **(FAMILY)**

Catchline: "The Saint has to clear up three murders—to clear himself."

AUDIENCE SLANT: WILL HOLD ANY AUDIENCE; CAN HEAD BILL IN HOUSES WHERE MYSTERIES ARE FAVORED. FANS OF THIS SERIES WILL LIKE IT.

BOX OFFICE SLANT: SHOULD DO BETTER THAN AVERAGE FOR THIS SERIES AND WILL BUILD INTEREST IN IT.

Saps At Sea

UA Comedy 56 mins.

(Nat'l Release May 3)

Cast: Stan Laurel, Oliver Hardy, James Finlayson, Ben Turpin, Dick Cramer, Harry Bernard, Eddie Conrad. **Credits:** Directed by Gordon Douglas. Screenplay and original story by Charles Rogers, Felix Adler, Gil Pratt and Harry Langdon. Director of photography, Art Lloyd. Photographic effects by Roy Seawright. Film editor, William Ziegler. Art director, Charles D. Hall. Produced by Hal Roach.

Plot: Laurel and Hardy work in a horn factory. Hardy contracts hornomania, so they rent a boat, intending to stay at the dock. But an escaped convict boards the boat to hide, a goat chews its moorings and they awake in the middle of the ocean. Hardy subdues the killer with the great strength he has when he hears a horn and they are rescued by the police, but land in trouble when Hardy, hearing a horn, beats up a cop.

Comment: This is a short subject blown up

(*Continued on page* 18)





Criterion Lobby Sells "Wolf"

The camera caught these examples of show selling in the lobby of Loew's Criterion, New York, during the engagement of Republic's "Wolf of New York." At the left is one of the sensational side panels, while at the right is a gruesome barrel display that brought the people right up to the box office. Representing a body buried in cement, with only the hands sticking out, the display had an explanatory card which read: "Found . . . on the bottom of the river . . . who will be the next victim of the 'Wolf of New York'?"

Fretwell's Campaign On "Blue Bird" Fruitful

Fruitful were the results of the campaign staged by Manager Jack Fretwell of the State Theatre, Harrisonburg, Va. on "The Blue Bird." Fretwell was assisted by Martin Caracofe.

Three thousand heralds were distributed, being paid for by ads promoted from local merchants. Two thousand of them were stuffed in copies of the *Washington Post* and *Washington Times-Herald,* five hundred were given out in schools and nearby county towns, and the balance at the other theatre.

Special lobby displays included a 40 x 60, painted by a local artist, playing up the New York premiere, bearing Easter copy and clarifying popular prices.

One hundred window cards were distributed two weeks in advance, covering the city and county for a radius of 25 miles, playing up the star, story and writer, and also bearing Easter copy.

To the ministers and principals in Harrisonburg Manager Fretwell posted a hundred letters in which he stressed the educational and moral value of "The Blue Bird" and suggested they make arrangements for theatre parties. One of the special heralds was sent with each letter to be posted on the bulletin board of each school. In the letters to the principals, an essay contest was outlined, with the theatre offering free guest tickets for the best essays on "Why Maeterlinck's 'The Blue Bird' Contains the Fundamentals of Great Literature."

The largest schools in the city were contacted a month in advance for displays on bulletin boards and cooperation from the teachers in having their pupils read the story.

Special 6-sheets were posted on the side of the theatre a month in advance, and all newspaper ads and radio continuity tied in with Easter announcements, in view of the film's Easter playdate.

You have given us a splendid example of showmanship, Jack.

"Blue Bird" Coloring Contest

In selling "The Blue Bird," Manager Morris Rosenthal of Loew's Majestic, Bridgeport, Conn., arranged with a department store to have color contest heralds distributed. The store took space in all its newspaper ads to announce the contest, and devoted a full window display to the picture.

"Buck Benny" Gets Heavy Radio Plugs

The New York opening of "Buck Benny Rides Again" with a Harlem premiere and the regular run at the Paramount Theatre had the most extensive national and local air-selling campaign of any picture opening in New York, a recent radio survey disclosed.

In addition to six Jack Benny Jello programs, three of which originated from New York, and which were heavily laden with plugs for the picture, Benny made a guest appearance on the Kate Smith Hour in which additional credits for the picture were heard.

The Harlem premiere at Loew's Victoria Theatre on 125th Street included a Station WHN broadcast with Jack Benny, Fred Allen, Mark Sandrich, Rochester, Bill Robinson, Ella Fitzgerald, Maxine Sullivan, Louis Armstrong, Ethel Waters and other notables blurbing the film. Phil Harris, from the cast of the picture, was heard on the "We, The People" program, with numerous picture credits included.

Fred Allen plugged the picture consistently for several weeks, and additional credits were garnered by Eddie "Rochester" Anderson when he appeared as guest artist on the program. The same date Mark Sandrich, producer-director of the comedy, was air-interviewed by Stella Unger on her "Hollywood Newsgirl" program released via the NBC red network, with added plugging for the picture.

Jimmy McHugh, composer of the song hits, was booked on "Judge Spence's Song Court" radio program, and Arthur Jacobson, Paramount's talent scout, was also enlisted for air service in selling the picture.

Letters to Teachers

To get school cooperation in connection with his showing of "Cavalcade of Texas," a subject made in the Lone Star state for its residents, Manager Floyd Faubion of the Star Theatre, Teague, sent personal letters to teachers calling their attention to the educational value of the subject and inviting them to be his guests during its engagement.



"East Side Kids" Front

The Globe Theatre on New York's main stem went to town for the opening of Monogram's "East Side Kids" with a highly effective front, part of which is reproduced above. A 23x31 banner covered the entire Broadway facade above the marquee. Still enlargements and layout ideas adapted from the press sheet ads formed focal points of interest.



He Laughed at "Charlie"

The card at the end of the display shown above reads: "Here lies the body of a fellow who laughed himself to death when he saw 'Charlie McCarthy, Detective'." The display was used on the sidewalk in front of the Star Theatre, Teague, Texas, to plug the Universal film. Credit Manager Floyd Faubion for the stunt.

Original Set Sketches Part of Campaign on "Northwest"

Twelve original set sketches prominently displayed in the main lecture hall of the Los Angeles Public Library proved highly effective as part of the "Northwest Passage" campaign for its day-and-date State and Chinese showings in that city. In addition, 10,000 bookmarks, plugging both the Kenneth Roberts novel and the film, were distributed by the library.

Fifty 14x22 cards were planted with book stores and rental libraries in the city and environs, and an additional 10,000 bookmarks given away.

Three traveling 28-sheet trucks covered the city thoroughly for a week in advance.

At both theatres, men dressed in Rogers' Rangers uniforms distributed heralds before the opening.

Radio campaign included a letter contest over the local N.B.C. outlet, a Truman Bradley interview on candid camera work via a C.B.S. station, and spot announcements on eight smaller stations as well as on the major networks.

The Box Office Slant

Saps at Sea

(*Continued from page* 17)

to feature length. It has some good gags, and will fit in with a strong dramatic feature, serving to bring in those who are followers of this team. This is the second one of this pair's pictures, originally sold as a four reeler but released as a feature. The gags are plentiful and there are some hearty laughs, but they would be closer together if the picture were a four-reeler. Have a contest for a goofy menu with string for spaghetti, soap for cheese, red paint for tomato sauce and sponge for the hambgurgers, such as they use in the picture. Also run a contest for gag titles like "Saps at Sea." Use plenty of comedy stills in the lobby. **(FAMILY)**

Catchline: "Ship ahoy and ship ha-ha."

AUDIENCE SLANT: GOOD LAUGHS AND GOOD GAGS BUT TOO FAR APART.

BOX OFFICE SLANT: WILL LIVEN UP A DRAMATIC FEATURE.

he public says:

'hank you for keeping his iemory alive. You who take art in this glorious enterrise do honor to a beloved ımerican and win the reject and gratitude of your heatre patrons."





THE MOTION PICTURE INDUSTRY'S ANNUAL TRIBUTE TO WILL ROGERS

Starting Thursday, April 25th
Will Rogers National Theatre Week

1— GRATIS SHORT SUBJECT
All exhibitors taking audience collections will receive the All-Star Short Subject free of charge. Running time 11 minutes.

2— BOOKED EVERYWHERE
It is already booked day-and-date in every theatre operated by or affiliated with Paramount, 20th Century-Fox, RKO, Loew's, Warner Bros. and by thousands of public spirited independent exhibitors.

3— PROCEEDS TO CHARITY
For the benefit of the Will Rogers Memorial Hospital, Saranac Lake, N. Y., and for other hospital, charitable and educational purposes. And for the aid of local institutions specializing in the care of handicapped children. Note! The Will Rogers Memorial Hospital is open to anyone actively engaged in the motion picture industry afflicted with tuberculosis.



BETTE DAVIS (*Warner's*)



KAY KYSER (*R.K.O.*)



JUDY GARLAND (M-G-M)

THESE STARS APPEAR IN THE SHORT SUBJECT "IF I FORGET YOU"

(Theme Song "If I Forget You" Lyrics and Music by Irving Caesar)

WILL ROGERS NATIONAL THEATRE WEEK

WEEK BEGINNING THURSDAY, APRIL 25th • MAJOR L. E. THOMPSON, Chairman

Order prints from the following Zone Chairmen of WILL ROGERS NATIONAL THEATRE WEEK... or from any branch manager or film salesman. Shipments made through National Screen Service.

Zone	Zone Chairman and Company
. . . . .	Joe Miller, Columbia
A	John Ezell, Universal
. . . . .	Morris Wolf, Metro
)	Sydney Samson, Fox
TTE	Robert J. Ingram, Columbia
)	T. R. Gilliam, Warner Bros.
IATI	Edwin Booth, Metro
ND	Frank D. Drew, Metro
. . . . .	L. W. McClintock, Paramount
. . . . .	H. A. Friedel, Metro

Zone	Zone Chairman and Company
DES MOINES	R. M. Copeland, Paramount
DETROIT	Lester Sturm, Fox
INDIANAPOLIS	George T. Landis, Fox
KANSAS CITY	William E. Truog, United Artists
LOS ANGELES	Clayton T. Lynch, Metro
MEMPHIS	James Rogers, Columbia
MILWAUKEE	Arthur N. Schmitz, RKO
MINNEAPOLIS	C. K. Olson, Warner Bros.
NEW HAVEN	Lou Wechsler, United Artists
NEW ORLEANS	E. B. Price, Paramount

Zone	Zone Chairman and Company
NEW YORK CITY	Harry H. Buxbaum, Fox
OKLAHOMA CITY	Ralph B. Williams, RKO
OMAHA	Al Mendenhall, Paramount
PHILADELPHIA	F. L. McNamee, RKO
PITTSBURGH	Harry Seed, Warner Bros.
PORTLAND	Louis Amacher, Metro
ST. LOUIS	John E. Garrison, Universal
SALT LAKE CITY	Charles Walker, Fox
SAN FRANCISCO	Barney Rose, Universal
SEATTLE	Lawrence J. McGinley, Universal
WASHINGTON	Sam Wheeler, Fox

Short Subject Reviews

Calling on Colombia *(Standard)*

MGM (T-59) Traveltalk No. 9 8 mins.

Fitzpatrick takes a trip to Colombia. The hotel where he stopped gets the usual good plug. The subject devotes considerable footage to the Magdelana River at Barranquilla and shows also some scenes of Cartagena. Tie up with travel agencies and steamship lines calling at Colombian ports.

XXX Medico *(Excellent)*

MGM (K-122) Passing Parade No. 2 10 mins.

This shows first how difficult it formerly was to obtain medical help for ships at sea which had need of a doctor but carried none. Radio interference usually blotted out whatever was put on the air to help them. However, the XXX Call is now used to clear the airwaves and the end of this subject shows a doctor on a liner 700 miles away from a woman passenger, giving premature birth on a freighter, directing operations. The subject is very well done, and should be extremely well received.

The New Pupil *(Poor)*

MGM (C-137) Our Gang No. 7 11 mins.

This is pretty much the same sort of thing as the Gang usually gets into. This time the boys have fallen for a new pupil, but Darla pulls a trick on them and they get taken down a peg. The Gang has lost its draw and is not as good as it used to be.

The Hidden Master *(Fair)*

MGM (K-123) Passing Parade No. 3 10 mins.

This subject portrays three incidents in which the element of luck played a principal role. The first shows Clive of India, who despairing of ever seeing military service, tried to commit suicide. Although the odds were strongly against it, the gun failed to go off twice in a row and then news was brought of his promotion. The second incident shows how Dr. Roentgen discovered the X-Ray by accident when a chemically treated card happened to fall in front of a tube in a certain way. The odds were heavily against this, too. The third incident shows an ordinary citizen, down on his luck who was awakened by a telephone call from a drunk at 3 A.M., and only by that stroke of luck saved himself and his family from death by accidental asphyxiation. The subject is slightly gruesome and therefore is rated as just fair. It seems as though Nesbitt possibly ran out of ideas.

Information Please No. 9 *(Excellent)*

RKO-Pathe (4209) Information Please 11 mins.

Comment: With Elmer Davis, CBS commentator, as guest, the regular board of experts, Kieran, Adams and Levant, are put through their paces by Clifton Fadiman. Many of the questions are tricky, and the boys "fall down" more than once. Levant's dry humor is good for several laughs, especially when he tries to revise the map of Europe as only a Levant could revise it. Your usual Canada Dry and radio tieups should be brought into play when selling this.

Court Favorites *(Interesting)*

RKO-Pathe (4309) Sportscope No. 9 10 mins.

Comment: The fine points of tennis are demonstrated by some of the nation's best racquet artists, including Vincent Richards and Bill Tilden. One of the subject's highlights is a doubles match between George Lott and Bruce Barnes, and Ed and Bill Kenney. The nimble footwork of the Czech ace, Karel Kozeluh, is interesting to watch. For your exploitation, promote displays from sporting goods shops; have a tennis expert demonstrate the proper strokes from your stage or in the lobby.

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning April 27)

CAPITOL—The Domineering Male (MGM) rev. 3-30-40; Home on the Range (MGM) rev. 3-30-40.
CRITERION—Stranger Than Fiction No. 72 (Univ.) rev. 4-6-40; South of the Boudoir (Col.).
PARAMOUNT—Popular Science No. 4 (Para.) rev. 2-24-40; Stealin' Ain't Honest (Para.); Not So Dumb (Para.) rev. 3-23-40.
RIALTO—Judo Experts (Para.) rev. 1-20-40; Pound Foolish (MGM) rev. 1-20-40.
RIVOLI—Fox Hunting in the Roman Campagna (UA) rev. 10-15-38; Me Feelins Is Hurt (Para.).
ROXY—Goodness, a Ghost! (RKO-Radio).
STRAND—Fagin's Freshmen (Vita.) rev. 11-25-39; Public Jitterbug (Vita.).

CHICAGO LOOP

(Week Ending April 27)

APOLLO—The Singing Dude (Vita.) rev. 4-13-40; The Domineering Male (MGM) rev. 3-30-40.
CHICAGO—Home on the Range (MGM) rev. 3-30-40.
GARRICK—Confederate Honey (Vita.).
ROOSEVELT—America's Youth-1940 (RKO-M of T) rev. 4-13-40; Stealin' Ain't Honest (Para.).
UNITED ARTISTS—Unusual Occupations No. 4 (Para.); Sea Scouts (RKO-Disney) rev. 7-22-39.

Sitka and Juneau *(Interesting)*

MGM (T-60) Traveltalk No. 10 9 mins.

Fitzpatrick and his camera go to Alaska on this trip and take a look at the old city of Sitka and the new one of Juneau. It gives an insight into Alaska that few Americans have. Although one sees James A. himself inspecting some old graves, this subject, as a whole, is a bit better than most of the series. Tie up with the "See America First" campaigns of the travel agences.

Air Army *(Timely)*

RKO-Pathe (4609) Reelism No. 9 9 mins.

Comment: In these dark days, when many of us stop to think whether or not our defenses are adequate, this subject comes as a timely bit of assurance. Showing the nation's air armada, the reel first treats the design of pursuit ships and the manufacture of bombers in one of the largest aircraft manufacturing plants. From formation flying to dogfights, the small planes are put through their paces by army pilots. Because they are hard to hit and easy to maneuver, the pursuit planes convoy and protect the bombers. The subject is very interesting. Get the cooperation of your newspaper editor, patriotic groups and other prominent personages in helping you publicize your showing.

Tomorrow's Stars *(Good)*

Col. (1808) World of Sports No. 8 10 mins.

Coming out just at the time the baseball season is getting under way, this subject should interest the fans. Even those who don't go in for the sport won't be bored, for the scenes of the training of rookies who become the DiMaggios and Babe Ruths of tomorrow are good. The setting is Joe Stripp's baseball school at Orlando, Fla. Advise local would-be diamond stars, as well as veterans of the national pastime, of your showing, and arrange tieups with sporting goods stores. A baseball and bat might be given as attendance prize at a children's matinee.

. . NEWSREEL SYNOPSES . .

(Released Saturday, April 27)

PARAMOUNT (No. 69)—Last dress parade of Cameron Highlanders; Clean up after Maine storms; Canadian Prime Minister visits FDR; Captain Bob Bartlett to go on Arctic cruise; Galento-Baer in training; Paint Fair structures; Northwestern U. torchlight parade; Land boom in the dust bowl.

MOVIETONE (Vol. 22, No. 66)—Canadian Prime Minister visits FDR; Edison reviews navy recruits; Linda Darnell imprints foot in cement; Gas mask factory in Stockholm; England tests commercial plane; French test anti-aircraft guns; Virginia cave explored; Summer fashions; Lew Lehr and nightshirt styles; Women lifeguards in Australia; Galento-Baer in training.

PATHE (Vol. 11, No. 81)—Canadian Prime Minister visits FDR; Buenos Aires storm; Mexican planes fly over volcano; Tennis school for stars; Fox hunt in California; Galento-Baer in training.

UNIVERSAL (Vol. 12, No. 870)—Canadian Prime Minister visits FDR; Edison reviews navy recruits; New plane carrier ready; Spanish exiles find new home; Indians ban swastika; Fair structures painted; Anglers angle for salmon; Girls softball; Galento-Baer in training; Thrill drivers at Memphis.

NEWS OF THE DAY (Vol. 11, No. 264)—Rumania arms; Britain's suicide fleet; Edison reviews navy recruits; Canadian Prime Minister visits Roosevelt; Dies warns nation of "trojan horse" plots; Wrestler poses with Neanderthal man; Gems display; Illinois University gymnasts perform; Galento-Baer in training.

(Released Wednesday, April 24)

PARAMOUNT (No. 68) — Train wreck at Little Falls, N. Y.; New Chinese ruler General and Mrs. Chiang Kai-Shek deny validity of puppet government; Blizzard, floods sweep nation; Roosevelt defends war policy; Housing projects in Texas and Florida; "Upside down" girl elopes.

MOVIETONE (Vol. 22, No. 65)—Train wreck at Little Falls, N. Y.; British strengthen defenses at Singapore; Sheep shearing in Washington State; Colon, Panama, razed by fire; Ohio River overflows; New England blizzard; Schoolboys get ride on U.S.S. Crosby; Variety Clubs convention at Dallas; Roosevelt defends war policies; Larchmont regatta; Gerard Cote breaks marathon running record at Boston; Washington vs. California rowing regatta; Sidney, Australia, Agricultural Show; Track meet at Lawrence, Kan.; Lew Lehr and wrestlers.

NEWS OF THE DAY (Vol. 11, No. 263)—Train wreck at Little Falls, N. Y.; Britain strengthens Singapore defenses; Roosevelt defends war policy; Variety Clubs convention at Dallas; New England blizzard; California's Chinese girls go modern; Tennis match in Hollywood; Wrestling at Boston (except Kansas City and St. Louis); Track meet at Lawrence, Kan. (Kansas City and St. Louis only); Gerard Cote breaks marathon running record at Boston.

PATHE (Vol. 11, No. 80)—Colon, Panama, razed by fire; Roosevelt defends war policy; Gen. Johnson vs. Ickes on third term; Train wreck at Little Falls, N. Y.; Australia's Royal Easter Farm Show; Washington rowers beat Californians; Cleveland Promenade salutes spring; Variety Clubs convention at Dallas.

UNIVERSAL (Vol. 12, No. 869)—Train wreck at Little Falls, N. Y.; New Chinese ruler; Ohio flood; New England blizzard; Roosevelt defends war policy; Dewey at Indianapolis; Variety Clubs convention at Dallas; California's Chinese girls go modern; Washington rowers beat Californians; Yankees win opening game; Pictor wins Chesapeake Stakes.

"Design For Happiness"

Latest in the series of Technicolor short subjects showing the advantages of building one's own home on an FHA loan, this shows how a young couple, with a baby and dog, managed to become owners of a home, although the husband earned only $25 per week. It's wonderful . . . if it can be done on that salary, and the producers seem to know what they are talking about. Running 9 minutes, the reel is available to theatres through the Federal Housing Administration, 90 Church St., N. Y. C.

"Teddy" Gets Half-Page of Publicity in Dallas Newspapers

Few short subjects have received so tremendous a campaign as that accorded "Teddy, the Rough Rider" by Interstate Theatres when the Technicolor Historical Featuret played the Palace Theatre, Dallas, Texas. Similar campaigns will be used for engagements in other of the circuit's theatres.

Among other things, the subject received more than half a page of publicity in the *Dallas Morning News* in the form of a special story about the Roosevelt clan, together with an art layout showing Theodore Roosevelt; Sidney Blackmer, who portrays Teddy in the film; Franklin Roosevelt at the age of 20, and F. D. R. as the " 'maverick' who ran for Vice-President on the Democratic ticket in 1920." Here was one instance of the short subject on the program getting much more publicity than the feature.

Space that would ordinarily be devoted to the "second giant feature" in the ads of other theatres throughout the country was given over to advertising "Teddy, the Rough Rider" for the Palace. While it was not accorded top billing, nevertheless it was "played up" enough so that anyone who saw the Palace ad could not fail to notice it.

For its front and lobby setpiece, the Palace used a 4x6-foot display, featuring a blowup of Blackmer as Roosevelt with the American flag behind him. At the bottom, just below the billing, were three stills from the picture.

Interstate's Short Subject Department, under the direction of Mrs. Besa Short, is to be congratulated on noting the audience value and the significance of the historical short subject and exploiting it accordingly.

Spectacular Parade Staged In Honor of "The Flag Speaks"

Probably the most spectacular ceremonies ever staged for a short subject preview were staged for "The Flag Speaks," two-reeler in Technicolor, at Grauman's Chinese Theatre.

A parade of one hundred American Legion posts and more than a thousand marchers, including the 160th Infantry of the California National Guard, bands and drill teams, Auxiliary units and fifty young drum majorettes preceded the theatre ceremonies which were attended by a host of city and state officials and American Legion officers.

Following the playing of the national anthem by the Sheriff's Boys Band, the Hon. Fletcher Bowron, Mayor of Los Angeles, lauded the motion picture industry for its cooperation in combatting un-American influences and called upon all Americans to renew their pledge of allegiance to the Flag and the institutions for which it stands. Other highlights of the program were the Boy Scouts' pledge to the Flag, the reading of the preamble to the Constitution of the Constitution of the United States and a song, "The Stars and Stripes For Me," written especially for the occasion and sung by M-G-M baritone Douglas McPhail.

The subject was previewed on Ellis Island last Thursday before an audience of trade paper men, critics, etc.

Theatre Advertising

Practical Suggestions on Simplicity in Newspaper Display Ads

UNLESS you are a master craftsman in the various phases of advertising, beware of fanciful desires. Generally speaking, the keynote of successful advertising is *simplicity*. The results . . . distinctiveness. There are exceptions to this rule as in everything else.

If your ad budget is not flexible you probably stick to a pretty close schedule in space and costs. You know the amount of space you can use from day to day or week to week. You also know the qualifications and limitations of your local newspapers. You know your community and should be familiar with the sales copy necessary to put a picture over. You know your competition and their type of newspaper advertising. Your run will determine to some extent the degree of sales effort and amount of space necessary. Too, you are familiar with the make-up of the newspapers' theatre pages. If it is a small weekly without an amusement section, don't let that lumber yard ad next to yours grab the spotlight. Your ad should steal every possible bit of attention. If you can't afford to compete on a space basis . . . remember a small ad, well thought out, may put a big murky fellow to shame.

Bear in mind we speak in terms of ad construction, not motion pictures. Consequently, pretense that a poor picture is going to be sold to a disagreeing public by distinctive ads is so much twaddle. Nevertheless, as mentioned before, association of attractive advertising with your theatre is important regardless of the picture.

Next time you lay out a batch of newspaper ads and have noted the fundamental four Ws (who, what, when and where), try and visualize them in the newspaper. Are they orderly? Are they easily read? Have they attention value? If possible get your layouts to the paper early. Acquaint yourself with the fellow who sets them up. Ask him to give you proofs before going to press. This may sound like a lot of trouble to some theatremen, but satisfaction results in this little effort and oftimes economy too.

If, upon checking your ads, they lack these important characteristics — orderliness, readability and attention value — correction of one or more of the following may help. Amount of copy; size of type; type face (light or bold); style of type; size of mat or cut; unity in layout; white space; size of sig. cut or theatre name. If the ads appear crowded because of too much copy, cut it down. Remember your message is weakened by an overdose of words. Many theatre ads are typeweary with heavy faced letters. Newspapers are equipped with light faced and bold faced type. It is well to use both for legibility. Further legibility is gained by the careful use of capital letters and lower case letters. Too many ads are set entirely in caps. If you are not up to marking ads for type size and face, ask the composing room foreman to help you.

Stay away from funeral and heavy ornate borders, especially in small ads. When you buy newspaper space you buy white space. Don't clutter the entire thing to the very column rules with type and illustration. White space in itself is one of the most valuable attention-getting assets you have. Make it work for you. Mats add to effectiveness but some unadorned ads can be made far superior in sales value. If your usual space is small be careful in selecting mats. Large mats made for two and three column ads often can be cut to fit a single column layout without losing their illustrative purpose.



Day following opening ad (above) on "House Across the Bay" in Hartford Daily Courant. Illustrated ad with unity, readability plus sufficient eye-appeal. Size: 2 cols. x 5", 140 lines.



Teaser Ad (right) on "Forty Little Mothers" in N. Y. News. Example of attention-getter through use of white space. Easily adaptable to small and big town situations. Size: 1 col. x 3½", 49 lines.



Excellent Cartoon Lobby Display

Combining a set a display panels on "How An Animated Cartoon Is Made" with a group of original color paintings made by the Terry-Toon staff for the 20th Century-Fox release, "Harvest Time," Joe di Lorenzo arranged this effective display at Proctor's, New Rochelle, N. Y.

Complete Coverage for $4.70

When he played "Drunk Driving," R. M. Hay, manager of an Interstate theatre at Houston, Texas, expended the small sum of $4.70 for a rubber stamp. Billing the subject equally with "South of the Border," he stamped menus, napkins, and sacks from all stores. Because of its complete coverage, the stunt clicked. "And I did it," modestly asserts Hay, "with my little rubber stamp."

Hollywood

STR West Coast Offices Guaranty Building 6331 Hollywood Blvd. Hollywood, Calif. Telephone, Hollywood 1390

. . . Program Notes From the Studios . . .

Completing the indoor sequences for "Three Men From Texas," HARRY SHERMAN'S "Hopalong Cassidy" company trek to Lone Pine where the picture, starring WILLIAM BOYD, will be completed. The supporting cast is headed by RUSSELL HAYDEN, ANDY CLYDE and ESTHER ESTRELLA.

LYNNE CARVER has been set to play one of the featured roles in "One Came Home," current MGM production with MAUREEN O'SULLIVAN, ROBERT YOUNG and LEWIS STONE in the leads. S. SYLVAN SIMON is directing and AL LEVOY is producing.

RAY CORRIGAN, formerly of the "Three Mesquiteers," and JOHN KING, will be teamed in a series of westerns to be produced for Monogram by GEORGE W. WEEKS. The series will be known as the "Two Pals," and is slated to go into production immediately.

ROSALIND RUSSELL and JAMES STEWART report to Warner Bros. this week to make tests for "No Time For Comedy," in which they will play the top roles. Shooting will start about May 3 under the direction of WILLIAM KEIGHLEY.

RKO has signed BENNY RUBIN for a character comedy role in "Lucky Partners," now in production with RONALD COLMAN and GINGER ROGERS co-starring. The picture is being directed by LEWIS MILESTONE.

Climaxing eight successful years in the theatre, MARTHA SCOTT who recently completed the leading feminine role in SOL LESSER'S "Our Town," has been signed by Columbia for the leading role in FRANK LLOYD'S "The Howards of Virginia."

Casting has started for Fine Arts' first production "Red Gardenias," set to go before the cameras shortly under the direction of OTIS GARRETT.

The ROY ROGERS starrer, "Carson City Kid," goes before the cameras next week with GEORGE "GABBY" HAYES again lending support to the popular cowboy. JOE KANE will produce and direct.

PAULETTE GODDARD and ROBERT PRESTON, two of the numerous top-flight players working in CECIL B. DE MILLE'S "North West Mounted Police," reported for work on location in the San Jacinto mountains. Others in the cast of the Paramount Technicolor production are GARY COOPER, MADELEINE CARROLL and PRESTON FOSTER.

A clipper type airplane with four motors, an 80 foot fuselage and a wingspread of 120 feet is being built at Walter Wanger studios for important scenes in "Foreign Correspondent," which ALFRED HITCHCOCK is directing. The picture has reached the half-way mark in its production and will be released in early fall.

JESSE LASKY is dickering with GARY COOPER for the title role in his Warner production, "The Amazing Story of Sergeant York." LASKY left for Tennessee to confer with ALVIN C. YORK and other actual characters who figure in the story. FRED NIBLO, JR., is working on preliminary treatment of the script.

JOHN WAYNE completed his role in Republic's "Doctors Don't Tell" and reported immediately to JOHN FORD for "The Long Voyage Home," first Argosy production for United Artists release.

Universal may sign EDWARD CLINE to direct the next W. C. FIELDS starrer, "Bank Dick," scheduled to go before the cameras this summer. CLINE piloted FIELDS and MAE WEST in "My Little Chickadee" and recently finished shooting on HAROLD B. FRANKLIN'S "The Villain Still Pursued Her."

Casting will start in a few days on "Three Cheers for Miss Bishop," which RICHARD A. ROWLAND will produce for United Artists release, now that the script is completed. The screenplay is from the BESS STREETER ALDRICH novel.

Columbia has purchased "Blitzkrieg," an original story by B. P. FINEMAN and has assigned MICHAEL HOGAN to do the screenplay. The picture will be produced by B. P. SCHULBERG at an early date.



Tense Drama In the Making

One of the most dramatic scenes in Paramount's "I Want a Divorce" is shown in rehearsal in this photo with GLORIA DICKSON *in a close-up with 6-year old* MICKEY KUHN. *The two play mother and son, and in this scene* MICKEY *must let his mother know that he loves his father more.* JOAN BLONDELL *and* DICK POWELL *are starred in the picture. The director, sitting before the camera, is* RALPH MURPHY.



The Art of Pie Throwing

"This is how we did it in the old Keystone Comedies," says director **EDWARD CLINE,** ***illustrating the correct technique for giving a pie "facial" to*** **VERNON DENT. BUSTER KEATON,** ***in the center background, threw the first pie, in this hilarious meringue melee which was staged for "The Villain Still Pursued Her,"*** **HAROLD B. FRANKLIN** ***production for RKO Radio.***

Korda Completes Plans, Leaves for England

With his American production plans completed for the coming year, ALEXANDER KORDA leaves for London, via Clipper, to make arrangements for his English productions. KORDA'S schedule for this year calls for four top-budget pictures, two to be made here and two in England.

Final scenes on "The Thief of Bagdad" will be started immediately with ZOLTAN KORDA directing. Plans to take the company to Africa for several sequences had to be changed owing to the war, and it was decided to complete the picture in Hollywood. KORDA brought SABU, JUNE DUPREZ and JOHN JUSTIN, cast principals, from London.

On his arrival in London he will launch plans for two British productions, and is expected to return to Hollywood about the middle of June.

Roach To Start Another

HAL ROACH'S next production for United Artists release, "Captain Caution," will go before the cameras this week with VICTOR MATURE in the starring role. The cast also includes LOUISE PLATT, BRUCE CABOT, LEO CARRILLO, VIVIENNE OSBORNE, EL BRENDEL and ROSCOE ATES. RICHARD WALLACE will direct.

"Biscuit Eater" Sequel

Impressed with the acclaim won by "The Biscuit Eater," Paramount launched plans for a sequel to the story. Present plans call for BILLY LEE, CORDELL HICKMAN, and the dog, Promise, to carry on their adventure in the new picture, tentatively titled "Lonnie." JACK MOSS and STUART HEISLER, producer and director of "The Biscuit Eater," will repeat.



Brown Uses Brownie

CLARENCE BROWN, *director of MGM's "Edison the Man" starring* SPENCER TRACY, *turns still cameraman to photograph the original Edison talking and recording machine used in the picture.*

Work of Great Men, Depicted On Screen, An Inspiration Says Brown

At a time when youth is looking at world affairs with stark bewilderment and almost tragic wonder as to what the future can hold in store, the work of great men can be turned into inspiration and a beacon light showing the way out of the wilderness, contends Clarence Brown, noted Hollywood film director, who megaphoned MGM's "Edison, The Man."

"There have been few periods in history when the prospects for youngsters being launched in life, looked as dark as they do right now," stated Brown. "A defeatist attitude among them is to be understood. The feeling that there is no use for extended effort because its results are certain to be destroyed by war, greed and the insane powerlust of others, is rampant; and logically so.

"Only through mediums which show that regardless of strife, there is still advancement in civilization, can such attitudes be eliminated. And the screen is the most powerful medium for this good," points out Brown.

"For example, in the film 'Edison, The Man,' a human being conquers against odds. What he could do, others can do. The picture doesn't have to tell one that. The feeling arises naturally from the presentation of the facts themselves. Soon the youngsters realize that life goes on regardless of what happens to interrupt its calm course, and with this knowledge comes increased hope and the desire to accomplish something worthwhile," Brown concluded.

Producer-Director Deal For Seiter

WILLIAM A. SEITER has been signed by Universal to a producer-director contract calling for one picture with options, and is currently working with GLADYS LEHMAN and RICHARD CONNELL on the screenplay of "Hired Wife". The picture, with ROSALIND RUSSELL, BRIAN AHEARN and VIRGINIA BRUCE in the leads, is scheduled to go into production in June. SEITER recently completed direction on the DEANNA DURBIN picture, "It's A Date."

Dennis Morgan in "River's End"

DENNIS MORGAN will appear in "River's End," screenplay of the JAMES OLIVER CURWOOD story, before playing in "The Desert Song," it was announced by Warner Bros. Assignment will be his first as a star and follows the reception accorded him in "Three Cheers for the Irish."

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

With motion pictures constantly becoming more demanding in technical accuracy, SAM WOOD will use four experts for as many phases of "Rangers of Fortune" which he directs for Paramount. These experts specialize in guns, horsemanship, history and costumes of post-Civil War period. That should make it perfect.

Renewing old friendships on the set of HARRY SHERMAN'S "Three Men From Texas" first of the "Hoppys" for the new season. The newcomer, oldtimer ANDY CLYDE, seems to fit into the picture like a glove, and is a welcomed addition to a gang of swell fellows.

"CHUM", the seven-month-old baby who stole acting honors in "Forty Little Mothers", will have CLARK GABLE and CLAUDETTE COLBERT as mamma and papa in MGM's "Boom Town" . . . and if the kid is half as good as he was in his first picture, look for some plain and fancy scene stealing.

That was a swell party RKO threw for the press at Ciro's, after the preview of HERBERT WILCOX'S "Irene". The shindig was also a dual birthday celebration for MAY ROBSON and WILCOX . . . with a SLIGHT difference in ages. Many happy returns and many more pictures like "Irene".

Was run into by that ancient gentleman from Greece, JOE PENNER, on the Universal lot where he is busy working in "The Boys From Syracuse" . . . without the aid of that big black cigar. Didn't know they rode a bike in the good old days until JOE met us with a crash.

BETTY BURBRIDGE, the charming young lady who has turned out more GENE AUTRY scripts than any Republic writer, spent her recent vacation "South of the Border" picking up local color and authentic customs to use in future scripts.

With one stroke of the pen, DR. HERBERT T. KALMUS, President of Technicolor, is voluntarily giving away a million bucks by lowering the price of prints one cent a foot. It's our guess that the new price will increase color productions about 30% . . . at least we hope so.



A Visit To Father

SAM WOOD, *prominent director, got the surprise of his life when his young daughter, who, under the name of* KATHERYN STEVENS, *has been appearing on the stage in "The Man Who Came To Dinner," visited him unexpectedly on* SOL LESSER'S *"Our Town" set recently.*



Scene in a Monastery

Director LLOYD BACON *(seated extreme right) watches* EDWARD G. ROBINSON *run through a scene for "Brother Orchid" at Warner Bros.*

All-Color Screen Fare Near With New Technicolor Prices

DR. HERBERT T. KALMUS, President of Technicolor, announced at a press conference last week that a price reduction of one cent a foot on all 35mm motion picture release prints, exclusive of advertising and industrial subjects, would go into effect August 1.

The reduction was made voluntarily by Technicolor to give increased opportunity to satisfy the growing public demand for Technicolor pictures, and is a big step toward all-color screen fare of the near future.

Although the company has contracts for more than twenty features and a large number of short subjects, which would normally require between fifty and one hundred million feet of release prints, the price reduction will go into effect on a large number of these pictures, regardless of when the contract was signed.

DR. KALMUS announced that the savings would run in the neighborhood of from $35,000 to $50,000 on the average feature picture.

Conn To Produce Westerns

FRANKLIN WARNER, President of Fine Arts, has placed MAURICE CONN in charge of western production for the studio. CONN is now preparing "Empire of the West" for immediate shooting. Director and cast will be announced in a few weeks.

Joe Nadel With National

JOE NADEL has been engaged by National Pictures Corp., the new BORIS MORROS-ROBERT STILLMAN organization, as production manager for the company's first picture, "Second Chorus", which will feature PAUL WHITEMAN and his band.

Reis To Direct "Clock"

IRVING REIS will direct "Once Around the Clock" as his first assignment for RKO, with camera-work set to start around May 15. REIS is the third radio producer signed by the studio, being proceeded by ORSON WELLES and FRANK WOODRUFF.

New Contract for Taurog

NORMAN TAUROG, director of "Broadway Melody of 1940" and "Young Tom Edison," was signed to a new long term contract by MGM. TAUROG joined MGM two years ago to direct "Boys Town." He is now reading scripts for his next assignment.

Advance Dope

Dates Shown Are Release Dates

This department is primarily intended to convey important information regarding product on which no press book or ad material are available. Showmen who run pictures pre-release will find it a valuable source. Listings will appear but once.

BRIGHAM YOUNG

20th-Fox | Drama | Aug. 16

Selling Names: Tyrone Power, Linda Darnell, Jane Darwell, Mary Astor.
Director: Allan Dwan.
Assoc. Producer: Harry Joe Brown.
Story Idea: Tyrone Power, Linda Darnell, Jane Darwell and others are all members of a colony in Illinois, commonly known as the Mormons. They are driven from the town by a mob of hot-headed, bigoted men. Their leader, Dean Jagger (Brigham Young) leads them to the Rocky Mountains. To Jagger comes a revelation which pictures the country where the Mormons must settle, so that when they cross the mountains overlooking Salt Lake Valley, he realizes that that is the place. They settle down and make it their home.
Catchline: "A man whose courage and faith saved a wandering people."

I WANT A DIVORCE

Para. | Comedy-Drama | Not Set

Selling Names: Joan Blondell, Dick Powell, Gloria Dickson, Frank Fay, Jessie Ralph, Harry Davenport.
Director: Ralph Murphy.
Producer: George Arthur.
Story Idea: Joan Blondell aids her sister, Gloria Dickson, in obtaining a divorce. Then Joan marries Dick Powell, a struggling, young lawyer who finally gains success only when he breaks up countless homes as a divorce lawyer. When Joan and Powell find themselves face to face with divorce, which will shatter their own happiness, Gloria ends her life. Viewing her tragedy, they become reconciled.
Catchline: "The tragedies caused by today's easy divorce evil."

RIDERS FROM NOWHERE

Mono. | Western | Not Set

Selling Names: Jack Randall, Margaret Roach, Tom London.
Director: Raymond K. Johnson.
Producer: Harry S. Webb.
Story Idea: Jack Randall finds the body of a ranger; takes his papers and badge and sets out to fulfill his work by cleaning up the town of its lawlessness. His identity is uncovered by Margaret Roach, the dead man's sister, so he is accused of murder. He unmasks the real killer, obtains a confession and remains to be sheriff of the town.
Catchline: "He assumed the identity of a dead ranger, to fulfill his work."

BAD MAN FROM RED BUTTE

Univ | Western | Not Set

Selling Names: Johnny Mack Brown, Bob Baker, Fuzzy Knight, Anne Gwynne.
Director: Ray Taylor.
Assoc. Producer: Joseph Sanford.
Story Idea: Johnny Mack Brown, representative of the stage lines, Bob Baker, young lawyer, and Fuzzy Knight, arrive in town to dispose of the lawless element which has been creating a turmoil. At the head of the gang is Brown's twin brother, who, before he dies, asks him to get Norman Willis for his killing and many others. Cornered and accused of murder by Brown, Willis puts up a terrific fight, but is beaten and turned over
Catchline: "Twin brothers on opposite sides to the police."

SOUTH OF PAGO-PAGO

UA | Drama | Not Set

Selling Names: Victor McLaglen, Jon Hall, Frances Farmer, Olympe Bradna.
Director: Alfred E. Green.
Producer: Edward Small.
Story Idea: Victor McLaglen, a pirate, is informed by Frances Farmer, a dance hall girl in Singapore, of the rich pearl beds in Pago-Pago. Jon Hall, son of the native chief and a swarm of natives come aboard McLaglen's boat when he lands. He overwhelms them with gifts, thereby getting together a crew of divers. Diving is forbidden by the Chief, so McLaglen kills him and all the natives who refuse to do his bidding. Because she loves Hall, Frances steps in and gets the bullet intended for him by McLaglen. The natives finally overpower McLaglen and his crew; bind them up and set the ship sailing.
Catchline: "She was the object of every sailor's affection."

NO EXIT

Univ | Drama | June 7

Selling Names: Wallace Ford, Kathryn Adams, Mona Barrie, Donald Woods.
Director: Charles Lamont.
Story Idea: Donald Woods, jilted by his sweetheart, arranges to have himself bumped off by a murder ring. Waiting for death to strike, he gets into a fight protecting Kathryn Adams and is knocked out cold. His memory gone, he and Kathryn get married and are very happy until he suddenly remembers. After an explanation, he sets out with Wallace Ford, a reporter, and Kathryn, to find the hideout of the ring. The gang is then captured and broken up, leaving Ford free to enjoy life with Kathryn.
Catchline: "Waiting for death to strike, he suddenly finds a meaning to life."

SOUTH TO KARANGA

Univ | Drama | Not Set

Selling Names: Charles Bickford, Dick Foran, Luli Deste, Maurice Moscovitch.
Director: Harold Schuster.
Assoc. Producer: Marshall Grant.
Story Idea: Charles Bickford, American consul, sets out by train, with the manager of an African copper mine, to quell the natives in the interior. Maurice Moscovitch, a sort of native white god whom they feel might be able to settle the rebellion, also goes along. The manager is found stabbed. Bickford then discovers that Moscovitch not only organized the rebellion, but was also responsible for the murder. Bickford dies heroically as he sets off the explosions which break the native attack and at the same time, kills Moscovitch.
Catchline: "He died heroically to prevent a native uprising."

THE LONE WOLF MEETS A LADY

Col | Drama | May 23

Selling Names: Warren William, Jean Muir, Eric Blore, Victor Jory, Warren Hull.
Director: Sidney Salkow.
Producer: Irving Briskin.
Story Idea: A diamond necklace, which Jean Muir, a working girl, receives from her fiance Warren Hull, a young millionaire, is stolen. Believing that her husband, Roger Pryor, whom she thought dead, had taken it, Jean asks Warren William to help her. William locates the necklace, finds it is paste and then reveals that Robert Emmett Keane, an old friend of the family, had stolen the original a year previous and had put the paste one in its place.
Catchline: "He fabricated an alibi to save a lady."

THE KID FROM SANTA FE

Mono | Western | May 16

Selling Names: Jack Randall, Clarene Curtis, Forrest Taylor.
Director: Raymond K. Johnson.
Producer: Harry S. Webb.
Story Idea: Jack Randall is arrested for murder when George Cheseboro's body is found; a bullet from his gun having killed the man. Forrest Taylor, sheriff and his daughter, Clarene Curtis, help Randall escape so that he may find Tom London, head of the smuggling gang who has been bragging about his success in getting away with Cheseboro's killing. The gang jailed, Clarene and Randall pay attention to other things.
Catchline: "He succeeded in tracking down the lawbreakers."

Showmen's Parade

EDDIE SELETTE, manager of Warners' Albany Theatre, Albany, N. Y., is back on the job after four weeks in the hospital with a sprained knee.

BILL MORGAN, manager of the Grand Theatre, Vineland, N. J., was elected a director of the Chamber of Commerce recently.

PAUL PHILLIPS, city manager for North Carolina Theatres at Salisbury in the Tarheel State, has made some changes among the managers under his jurisdiction. They were caused by the resignation of Major I. C. HOLLOWAY, who was city manager at Lexington, N. C., and resigned to operate his own theatre in Newton. PHILLIPS appointed JAMES CARLEDGE, city manager at Lexington. The latter's post at the State, Salisbury, is taken by OSCAR MONTGOMERY, manager of the Victory. The latter will be managed by CURTIS COBB, who moves over from the Wilson.

WILLARD TEATRO, manager of the Plaza Theatre, San Diego, Calif., has been shifted to the Fairmount by GERALD GALLAGHER. GALLAGHER also transferred A. Smith from the Fairmont to the Egyptian and O. Kleintopf from the latter house to the Mission. RAY DENNIS has moved from the Mission to the Egyptian at Long Beach and HARRY FRANCIS, assistant at the Fox, has been promoted to manage the Plaza.

JAMES R. WHITE, formerly with the Griffith Dickinson Circuit, will help LOUIS SOSNA to manage his Sosna Theatre at Moberly, Mo.

ORVILLE CROUCH, formerly relief manager for Loew's has been appointed manager of Loew's Canton. He succeeds FRANK HENSON, who is now at Loew's in Akron, O., where he replaces JACK FLEX.

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STR PRESENTS

A MONTHLY

SECTION of THEATRE EQUIPMENT and MAINTENANCE

Without Benefit of Ballyhoo

THE Spring Convention of the Society of Motion Picture Engineers in Atlantic City this week called attention again to an organization unique in many respects. For one thing, most apparent, it is unique in its contrasts to the glamor-touched characteristics which are a necessary part of show business. That an organization whose only concern is hard facts, the quiet and unballyhooed life of the laboratory and the work shop should have any part in show business at all seems incongruous. But today's most flourishing branch of show business, the motion picture, owes much of its progress, improvement and huge popularity to the work of an organization which since its inception some 24 years ago appears to have been little noted and not long remembered between its conventions.

That the public knows little of what goes on behind the scenes to make motion pictures glamorous, dramatic and thrilling is not to be wondered at. Indeed, the screen show would be even more wondrous were more of the general public to know even less about the artifices employed to produce realistic effects and illusion. But that the industry, and particularly the theatre branch of it, should be so little interested as it appears to be in the SMPE is somewhat remarkable. The theatre owner, manager and projectionist has daily reminder of the things which have been accomplished over the years by the SMPE. The equipment in the projection booth of every theatre is designed in accordance with standards set up by the Society as a result of intensive investigation and study looking toward finer presentation and economy in the durability and reliability of equipment.

Why more theatre owners and managers and projectionists do not take a more active interest in the SMPE and even become members of its ranks is also something to remark.

The Spring Convention of the SMPE serves to put emphasis on the subject of projection and its importance to successful presentation. Coming as it does when film producers are taking a keener interest in this very subject may be a big help in the all-important business of improving projection generally. David O. Selznick, and MGM, which released his picture, actively concerned themselves with projection conditions for his screen version of "Gone With the Wind." Walt Disney's production, "Fantasia," will be presented under supervision of the producer himself, and, it is said, the picture will not be shown except with equipment of a special type to be put into theatres presenting a film in which the music is a most important factor. That producers who strive for the ultimate in spectacle and sound should be anxious to have their works shown to the public under conditions which assure the public of receiving the full values of their artistic creations, is only natural. That the technic of both production and presentation has been refined to its present point is something for which both producers and exhibitors can thank the SMPE.



Empire Theatre, Syracuse, Completely Remodeled in Eighteen Working Days

The speed mark for complete theatre remodeling at the Senate in Springfield, Ill., and reported in the February 3rd issue of STR, was matched for a renovation operation at the New Empire Theatre in Syracuse. It took just 18 working days to transform the old Empire into a strictly modern house. Approximate cost of the remodeling is given as $35,000.

The New Empire is owned by Charles Martina, operator of several theatres in upper New York state, and the entire plan and design of the remodeling was executed by Michael J. DeAngelis, Architect of Rochester and New York City.

Complete Transformation

The New Empire, illustrated on this and the following page, breaks entirely with the older ideas of theatre design and ornamentation, as may be seen by comparing the view at bottom of this page which illustrates the auditorium as it was before, and the view of the lobby before remodeling and reproduced on the next page.

The front lobby was completely changed by lowering the ceiling with masonite, a light blue wall-tex material was used over the masonite. This was done because of the limited time schedule. The material required no painting. The same wall and ceiling surfacing was used in the inner foyer.

The new design for the auditorium eliminates the old ornate side boxes and the highly ornamented plaster from sidewalls, ceiling and proscenium. In the case of the proscenium the time element again asserted itself and the ornamented arch was covered with fabric on a steel frame—time being too short to remove the old plaster and refinish this portion of the auditorium.

Complete overhauling of the stage and remodeling of dressing rooms and toilet facilities were other radical changes made in the structure.

Lobby Ceiling Lowered

From the standpoint of decoration, the theatre, of course, provides a decided departure from the original scheme of the Empire. The lowered ceiling and the panelled walls, which are done in birch Plywood, with recessed display cases, follows the simplified and more economical as well as far more effective ideas of theatres of today. The frieze work, the projecting display cases, the hanging chandeliers of the older order remove the cluttered look, and the new lobby, even with a much lower ceiling has an appearance of far more spaciousness. The lobby floor is of mastic tile in a pattern of rose field with grey strips, and a black wall base. The recessed display cases are a combination of birch and walnut, with illumination from fluorescent tubes concealed at top and bottom. This furnishes all the illumination for the lobby.

The foyer has a carpet floor. The sidewalls

Contrast between the old and the new vividly conveys the story of the transformation to the Empire Theatre, Syracuse, when view at bottom left of the old auditorium is compared to the auditorium, top, after remodeling. In center left is a view of the auditorium rear.

DeANGELIS DESIGNING IS GUIDED BY SCHEDULE FOR LIMITED TIME ALLOTTED TO TRANSFORMATION JOB

are rose colored with a silver leaf design which makes for a very colorful effect. Lighting in this portion of the Empire is from a recessed ceiling dome with indirect lighting and two fixtures using fluorescent tubes.

Stage Boxes Removed

The removal of the side wall boxes and rearrangement of the standee space in the auditorium plus the complete redesigning and decoration entirely change the heart of the showhouse. A glass standee transom formerly used, was removed and a new rail of panelled marlite sheets installed. The staircase railing was changed to an aluminum rail. The flare at the bottom of the stairs was cut to a straight line, giving more standee space. The proscenium wall treatment which replaced the boxes is of flame proofed velour and fabric with dividing strips of wood painted in gold. Space formerly taken by the boxes is treated with indirect lighting on dimmers, with lumiline lamp troughs verticle and a recessed drum effect, the background of which is painted in silver and gold mixed paint.

Completely new equipment for stage, auditorium, projection room and other parts of the theatre have been installed. The air-conditioning plant was engineered and installed by the Cooney Refrigerating Co., Carrier Corporation, contractors of Syracuse.

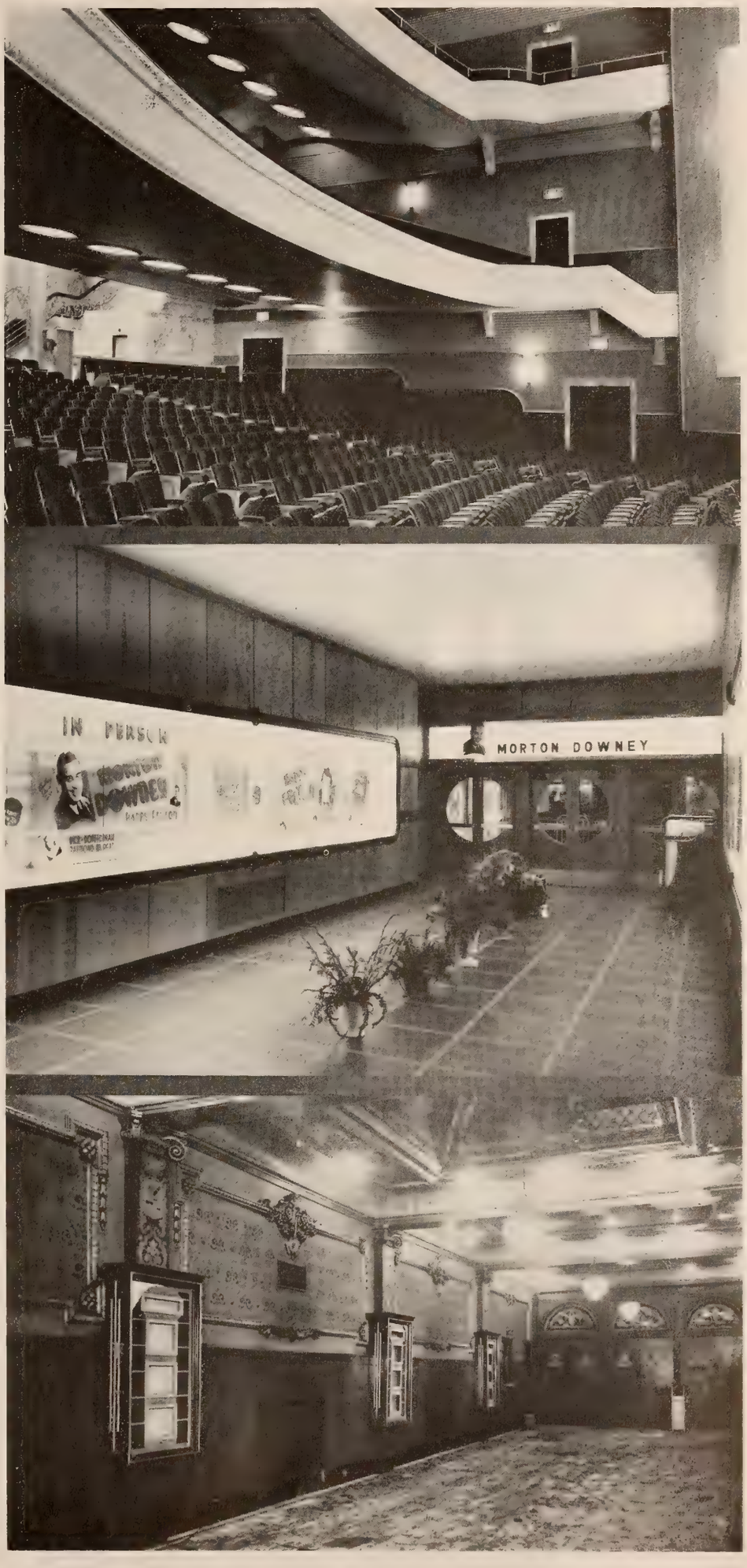
Carpets are Karagheusian Wilton of a special design to meet the decorative scheme of the theatre and were supplied by United Projector and Film Corp., of Buffalo. This company also supplied the B & L Super-Cinephor coated lenses for projectors, and the Da-Lite screen.

The ticket booth was designed and made by Stanley Frame Company. The booth is of Formica, bronze and plate glass and was equipped in every detail by Stanley, which company also furnished the lobby display frames. These frames are five feet high and thirty feet long, and are installed on either side of the entrance lobby walls.

N.T.S. Supplies Equipment

The seats are Irwin Seating Company Crusader model, and were furnished by National Theatre Supply Co., Buffalo branch. Projection equipment, including Super Simplex Projectors, Simplex Four Star Sound System and General Electric Oxide Rectifiers, also were furnished and installed by National's Buffalo branch.

For the amount of work involved in this job of remodeling, the 18-day working schedule presented exceptional problems to the Architect as well as to the contractors. In many other details than those indicated by references to the redecoration of the auditorium, where a new "face" was put over old ornamentation, Mr. DeAngelis had need of all his ingenuity to make his plans suit the time element demand.



Up the years from the days of ornate theatres to the more simply designed, more easily kept clean, more airy and far more economical designs of today are told pictorially in the three views at right. From bottom, the old lobby, new lobby, and the auditorium.

Boosting Show Appeal With Better Screen Light

BUT BEFORE YOU BLAME EQUIPMENT CHECK UP ON SOURCES OF LIGHT WASTE

OUT of all the methods of improving screen appeal open to the showman (see STR December 9, 1939), none is more dramatic than increase in screen brightness. The effect upon the audience of material increase in illumination is startling.

Correct screen illumination is, however, more than an improvement in the show. It is in some ways a necessity. The black-and-white films of an earlier day now seem almost to be silhouettes in comparison with modern prints with their wealth of graduated gray tones. But the audience cannot see those grays in anything like their proper relationship to each other without the kind of screen light for which they were intended. Similarly the colors of color prints cannot be made to look natural with the wrong lighting.

There are at least nine factors of operation to be checked in considering screen brightness. Six of the nine factors are: the lamp, the screen, the current at which the lamp is operated, the optical arrangements of the lamp, the projection lenses, and the film itself. Any waste of light anywhere along the line produces an inferior show and burns up money.

Light may be wasted at the screen. If the screen has lost its reflecting power an increasing percentage of the light reaching it is not reflected, but absorbed, which is pure waste. The simplest of all tests for screen deterioration is to preserve approximately a square foot of the screen material each time a new screen is installed. This should be put away in an air-tight, light-proof container. After some months it may be pinned to the center of the screen and a white light thrown down from the projection room. The contrast between the "new" square and the rest of the reflecting surface will show how far the screen has deteriorated. Where a sample of the screen has not been saved, a piece of white writing paper will serve as a satisfactory substitute. Aging screens can be brightened to some extent by cleaning, and some efficiently-managed theatre chains clean them. Other chains, however, after experimenting with cleaning and resurfacing procedures, have adopted a policy of replacement.

Light may be wasted at the projection lens. A dirty lens can be surprisingly wasteful. Lenses should be cleaned several times a day with a suitable cleaning fluid. A mixture of alcohol and water is helpful in cleaning, but there are special fluids that do a superior job. If a cloth is used, it must be perfectly clean. Lens tissue, a special paper made for cleaning lenses, is inexpensive and preferable to cloth.

New Lens May Pay for Itself

Light can be saved at the lens by substituting the new "coated" glass. Lenses made of this material transmit substantially more light than previous models, of exactly the same design, but made of ordinary optical glass. The improvement in screen results, or the saving in projection lamp current, or both, may repay the cost of the new lenses many times over during the period of their active life.

Light is often lost in the film because the celluloid is dirty. If this condition is produced by the theatre's own projection equipment the projector head needs overhauling or replacement, and for more reasons than its effect upon light transmission; but many theatres receive dirty or oily film from the exchanges.

The lamphouse optical arrangements must be in perfect condition for maximum utilization of light. The majority of lamps used today are of the reflector type. The reflector must be clean. Further, any damage to its surface, such as is created by sputtering of the arc, impairs reflectivity and is paid for in lost light. It is less expensive to replace mirror guards than to replace mirrors. Failure to use mirror guards, and putting up with pitted mirrors in preference, has to be paid for in wasted arc current. In condensor-type lamps the condensors must be kept clean. Any failure in cleanliness is equal to money thrown away.

The lamphouse must not only be in perfect condition, it must be correctly aligned with the projector; all its optical arrangements lined up with the projector aperture and projector lenses. Excessive vibration of the mechanism may in some cases throw the alignment out after it has been correctly set, which is still another reason for using sturdy projection bases and keeping the projector in good repair.

Lamps Must be Adequate

The lamp itself must be of a size and design adequate to the requirements of the theatre. All the factors previously mentioned refer to unnecessary *loss* of light. If the output of the lamp is inadequate to begin with, the only remedies are: (a) to use a smaller picture, (b) to consume more current at the arc, (c) to get larger lamps. The picture dimensions should not be governed by the equipment available, but by the requirements of good seeing in the auditorium.

Waste sometimes is produced in the opposite way—by using too little current. This sometimes happens when the conversion apparatus (motor-generator or rectifier) is allowed to deteriorate to save the cost of repairs, and cannot produce enough current to run the lamps at maximum efficiency; sometimes when new and larger lamps are installed without change of the conversion equipment, and the latter is not able to supply the new lamps satisfactorily.

Carbon Trim Big Factor

There is a proper carbon trim and current setting for every lamp. This is determined from manufacturer's specifications. Before deciding to "save money" by using a little more current to give a brighter light, measure the increase in current and also the increase in light output—or ask the maker of the lamp for those figures. It may very likely be found that a little increase in light is being bought at a relatively enormous increase in power charges.

The causes of light loss discussed above do not cover all the conditions that need attention. Mis-adjustment of the projector shutter can result in very considerable loss of light. So can dirty glass in the projector ports—also the wrong kind of glass. Plate glass is satisfactory—optical glass is preferred—cheap window glass wastes money.

One last cause of light loss that cannot be remedied by ordinary means is smoking on the part of the audience. With pure air, the loss of light in transmission to the screen (that is, the length of throw) is not very important, but where the beam has to penetrate a smoky auditorium the light losses may run well above 50%. A good air-conditioning system will keep the atmosphere clean. The only other remedy—if the audience must smoke—is to put in larger lamps that can make up for the loss by producing much more light.



Signing up for Simplex Projectors for their new theatre in Hawaii. Reading from left to right above, A. E. Meyer, sales manager, International Projector Corp.; E. I. Parker, president of Consolidated Amusement Co., Honolulu; K. Streuber, export manager, National Theatre Supply Co.; J. Brozek, export manager, I.P.C.; Fred Williams, vice president, Consolidated Amusement Co., operating a circuit of 70 theatres, and recently completing a new house in Hawaii. In addition to their theatre operations, the Consolidated company has been a distributor of Simplex Projectors for 17 years.



IT'S GOOD BOX-OFFICE
to seat patronage on securely anchored seats!
SUPREME EXPANSION BOLTS
should be specified for new seating and repairs.
Offered by all better theatre supply dealers
The Chicago Expansion Bolt Co.
126 S. Clinton St. Chicago, Ill.

YOU'RE PAYING FOR SOMETHING YOU'RE NOT GETTING



. . . when you attempt to show the present dense black and white and colored films in moderate sized theatres with low intensity arc lamps.

Twice as much light, snow white light, is required to secure the desired screen brilliancy, to bring out the real photographic and production values, to reproduce the true colors; accordingly you are paying a premium for these expensively produced pictures without being able to exhibit them satisfactorily.

Moderate sized theatres, using screens up to 18 feet in width, and heretofore denied the vivid brilliancy of high intensity projection by prohibitive operating costs, today are installing the new Strong Utility High Intensity Arc Lamp. This lamp of intermediate capacity exactly fits their needs; doubling the light at an increased combined current and carbon cost of less than 2c per hour.

THE STRONG ELECTRIC CORPORATION
2501 LAGRANGE STREET • TOLEDO, OHIO
Export Office: Room 2002, 220 W. 42nd St. New York City

An Independent Theatre Supply Dealer
will arrange a demonstration in your theatre without obligation.

Westwood, Weithe's Newest Theatre

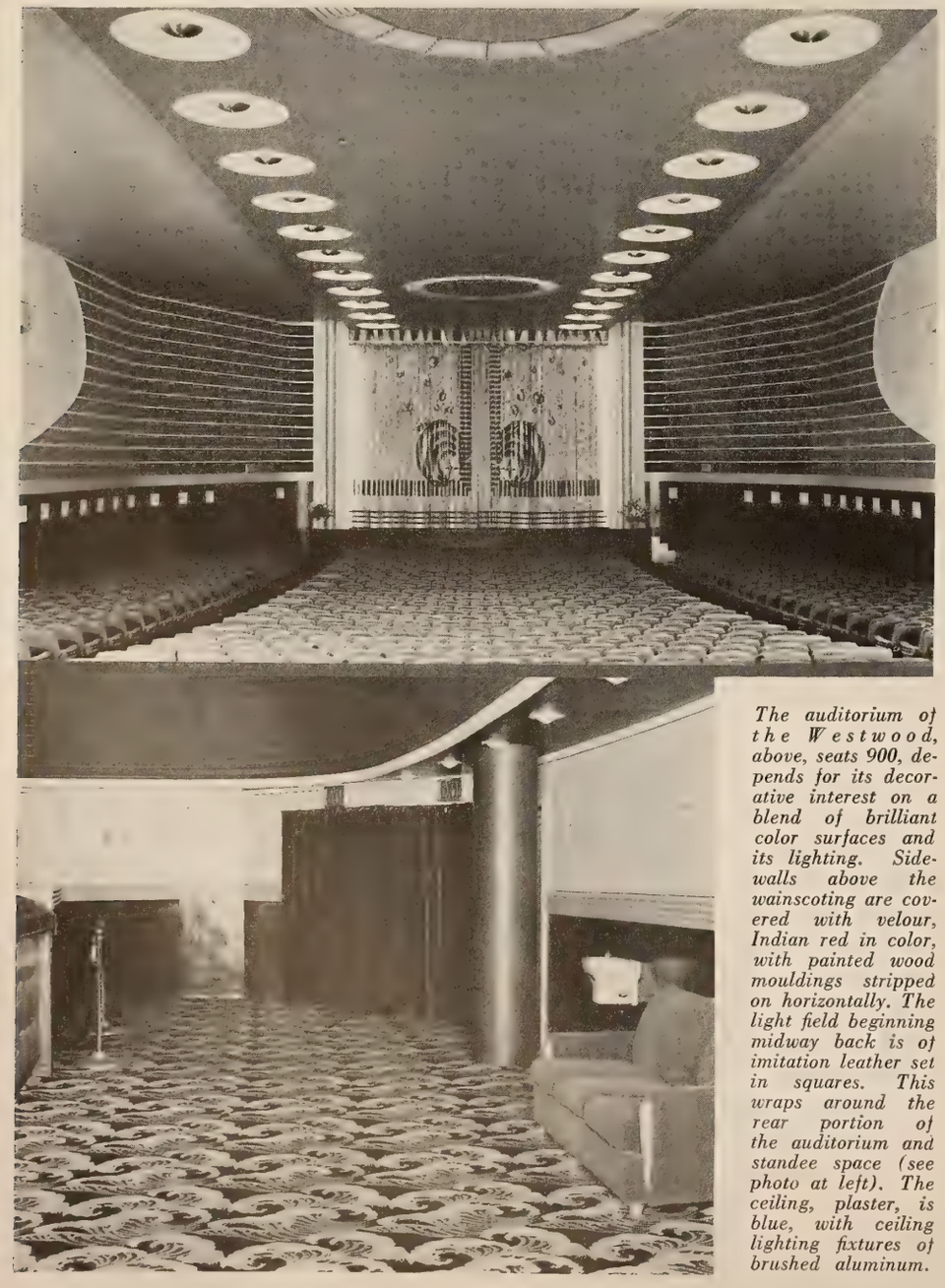
With the opening of the Westwood Theatre in a residential section of Cincinnati's outskirts, Louis Weithe introduced the third deluxe house he has built for his own operation and management. Weithe, one of the younger veterans in the exhibition branch, is forging ahead with rapid strides to a place of prominence in the field of independent operation.

His new theatre is the second he has opened during the current theatrical season. Weithe started the season with the opening of his Kentucky Theatre, Latonia. He was no tyro as a builder of new theatres then, either, having previously built the Bond, another residential neighborhood theatre in Cincinnati's environs.

Both the Westwood and the Kentucky were designed, engineered and constructed for Weithe by the F & Y Building Service, and both incorporate his own ideas based on an experience of 16 years in theatre operation. Seating capacities of just under the 1000 mark are a feature common to both—the Kentucky seats 850 and the Westwood 900.

The general type of construction of the Westwood is brick, tile, concrete, steel and terra cotta. Facing materials are brick and terra cotta, which latter covers the main entrance. Blue fins in burnt umber and yellow stainless steel form shields over the entrance.

A ticket booth is built into the front at left of the double entrance doors. Entrance to the auditorium is through a lobby and foyer running straight from the street entrance to the rear of the auditorium, and is flanked on the right by the retiring rooms. Entrance to the ladies lounge is from the foyer, while the men's room is entered from the rear of the auditorium. Indian red and buff forms the color scheme of the lobby, which is of plaster. Sidewalls provide space for display frames of wood lighted from above by lumilines. Indian red, brown and delft blue are the colors predominating in the auditorium, which is of one-floor plan. Colorful treatment of the Westwood's interior is one of its outstanding features.



The auditorium of the Westwood, above, seats 900, depends for its decorative interest on a blend of brilliant color surfaces and its lighting. Sidewalls above the wainscoting are covered with velour, Indian red in color, with painted wood mouldings stripped on horizontally. The light field beginning midway back is of imitation leather set in squares. This wraps around the rear portion of the auditorium and standee space (see photo at left). The ceiling, plaster, is blue, with ceiling lighting fixtures of brushed aluminum.

SMPE Papers Emphasize Research Value to Film Industry and Public

The results of scientific investigation looking toward benefits to motion picture producers, exhibitors and the public which patronizes the screen, were discussed at meetings of the more than 200 members of the Society of Motion Picture Engineers who gathered for the organization's semi annual convention at Haddon Hall Hotel, in Atlantic City on Monday, Tuesday, Wednesday and Thursday of this week.

Delegates were greeted at the opening business session Monday morning by E. A. Williford, SMPE president. The first session was marked by the report of the Arrangements Commitee by W. C. Kunzmann, chairman; Membership and Subscription Committee report by Chairman E. R. Geib; and two papers read by W. C. Beasley, National Institute of Health, U. S. Public Health Service; and H. P. Gage, Corning Glass Works.

Basing conclusions on data obtained from examination of 9,000 patients in 17 clinics, Mr. Beasley said that only 5 per cent of all Americans sufficiently deafened to derive benefit through hearing aids actually use them. A plea for standardization of color theories throughout the industry was the highlight of H. P. Gage's paper entitled "Color Theories and the Inter-Society Color Council."

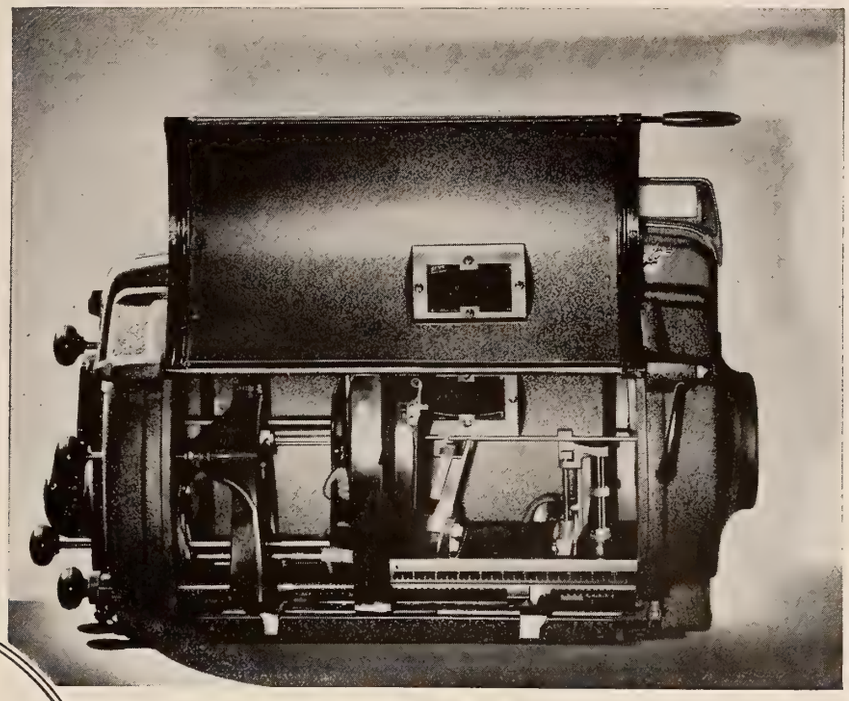
The patrons of movies enjoy themselves so much that the noise they make presents a problem to the industry, according to the technical discussion by W. A. Mueller, Warner Bros. First National Studios, who said that audience noise levels in theatres were found to be a serious restriction to the volume range of dialog because it averages 8 decibels louder than the almost inaudible noise level of the sound reproducing equipment itself.

C. C. Potwin of E.R.P.I. told the Society that acoustic science can now be applied to better advantage than ever before in the planning of picture theatres. O. Sandvik and W. K. Grimwood, of Eastman Kodak, and Dr. E. W. Kellog of RCA, presented papers on the Influence of Negative and Positive Materials on Ground-Noise, and "Filtering Factors of the Magnetic Drive," respectively. Monday night's session was featured by a paper of Matthew Lukiesch, director of lighting research laboratory of General Electric Co. Television, which took a prominent place in the convention, was launched as a subject of first importance by F. F. Joyce, RCA, at the luncheon Monday, at which he talked on the outlook for television.

Dr. Lloyd A. Jones, Eastman Kodak, delivered his paper on the technical problems of pictorial tone reproduction from a photographic standpoint. Dr. Jones, one of the most prominent members of the SMPE, has made an extensive study of this subject and his paper summarized work done to date to obtain more delicate shading in pictures.

Wednesday morning's meeting was devoted entirely to projection. Among the speakers at this session were F. H. Richardson, Quigley Publishing Co., I. Gordon, who discussed "Defects in Motion Picture Projection;" T. P. Hover; W. B. Rayton, of Bausch & Lomb, whose paper dealt with the new coated lenses developed for projection; B. Schlanger, Architect of New York; A. C. Downes, National Carbon Co.; J. R. Prater; C. S. Ashcraft, who read a paper dealing with the Cyclex System for projection.

Wednesday afternoon was given over to recreation, and the evening marked the banquet which is a social highlight of the SMPE conventions. Adjournment took place Thursday following a general session given over to the reading of several papers.



THIS IS THE LAMP

. . . that is putting high intensity projection lighting within the reach of moderate size theatres heretofore restricted to the use of low intensity lamps, because the operating, if not the original cost, of the earlier high intensities has been prohibitive.

The New 19000 Series

Simplex HIGH

is a low cost, direct current projection arc of intermediate capacity designed especially for theatres of up to 800 seats and using screens as large as 18 feet in width.

Although the Simplex High projects twice as much light as the low intensity the over-all operating costs are only slightly higher, because this new arc operates at only 27 volts as compared to 55 volts in the low intensity, and each 14-inch 7 m.m. suprex positive carbon burns for at least two hours.

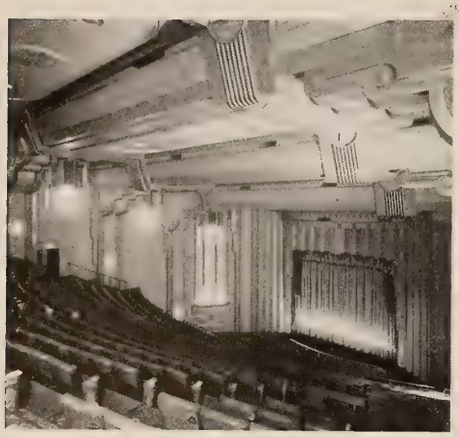
This Simplex High projects the snow white light characteristic of the high intensity arc which is so necessary to the projection of colored pictures.

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Western Showmanship Goes East Again









King Movie's Palace in Cairo

Reading up: lobby, orchestra promenade, the mezzanine promenade, and the auditorium.

Metro Theatre in Cairo, Egypt, Built, Equipped American Way

A theatre located on the corner of Rue Soliman Pacha and Rue Adly Pacha would seem, to the American showman at least, to have something better than a fair start toward distinction. Those names, indeed, would be stimulus enough for certain Hollywood directors we know to go right out and build a theatre if for no other reason that the address was so "different" and exotic that the showman in them would be aroused to the action point—provided, of course, they could find a "producer" to put up the dough to finance the production.

The Rues Soliman Pacha and Adly Pacha, nevertheless, have a theatre. But it is the theatre itself which has distinction, not the names of the streets on which it fronts. Because this theatre is named the Metro, and it gives Cairo, Egypt, a showhouse which compares in every particular of design and equipment with the finest we have in America.

Loew's Standards

The Metro was built and is being operated in accordance with the standards of the Loew Theatres organization—and there are no higher standards of operation than those. The theatre's builders gave the Metro the advantage of good taste. In its architecture and its decoration the theatre accomplishes a remarkable suggestion of a blending of the Egyptian ideas and those of American showmanship.

The theatre entrance is the central feature of a block-long building with store spaces on the first floor. The marquee is of the v-type with a vertical "fin" carrying the name of the theatre. The entire exterior is light colored, with its vertical lines much in the modernistic style yet suggesting the oriental.

As may be seen in the views illustrated at right, the interior of the Metro is luxurious and colorful. The entrance lobby is spacious and lofty. There is a well with opening of the mezzanine stair landing, an iron-railed stairway and a pendant chandelier from the dome to give emphasis to the spaciousness of this richly decorated hall. The walls are faced in marble, and the stairs are of marble. They lead to the mezzanine which has a promenade, and to the balcony.

Seating Capacity 1,600

The auditorium, which has a seating capacity of 1600—1000 on the main floor and 600 in the balcony, is colored in beige and gold. The ceiling forms a series of steps descending to the proscenium arch and its design is highly ornamental. The sumptuous character of the entire theatre is one of its outstanding features. Seating is well planned, and the seats, as is so of all of the equipment, are of American manufacture—being Bodiform chairs supplied and installed under the supervision of American Seating Co.

The projection room is equipped with three Super-Simplex projectors and generators, lamp and associated equipment supplied by National Theatre Supply Co. The stage equipment includes Vallen, Inc., curtain control and track. A Carrier Air-Conditioning plant serves the entire theatre.

The entire building and equipping of the Metro was under the direct supervision of Loew's Theatres headquarters in New York, where all plans were OK'd.

Schedule of Operations For Spring Cleaning

In planning your spring cleaning, you can't just begin without knowing exactly what's to be done. A tour of inspection must be made in which notes are taken on all repairs and renovations to be made, and these notes turned over to the janitor and house staff. As different jobs are completed, they can be checked off. However, you should be on hand at frequent intervals to supervise the work, for unless you keep close watch, those in charge are apt to become lax in their duties. No janitor will do his best work where the manager takes no interest in the cleanliness and appearance of the theatre.

At a theatre in Chicago recently, a schedule of work was made up as suggested in the preceding paragraph. Although many of the notes refer particularly to that theatre, the list as a whole will give you an idea of how it should be done, and may bring to your attention similar locations which must be cleaned up.

Work for janitors to complete:

1. Wash front doors inside and out, and windows above them.
2. Wash walls and ceiling on back stairway.
3. Wash walls and ceiling on front stairway.
4. Wash walls and ceiling in hall upstairs.
5. Dust off busts of statues in outer lobby.
6. Wash soffit of canopy.
7. Dust off ledge just below balcony.
8. Clean out janitors' room.
9. Clean out under stage—remove all dirt and signs not to be used.
10. Wash light fixtures in foyer and men's and ladies' rooms.
11. Dust off light fixtures in outer lobby.
12. Wash all rubber mats good and trim off torn edges.
13. Clean off platform under front stairs—throw out old cards.
14. Dispose of all old lamps and rubbish in halls and usher room and balcony.
15. Repair door check men's room . . . fasten securely to wall.
16. Clean all radiators in theatre thoroughly.

Work to be completed by house staff:

1. Check and tighten all loose mushrooms.
2. Check seats for loose backs and cushions weekly.
3. Try and repair as many torn cushions as possible.
4. Paint rails in Aisle #5 at exit door silver so as to be easily seen.
5. Paint steps leading to stage.
6. Paint NO PARKING sign on sidewalk and also curbstone.
7. Touch up wall in Aisle #5 below statute of St. Patrick.
8. Clean out lost and found and check room.
9. Paint toilet paper boxes in wash rooms.
10. Paint panels in soffit where paint peeled off.
11. Put tin in sides of exit lights where tin has rusted away.
12. Paint baseboards black in foyer where needed.
13. Stain and varnish door to janitors' room.
14. Paint railings on stairways black.
15. Touch up scratched spots on walls in foyer.
16. Clean out lamp room of unnecessary articles.
17. Order new top for table in ladies' room and replace same.
18. Paint post in front of theatre and pole black.
19. Paint shadow box for 40 x 60's.
20. Paint men's and ladies' rooms.
21. Paint radiators in wash rooms, halls and stairways.
22. Plaster chipped spots near baseboards in foyer.
23. Straighten out and paint sand urns.
24. Patch wall near phone in lobby.
25. Check over summer front for painting . . . frames . . . etc.
26. Stain and varnish doors to toilets in wash rooms.
27. Check basement and back stairs for old signs, etc.
28. Clean out balcony of all unnecessary material.
29. Have cords on picture frames shortened.
30. File off edge hinge door toilet in men's room.

While in your situation certain of these operations may be unnecessary and there may be some others not included here, if all these things are done, your theatre will certainly be in good shape for spring.

Steps to Safety In The Theatre

This is the second in a series of articles on safety in the theatre, suggested by the inspections made in Maryland Theatres by representatives of the Censor Board of that state. The next in this series will appear in the issue of May 25.

"Is film kept in an all metal cabinet?" There's a question which many theatres will have to answer in the negative. Practically everyone has metal containers large enough to hold the longest show, but often the operator will be examining the following day's show while the last of the current one is running. So there will be plenty of film lying about the room uncovered. Sufficient containers for one show and a little more should be within easy reach. These should be marked with chalk to avoid danger of the operator's selecting the wrong reel by accident. A new show should be taken in its entirety from the container in which it comes from the exchange if the operator intends to examine it while the current show is running, and placed in the can in which the latter will be returned. Reel by reel then, the operator takes the new show from the container and as he examines it places it in its own container again. When the show is concluded, he can replace the current show, now in its own can for return to the exchange, with the new one. This may seem to involve a little extra work but it will avoid mixups and the danger of too much loose film in the booth. Machines should never be left threaded overnight or between shows. It may save five minutes the next day, but the danger is that someone else might not know it is in there and strike a light in the lamphouse with a resultant disastrous explosion.

"Is there a can with a self-closing lid for scrap film?" This question, too, may often be answered in the negative. The intentions are often good and a can of this type is purchased. Sometimes the operator tires of having to raise the lid every time he drops a piece of film into it, and sometimes the lid, as many things will, breaks and he doesn't bother to replace it. The old can is used without its self-closing lid and some day, still by accident, someone drops a hot carbon in the can and——, well, draw your own conclusions. Incidentally, this can should be emptied weekly even though it is far from full. The less chance of an accident the better.

"Was any film found outside of the booth? How much and where?" The reasons for these questions are apparent. In certain states and cities, where rewinding is required outside the booth, there will be one reel outside the booth at a time BUT NO MORE. There is a temptation, if the operator uses a reel boy, for the reel boy to take the reels to the rewind room and watch the last show in its entirety with the intention of rewinding the next day before the show begins. This is a dangerous practice because the rewind room is not supposed to be used to store film. Sometimes the contents of the scrap can will be dumped in an ash barrel and you have all seen too many ash barrel fires to be warned against this practice. Film in the metal containers from the exchanges should be brought to the booth the moment it is received and that for return to the exchanges should not leave the booth until just before it is ready for transportation.

Maryland requires that not more than three ounces of film cement be in the booth at one time. Although it is often sold in larger quantities, the operator should merely fill his own utility can and keep the reserve supply elsewhere in a fireproof place.

A sand pail for hot carbons is required in many places but in others a can is regarded as sufficient. Maryland demands the sand pail. The latter has the advantage that when carbons are deposited in soft or damp sand, there is no danger of a piece of film or paper striking the hot carbon and igniting it. A sifter should be used to empty the pail frequently and the sand replaced when necessary. If an ordinary can is used, it should not be used as a repository for any other waste matter, as carbons retain their heat for a long time.

The next question asked by the inspectors has to do with temporary or defective wiring in the booth. In an emergency it is permissible to have temporary wires uncovered by cables but they should at least be insulated wires. The law generally requires that all wires in the booth be enclosed in conduits. This applies to all wires except those for repairs or for temporary use to be replaced by enclosed wires within a reasonable period.

"Are there any portable emergency heaters in the booth?" asks the report to be filled out the Maryland inspectors. For the operator's comfort, such heaters are sometimes employed but they are highly dangerous in an enclosed place full of such inflammable material as film. If the booth has a tendency to be cold when the show starts (it warms up quickly from the arc lights), it may be necessary to install a radiator, but electric heaters or oil stoves MUST NOT be used in projection booths.

GET IT FROM NATIONAL

YOU free your mind from all concern over the choice of theatre equipment when you go "National". From front entrance to exit door, from lobby to projection room, National Theatre Supply Company's quality units make people think of your theatre as the place to spend their money.

SERVING THE THEATRES OF AMERICA

NATIONAL THEATRE SUPPLY COMPANY NATIONAL

EVERY STORE A LOCAL INSTITUTION WITH A NATIONAL REPUTATION FOR RELIABLE SERVICE



Al. Tec *says*



AL. TEC

There are worries that *nobody* can take off an exhibitor's shoulders. Choice of product, for example, and exploitation. Those are the essentials of showmanship. But *technical* problems are worries that *can* be delegated. Delegate problems of sound, of projection room repairs and replacements, to the leading service organization of your industry: namely, Altec.

ALTEC SERVICE CORPORATION

250 West 57th Street, New York City

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

Air Conditioning and Sound Equipment

THIS is the time of year when exhibitors start checking their cooling equipment and getting it ready for the summer. Noisily running fans, motors, belts, etc., are often contributors to poor sound. Correct these faults, such as thumps, rattles and belt slap, when you start getting your cooling system ready. The worst offenders are the so-called "blower" types. Last summer I checked a number of cooling equipments and in those found noisy I discovered flat bearings, insufficient oil or grease, belts too loose (belts should be "V" type), too small a blower for the house, in which case the blower was run fast, causing it to be noisy. I advise installing the blower and motor outside and some distance from the grills. Check the grills and see they are tight; check for loose deflecting louvres in grill. In a number of places, where the system was extremely noisy, we mounted the blower and motor on thick cork, or some other good sound insulation. This should be done with any cooling equipment. The duct system should be built of Celotex, in order to cut down wind and rattle noise. When built of tin, if the tin becomes loose in course of time, you will have plenty of noise. When the cooling system is noisy it is necessary to run the volume high and with a small amplifier it may overload and mar the quality.

Alignment of Reflecting Lamps

There is a special tool (rod) for aligning arc lamps, but a very satisfactory job can be done with a piece of fairly heavy string. Perfect alignment can be secured with this method. In aligning, first remove carbons and projection lens. Now put something in the fire shutter to hold it open. Take a piece of string and tie one end of it to the negative carbon holder, being sure to center the string so that it passes thru your positive carbon holder in the exact center. From the center of the positive carbon holder the string is run through the center of the lamphouse cone, aperture plate and through the center of the lens jacket. Now tie the string to the shutter, if it is an outside shutter, and if a rear shutter, use a small piece of wood across the lens opening, centering the string in the lens jacket, of course. The string should be as tight as possible. If the lamp is out of adjustment or alignment, move the lamp bed until the string is in dead center of the positive carbon holder, so that the lamp will be in perfect alignment with the aperture and the optical train. For perfect results, good light and perfect projection, the lamp, mechanism and optical train should be in perfect alignment with each other. The lamp should be kept in good repair, with no loose carbon holders or connections. The carbons should be kept in perfect alignment, too. If there is a front shutter, it should be set at the point where light rays come to the smallest point. Perfect focus cannot be had with dirty lenses; poor light is often the result of dirty, pitted reflectors, poor alignment of lamps. *Wesley Trout*

New Prefocused Lamp Receptacle



A new receptacle for prefocused lamps has just been announced by the American Phenolic Corporation, Chicago, manufacturers of radio tube sockets, connectors and insulating materials.

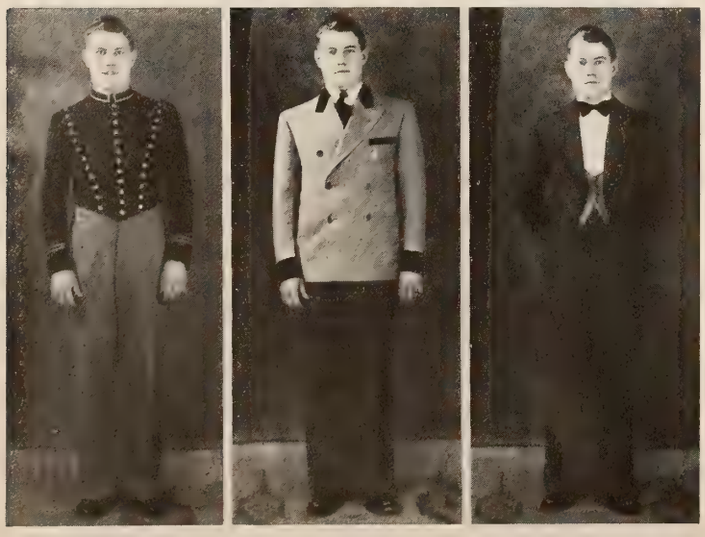
This receptacle features such things as exclusive base ventilation high heat resisting molded asbestos-base body, precision production and assembly procedure, a positive "stop," and low contact resistance, and will replace ordinary receptacles now in use without any changes in mounting holes. It is rated at 1000 watts, 125 to 250 volts, by the Underwriters' Laboratory.

Gregg Completing S. A. Tour

E. S. Gregg, ERPI's general foreign manager, is completing a tour of the company's Central and South American locations and expects to return to New York about May 10th. He reports an optimistic outlook for continuance of active theatre building operations in communications to ERPI president T. K. Stevenson.

A. E. Meyer in Mexico

A. E. Meyer, sales manager of International Projector Corp., arrived in Mexico City this week—his third stop on a tour of National Theatre Supply Company branches and Simplex Distributors in Mexico. Mr. Meyer was in Dallas last week for the Variety Club convention. He started his present tour in Oklahoma, and will visit Los Angeles, San Francisco, Seattle, Salt Lake City and Denver before returning to his headquarters in New York.



Right Dress!

What the well-dressed assistant manager or chief - of - staff wears these days is exemplified by Vannie Chauvin of Plaza Theatre, Tilbury, Ont. Left, red jacket, grey trousers with red strips; center, beige coat, blue trousers with wine stripe; right, wine jacket, beige vest, blue trousers with wine stripe. Thus, Mr. Chauvin can vary his attire as the occasion may demand, always certain of being correctly attired. The wise manager provides his house staff with uniforms that always look neat and trim.



The new development in tower lift equipment, pictured above, will greatly enhance the effectiveness and execution of all overhead shots where extra height is required. It can be attached to any photographic truck and the cameraman can be hydraulically elevated to a maximum of 16 feet, two inches. The tower is equipped with lamp, telephone and brilliant searchlights.

Blumenfeld Host To Showmen

In addition to staging a gala premiere performance, Joe Blumenfeld took over the Shalimar Night Club to entertain fellow theatremen from several Northern California towns who were his guests at the opening of Blumenfeld's recently opened Esquire Theatre in Sacramento. Among the features of the Esquire are the luxurious seats, each seat being a loge chair. The chairs, cushioned with sponge rubber, were supplied by J. G. Riley of Pacific Coast Theatre Supply Co., San Francisco.

Report New Installations

Recent installations of new chairs reported by General Seating Co., include the following: C. H. McCroskey's Allied, Dermott, Ark., by Monarch Theatre Supply Co., Memphis; Island Theatre, Grand Island, Nebr., and Harlan Theatre, Harlan, Iowa, by the Ballantyne Co., Omaha; Lamb Theatre, Mt. Morris, Ill.; Annex, New York City, by Crown Motion Picture Supply Co., New York; Amboy Theatre, Amboy, Ill.; Trojan, Troy, Mo., by L. T. Rokenstein Co., St. Louis; Model Theatre, Harrisville, W. Va., by A. & S. Steinberg Co., Pittsburgh.

June Opening For New Mayfair

Construction of Morris Kutisker's Mayfair Theatre in Long Island City, N. Y., is progressing rapidly and it is expected the theatre will be ready for opening by June 1st. Amusement Supply Co., Inc., New York, is the general contractor for the building.

Hawaii Theatre Opens May 7

Galston and Sutton have set May 7 for the opening of their new Hawaii theatre on Hollywood Boulevard, Hollywood. The first class-A theatre built in the Hollywood downtown vicinity in many years, the Hawaii represents an outlay of $250,000 for building and equipment. The price scale will be 40 cents matinees, 55 cents nights, with 75 cents for loges.

Albert Landsburgh was the architect with S. Charles Lee as associate architect. The building includes such structural features as a cantilevered roof. The entire interior illumination is with "black light." A canopied side entrance for motorists served by a unique passage direct to the box office has been named the "path of fame."

Lighting Checkups Can Effect Great Economies

The exhibitor who checks on his utility service is the exhibitor who effects economies. He knows that neglecting this can only result in extra expense. He sets a definite time for the turning on and off of the marquee and sign lights. When the box office closes, he sees that various lighting circuits around the lobby and on the marquee are turned off, and thus saves money.

A checkup of lighting conditions around the theatre should be made periodically. Janitors should be provided with work lamps, with orders to use only the lamps and not to turn on the house lights. Look at the bulbs in your display frames, in the marquee soffits and in various lighting fixtures. It's possible you may be able to reduce their wattage without decreasing their illumination.

If you're using large wattage spot lamps for your displays, you can reduce the wattage and get just as effective results with the new reflector type spot and flood lamps now available. There's a chance, too, although it depends on your situation and the kind of utility service in use, that the incandescent bulbs behind the interchangeable letters on the marquee can be replaced with neon. Find out the difference in cost between neon and incandescent lighting, and if the use of neon effects an economy, then by all means change to that form. The new fluorescent tubing makes it possible to obtain good illumination for a number of purposes.

A file of utility bills or a record should be kept on hand at all times. Check each month's bill with those of previous months, and if the charge is excessive in comparison to that of other months, investigate at once. The cause found, steps can be taken to eliminate it and bring the bill down to where it should be.

Checking on lights, however, isn't the only method of keeping operating costs down to a minimum. Inspect plumbing fixtures at regular intervals. See that lavatory faucets do not leak. It would be best if these faucets were self-closing, inasmuch as many patrons neglect to turn them off. Check the valves and see that they are in good condition.

Do not run your heating and ventilating plant overtime. Schedule its operation.

You'll find many other ways to effect savings. If your theatre is operating as economically as possible without economizing to extremes, then it should be operating profitably.

New Wax Emulsion Polish Lays Protective Film That Won't Oxidize

A new wax emulsion polish which, it is said, lays a hard protective film over the surface that won't oxidize, show finger marks or gather dust, is now being marketed.

A light dusting with a soft cloth is all that is needed to maintain a beautiful lustre, for the protective film stays put whereas the ordinary furniture polish quickly dries out and disappears. The emulsion itself may be used as a light cleaner preparing the surface for the protective coating of wax.

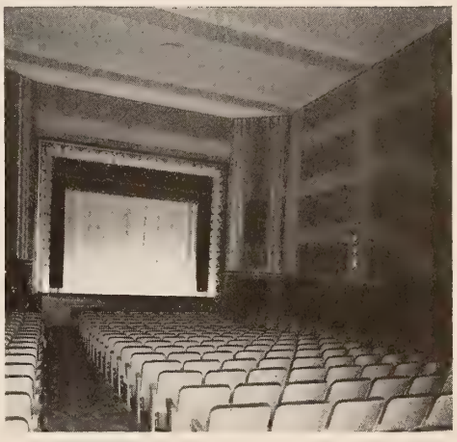
It overcomes the usual smeary and difficult application problems, the manufacturer states, since it is both easy to apply and maintain. It is said to be effective in restoring original color to faded surfaces.

Designed especially for fine finishes of wood, metal, plastic, etc., the polish is said to contain no acids, strong alkalis or solvents which might tend to dissolve a finish.

Paramount, Burlington, Remodeled







The Paramount Theatre, Burlington, N. C., has been completely renewed by a remodeling operation which cost $25,000 and took seven weeks to complete. Above, entrance lobby and lounge. The rather odd shaped piece at right rear is a candy bar with built in ticket chopper and is located between the two main entrance doors. Right above, the foyer with stairway to the balcony. At right, the auditorium, finished with a lactic glaze in a color combination of coral and beige and with the proscenium brought out by the use of turquoise framing legs and borders of the stage set of red and the close-in of white jewel cloth.

After ten years of service as a favored motion picture theatre for the people of Burlington, N. C., the Paramount reopened early in March in an entirely new dress and with a capacity increased by 200 additional seats. Remodeling operations which have given many towns new theatres after temporary closings of older houses were repeated in the case of the Paramount.

The theatre is owned by North Carolina Theatres, one of the Wilby-Kincey operations, and its entire revamping — which included only minor structural changes—was accomplished in seven weeks.

Erle G. Stillwell Architect

The architecture is the work of Erle G. Stillwell, architect, of Hendersonville. Today the theatre bears little resemblance to the older house from which it was tranformed. The luxury note is stressed in all appointments, decorations and furnishings. There is a modern air-conditioning plant by Carbondale. The entire interior is done in a lactic glaze with striking wall and ceiling colorings set off by the harmonizing shades and designs of carpets and decorative fixtures.

Entrance is from an outer lobby to the lounge, pictured at left above. Sharp cornered surfaces have been softened and "streamlined" by curves characteristic of the modern in design. The lounge is in a pastel shade of peach. The foyer, on a level two steps above the lounge, carries on the same color of peach with pastel green added. The mirror and ornamented table seen in the view at right above, are silver, and the carpeting throughout is flame pattern.

Main walls of the auditorium are finished in coral and biege, with the wainscoating of a darker coral, and the wing walls near the stage are finished in overtones of orchid, with the proscenium arch hand-decorated in turquoise flowers.

Interior lighting is furnished by 14 indirect canthus-leaf sidewall fixtures while the lounge and foyer are illuminated with indirect overhead lamps.

The main auditorium has entirely new seats, wider and further separated than previously and finished in coral and beige leather. Main aisle seats will face directly frontward, but side seats have been installed at such an angle that every patron has a direct frontal vision to the screen.

Structural changes in the remodeling operation were in the exterior and to the balcony. The front was extended to utilize space formerly devoted to store rooms, and the balcony was extended about 15 feet over the main auditorium floor, thus providing more seating capacity.

Wil-Kin Theatre Supply Co., of Atlanta, supplied and installed all equipment, and also did the decorating.

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The Bulletin Board

New Theatre Construction

A theatre to seat nearly 1000 persons and three stores are to be built at a cost of $100,000 on land bought by Anna J. Luby from the Amusement and Realty Company at the southeast corner of Main and Bissell streets, East Hartford, Conn.

Construction of a $25,000 theatre will be started in Davison, Mich., immediately, it was announced by Harry Hobolth of Imlay City who last week obtained a permit to build. The capacity of the theatre will be 650, Mr. Hobolth said.

Construction of another theatre will start soon on the corner of Spring and Church Streets, in East Point, Ga., according to Julian Furstenberg, the owner. A lease was signed by Mion and Murray. The lease is for 15 years and a total rent of $67,500. The new theatre will be 50x165 feet with a seating capacity of 800. Stores will also adjoin the movie house. It will be known as "The East Point." The estimated cost of the new building will be around $40,000, and will be ready for occupancy about June 15. The Mion and Murray Company also signed leases on two other Atlanta suburban theatres, one in Decatur and the other at Little Five Points.

Plans for construction of a modern and completely equipped moving picture theatre in West Huntington, W. Va., at a cost of approximately $50,000 were revealed today by C. B. Hukle, present owner of the Roxy Theatre. The building proper will be 46 by 120 feet, of solid brick construction, completely fireproofed and of modern design with a seating capacity of 600.

A capacious theatre building for East Santa Cruz, Calif., became a definite possibility recently when the Pacific States Amusement and Realty company purchased a large piece of property. Although the date for beginning construction is indefinite, according to Barney Gurnette, district supervisor for the theatre company, the land was taken over with intentions to build a theatre with a capacity comparable to the Santa Cruz and Del Mar. "The building may be started in two months; then again it may not be started for two years," Gurnette said. The theatre will be used, like the Santa Cruz, as a re-run and special feature house.

Work will be started within sixty days on the construction of the Grand Theatre in North Sacramento, Cal., it was announced by James J. Cordano, vice president and leasing manager of the Morrissey Company, who completed arrangements for the project. The movie playhouse will be owned by the Blumenfeld Theatres Circuit, which operates the Esquire, Tower and Sierra Theatres in Sacramento and the Del Paso Theatre in North Sacramento. There will be 600 seats in the Grand Theatre, which will occupy a 50x160 foot site. The concrete structure will be air conditioned. Modernistic architecture will feature the building design.

Construction of a proposed $100,000 theatre at Clarkston, Wash., will start as soon as legal matters have been settled, perhaps next week, according to Frederick Mercy of Yakima, theatre owner. Edgar Mercy was accompanied on a recent trip to Clarkston by Ed Yeaman, Yakima contractor.

Plans for rebuilding of the Waller Theatre, Laurel, N. C. destroyed by fire April 5, to permit reopening within four months have been announced by R. H. Waller, manager. Architects are working on plans, and contracts will be awarded as soon as these are complete.

Plans are being drawn by Architect Ned I. Sosna for a 1,200 seat theatre and business building to be erected on the north side of West 111th street, just east of Western avenue, in the Morgan Park area of Chicago. The owner is the 111th and Western Building corporation and the reported cost will be $130,000. The theatre part of the building has been leased for 20 years, with an option to renew for 10 years, to the Westmor Amusement corporation, a subsidiary of a large Chicago theatre chain operator. The auditorium walls will be decorated with murals showing the growth of Morgan Park. It will be air conditioned.

Rex R. Hevel, owner and manager of the Empire theatre, Tekoa, Wash., for the last 16 years, announced plans for construction of a $40,000 theatre. The building, seating 400 persons, will be of reinforced concrete and will be air-conditioned. The site of the new theatre is on Crosby street, opposite the old theatre. Bjarne Moe, architect, Seattle, has drawn plans and will supervise construction.

William A. Pinault, has purchased six lots in the Newport avenue-Armistice Boulevard section of Pawtucket, R. I., to complete a site for erection of a theatre, states ground would be broken in May and that the theatre would be ready for occupancy in the fall. Purchase of this site, it was said, will make possible the construction of a one-story theatre to seat 900 persons and provide a parking ground adjacent to the movie house.

Plans for the State Theatre which will be built in Media, Pa., this summer, were presented to Harry L. Dembow, owner, and Harlan M. Taylor, manager of the Media Theatre, for their approval. The Media Theatre management will build the new theatre on State street, between South avenue and Orange street. Work will start soon and it is expected that the building will be opened on Labor Day.

A new theatre will be built at once in Galax, Va., by the newly-organized Galax Amusement Company, it was announced by Rex M. Sage, president of the company. The building, which will be 40 by 115 feet in size, will be equipped for winter and summer air conditioning, and will be constructed so that if television is developed to the point where it can be generally used, the new theatre will have the necessary facilities for availing itself of the advantages offered.

F. A. Greene, proprietor of the State theatre in Timmonsville, S. C., has purchased a piece of property on South Main Street for the location of a handsome two story brick theatre to be begun immediately. The building will be ultra modern and commodious and its cost will run into thousands of dollars. Mr. Greene, originally from Bishopville, will be in charge of the new theatre.

A new and modern motion picture theatre, which will cost about $100,000 and seat 1,600 persons will be constructed in Willoughby, O., within the near future by the present owners of the Willoby Theatre. Daniel C. Stearns,

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co-owner and manager of the Willoby Theatre, said that the exact site of the new building could not be divulged as yet. The proposed new theatre will be ultra modern in every way and will have twice the seating capacity of the Willoby, which seats 800. The present theatre will be kept running even after the new building is erected, Mr. Stearns revealed.

Work on the erection of a new community theatre, seating approximately 700, with four two-story commercial buildings or apartments adjoining, will start immediately in East Point, near Atlanta. It will mean the expenditure of around $50,000 to $60,000. A 15-year lease for a total rental of $45,000 has already been made for the theatre by the East Point Amusement Company, of which Fred Coleman is vice president, and the operator of theatres in East Point, College Park and Sylvan Hills. The amusement company is a subsidiary of Lucas & Jenkins.

William I. Hohauser has been engaged as architect for the new theatre to be erected at 1637 East 18th Street, Brooklyn. The theatre will seat approximately 600 persons and will have all the most modern equipment, complete air conditioning and will be designed along modern lines for comfort and beauty.

A new $50,000 addition to business developments surrounding the DeKalb county courthouse, Decatur, Ga., consisting of three stores and a motion picture theatre, will be constructed immediately and be ready for occupancy by July 1. Acting for the estate of the late A. S. Turner, A. Mell and Carlton H. Turner, executors, announced the new construction work, and said the theatre already has been leased to Mion & Murray, operators of the Rialto and other theatres in Atlanta. Actual construction will cost approximately $35,000, it was said, and equipment will add another $10,000 to $15,000. The motion picture house will be known as the Scott theatre and will be flanked on either side by the stores. The entire development will take place on South McDonough street, with Norman F. Stambaugh as architect.

Tri-States Theatre Corp. has entered into a partnership agreement with Lewis L. Lepovitz under which Lepovitz and the A. H. Blank organization jointly will operate the Iowa theatre, Des Moines, and will erect a new motion picture theatre at E. Sixteenth St., and E. Grand Ave. Lepovitz and his father, Roy Lepovitz, have operated the Iowa theatre for the last 10 years. Under the agreement, effective April 16, the theatre will continue with the same management and employes. Myron Blank, secretary of Tri-States Theatre Corp., said plans are under consideration for the proposed new theatre for East Des Moines, and that work is expected to start in the fall.

He stated also that work of improving the Iowa theatre will begin at once. The program includes new seats throughout, new decorations and improvement of the projection and sound equipment, in addition to installation of an air conditioning system.

Renovations–Openings

A building at 509 West Broad St., Savannah, Ga., will be remodelled for use as a theatre for colored people. The cost of the renovations will be $5,000. W. B. Braswell, former owner of the Star Theatre, will own and operate the new house.

The strand Theatre, Rome, N. Y., will be closed on June 1, and after complete remodelling will reopen on August 15, according to Kallet Theatres, Inc., operators of the Strand and Capitol. Sydney Schleman, New York architect, has been engaged to draw the plans. The present seating capacity of 1,015 will be enlarged to 1,500. The stage will be removed, the auditorium will be extended almost to the rear wall and a new balcony will be constructed seating 500. The lobby will be brought down to the street level. New seats, carpets and drapes will be installed and there will be a new marquee. An air-conditioning system will be installed.

The Palace Theatre, San Marcos, Tex., damaged by fire last month, will undergo an extensive remodelling, according to Manager F. W. Zimmerman. About $15,000 will be spent on the work. The interior will be entirely rebuilt. New seats of the most comfortable and modern type will be installed. New carpets, lighting fixtures, a revamped balcony and a new arrangement of stage and screen are among the many improvements contemplated.

C. W. Hicks, who has been operating the Regent Theatre, Littlestown, Penna., has purchased the property and announced plans for extensive remodelling. The alterations to the structure will cost approximately $40,000, he says.

Repairs and improvements approximating $6,000 are being made to the Melz-Arcade Theatre building in Ferriday, La., by Morris Melz, the owner, under the direction of A. E. Stuart, supervisor of the theatre. A cooling system is among the improvements.

W. Vosco Call has purchased the Capitol Theatre in Brigham City, Utah, and will extensively remodel the building. The auditorium and stage will be remodelled and the building will be generally renovated.

Named Motiograph Distrib.

Motiograph, Inc., has announced that the Indiana Theatre Equipment Corp. of 316 N. Illinois St., Indianapolis, Ind., has become the exclusive distributor of Motiograph Projection Equipment and Mirrophonic De Luxe Sound Systems in the Indianapolis Film Territory.

Fire Losses

Fire of undetermined origin did $30,000 damage to the Strand Theatre at Rutland, Vt. The house had been idle for several years.

About $3,000 damage was done to the Lyric Theatre in Carlisle, Ky., in a nocturnal blaze recently.

Schines' new Waller Theatre at Laurel, Del., was destroyed by fire early this month. The flames destroyed the entire interior of the house. It will be rebuilt according to the Schine home office.

A loss of $60,000 was suffered early this month when the Auditorium Theatre, Crockett, Texas, went up in flames.

Before Buying Chairs

write for details on the three distinctive and differently priced lines comprising the new *Ideal Streamliner* group.

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EQUIPMENT LITERATURE BUREAU

SHOWMEN'S TRADE REVIEW maintains a complete library of literature pertaining to theatre equipment and the maintenance thereof. Theatremen are urged to use this service to keep well informed on new equipment, improved equipment and methods of maintaining the showhouse in an efficient and economical manner. There is absolutely no obligation involved in your request for the booklets described below. Information on items of equipment not listed likewise may be requested and we will endeavor to obtain for all theatremen the desired material. Readers who desire special information on any subject may address such requests to the bureau, where they will receive prompt attention. In requesting literature or other information of this Bureau, please write name, name of theatre, and address plainly. Our only request is that the name of the theatre as well as street address must appear on blanks or letters.

METAL MOULDINGS: Remarkable effects along the lines of modern decoration can be accomplished by the judicious use of metal mouldings and a coat or two of paint. The metal mouldings also have another very important purpose for theatremen, and this is the modernization or addition of display frames in lobbies, foyers and lounges. We can send you a booklet issued by the Chicago Metal Covering Co., which shows in illustration and diagramatic drawing how different types of mouldings of wood covered with metal can be applied to theatre uses.

STAGE DRAPES: Novelty Scenic Studios, veterans at the job of obtaining striking and colorful effects at small cost by clever arrangements in proscenium decoration, issued a booklet which discusses various styles of proscenium decoration. This booklet is certainly something you will find valuable.

STERILSEAT: "New Light on an Old Problem" is the title of a booklet dealing with a phase of sanitation which long has stood as a barrier between public building management and the public. A toilet seat that is sterile as well as scrupulously clean in appearance now is guaranteed the patrons of theatres through a new development known as Sterilseat. This applies a discovery of the Westinghouse Laboratories known as Sterilamp, which controls and emits the ultra-violet portion of the spectrum's rays, which destroys bacteria, molds and other micro-organisms. Neither in the initial cost of installation nor current consumption is this new improvement beyond the reach of the average theatre and showmen are urged to investigate it first hand by obtaining a copy of the booklet we will supply upon request.

CARPET LINING: When you think of new carpet, or re-laying older ones, think of the advantages in added wear, to say nothing of that much more luxurious effect of a resilient tread, a good carpet underlay, or lining, can give you. Much improvement has been made in materials for this purpose, and well in the forefront of manufacturers of the product is the Clinton Carpet Company, whose Ozite is so famous. We have a booklet you will find very informative on the subject of carpet lining, and will include with it to those requesting a copy, a sample of the new circle-tread Ozite—much worth looking over and testing for strength and "spring."

PROJECTION LAMPS: In its field, no organization has specialized with more outstanding results than the Strong Electric Company, manufacturer of projection lamps. The light source for projection is a vitally important factor in picture presentation and in showmanship itself; and no manager, much less no projectionist, should pass up the opportunity to gain all possible knowledge of projection lamps. There is no more practical and rapid way to inform yourself on that matter than by obtaining a booklet published by Strong. Send for yours now.

PROJECTOR MECHANISMS: Even the non-mechanical minded can get a very clear picture of the projector mechanism from this profusely illustrated story and description of just what a mechanism is and what makes it "tick." The book was published by International Projector Corp., and illustrates and describes the Simplex mechanism. If you want to familiarize yourself with mechanisms, freshen up your grasp of them, or be ready to make the right decision when some question comes up regarding repairs or replacements to your projectors, this booklet is just what the doctor ordered, for study and future reference.

UNIFORMS: Drill your staff all you like, pick the best looking boys or girls to do the ushering job in your theatre, and if they are not dressed in smartly designed and appropriate uniforms all your fine efforts are just so much waste of time. The uniform question is a live one at all times for showmen, and every showman's file should contain the latest literature concerning uniforms. We have just what you need in a booklet published by Russell Uniform Co., a foremost designer and manufacturer. It illustrates the types of uniforms for the different types of theatre.

SAFETY LADDERS: There are ladders that have been designed especially for the purposes of theatres, and smart theatremen buy this kind as an investment in safety. The Dayton Safety Ladder Company issued an interesting folder illustrating the safety ladder and we suggest you get one, and see for yourself how much better off your staff would be were one of this type on hand to eliminate the frequently repeated risky job of changing marquee letters with an old style rickety ladder for the job.

RECTIFIERS (TUBE TYPE): Many claims are made for the economy of power conversion by means of the bulb or tube type rectifier. Forest Manufacturing Corp. has specialized in the development of this type of power converter and now offers units to serve intermediate high intensity, Suprex and Low Intensity arcs. A new booklet concerning this equipment will give you information about this type of rectifier, and you may have one for the asking.

SIGN FLASHERS: A lot of information about an electrical device that most certainly is one of the prime tools of showmanship is contained in a book published by Betts & Betts. You can get ideas as to the equipment which will permit you to introduce effects of animation with your display lighting in this not-too-technical and interesting piece of literature.

WEIGHING MACHINES: There's profit in pounds, and many theatres are realizing nice extra coin which the public is glad to pay out for the sake of keeping track of their weight. Weighing machines have kept up with the times in all matters of appearance and eye-appeal, so they offer a point of interest and decoration, as well as utility, when placed in rest rooms of the theatre. You'll be interested in the folder made up by the Universal Scale Co., which tells all about new streamlined models.

SCREEN SLIDES: You can't beat the screen for getting attention, and every showman has a valuable medium for building good will as well as business through screen announcements. Screen slides with special announcements of local interest or facts about your theatre can go a long way in helping you keep your patronage informed as well as interested in you. Radio Mat Slide Co., has a folder with some nifty suggestions concerning the value of putting announcements about local clubs, etc., and we know you will be glad to have this. We'll also send a sample slide with the folder.

SOUND PROJECTORS: The machine and related equipment that puts on the picture show is detailed and illustrated by photographs in an excellent book which has been issued by Motiograph. It describes the Motiograph projector as well as the Mirrophonic sound system—head, amplifiers, speakers, etc.—which is sold with this machine. Here is a book you will prize.

LOBBY MATS: Whether or not at the moment or for some time to come you need rubber mats for the lobby, it's a good idea to have a look at what the market affords in this line of necessity for the up-to-date theatre. O. W. Jackson & Co., long specializing in rubber mats for theatres—colorful and decorative as well as most useful—has prepared a folder which you should look over. It will give you ideas.

VACUUM CLEANERS: Several types of vacuum cleaners manufactured by The Hoover Co., are described in a folder that is much worth your while. Theatres can't get along without vacuum cleaners to keep carpets and drapes in condition, to say nothing of the necessity of getting a good cleaning job done efficiently and rapidly. You will be interested in this folder.

MARQUEE SIGNS: Smarten up business as well the front by having a marquee that's capable of blazing out a real selling message—that's the order of the day among the theatres that are doing business. The market is rich in materials for putting a new face on the theatre and new punch into marquee selling. We have a book for you which tells all about the Wagner Sign Service's marquee signs, and it will pay you to get it, look it over carefully and keep it on file.

THEATRE SEATS: One of the most notable developments of the past year in the equipment line, is the amount of new products that have been developed for the moderate-sized theatre. Nowadays it's only the size that differentiates the modern house in a neighborhood district and the "cinema palace" in the metropolitan centers. In the forefront of deluxe equipment for the smaller house is the American Seating Company's Bodiform-Avion chair. This is a lower priced model done on the luxurious scale introduced when American brought out the Bodiform model not so long ago to the cheers of architects, owners and moviegoers everywhere. There is a folder you can have for the asking that will give you a very good idea of the Bodiform-Avion.

ICE COOLING SYSTEM: Possibly you have overlooked one of the most efficient methods for cooling. This is by means of the modern type of conditioning done scientifically by ice meltage. The advantages of low cost of installation, low power cost, and simplicity of operation are explained in a booklet published by Knickerbocker Ice Co. It is illustrated with diagrams, makes everything understandable. Let us send you a copy.

REAR SHUTTER ASSEMBLY: Projectors are being improved constantly, though basically the projector is the same machine that has been functioning efficiently for years. To have projection equipment that's up to date the showman must look into all the improved equipment available, and we suggest you start by investigating the rear shutter now to be had for the regular model Simplex projector. So send for a booklet International Projector Corp. has prepared. It's on a par with the excellent explanatory material the company consistently has provided, and you may have one for the asking.

COOLING EQUIPMENT: National Theatre Supply Company offers a booklet containing data and illustrations which give you a clearer picture of how modern cooling is accomplished in the theatre. Your present ventilating system may prove adequate to the job of having a comfortably cool auditorium during the warm months by the addition of cooling equipment. We'll send one to you if you are interested.

TICKET MACHINES: One of the things so many showmen have told us they like about this department, is that it enables them to shop the entire market the easy-chair way. Well, have a look around at what's new in ticket machines. For instance, investigate the Timco Ticket Registers by sending for some folders telling about them—then go have a look at them when you're in the vicinity of the National Theatre Supply Branch in your territory.

REQUEST FOR LITERATURE

Equipment Literature Bureau
Showmen's Trade Review,
1501 Broadway, New York City

4/27/40

I am interested in the equipment data mentioned in the Literature Bureau column. Send me booklets on the following subjects, immediately:

.....

..... **Name**.....
(PRINT NAME AND ADDRESS)

..... **Theatre**.....

..... **Address**.....

..... **City**.....

..... **State**.....

Feature Booking Guide

a—BEFORE DATE OF ISSUE INDICATES ADVANCE DOPE; b—BOX OFFICE SLANT.
Initial Before Release Indicates Audience Suitability: (F) Family. (A) Adults.

ASTOR PICTURES

Title	Mins.	Stars		Rel. Date	See Issue of
Bat Whispers (My-D)	86	C. Morris-U. Merkel			Reissued
Crooked Circle (C)	70	Zasu Pitts-Jimmy Gleason	(F)		Reissued
Everything Is Rhythm (Mu)		Harry Roy & Band		7/22/39	Not Rev.
Heart of New York (Mu)	80	Jolson-Evans-Morgan			Reissued
Hell's Angels (D)	100	Lyon-Harlow-Hall		1/10/40	Reissued
Monster Walks (My-D)	60	Mischa Auer			Reissued
Our Daily Bread (D)	75	Tom Keene-John Qualen	(A)	5/1/40	Reissued
Out of Singapore (D)	76	Noah Beery-Dorothy Burgess		6/24/39	Reissued
Rain (D)	85	J. Crawford-W. Huston			Reissued
Scarface (D)	88	P. Muni-G. Raft-A. Dvorak			Reissued
Sky Devils (C-D)	88	Spencer Tracy			Reissued
Street Scene (D)	79	Sylvia Sidney			Reissued
Three Broadway Girls (C)	83	Blondell-Evans-Claire			Reissued
Tombstone Canyon (W)	67	Bob Burns			Reissued
Tonight Or Never (D)	92	Swanson-Douglas-Karloff			Reissued
Tumbleweeds (W)	86	William S. Hart		5/1/39	Reissued
U-67 (D)	60	Alan Hale-Claude Allister		8/1/39	Reissued
Vengeance of the Deep (D)	70	Lloyd Hughes	(F)	2/15/40	b3/2/40

COLUMBIA

1938-39

Behind Prison Gates (D)	63	Brian Donlevy-Jacqueline Wells	(A)	7/28/39	b8/26/39
Blind Alley (D)	71	Ralph Bellamy-Rose Stradner	(F)	5/11/39	b4/29/39
Blondie Takes a Vacation (C)	68	Penny Singleton-Arthur Lake	(F)	7/20/39	b7/22/39
Clouds Over Europe (C-D)	79	Olivier-Hobson-Richardson	(F)	6/20/39	b6/24/39
Coast Guard (D)	70	Scott-Bellamy-Dee	(F)	8/4/39	b9/2/39
Five Little Peppers and How They Grew (C-D)	60	Edith Fellows-Dorothy Peterson	(F)	8/22/39	b8/26/39
Golden Boy (D)	101	Barbara Stanwyck-Wm. Holden	(F)	9/5/39	b8/19/39
Good Girls Go to Paris (C)	78	Joan Blondell-Melvyn Douglas	(A)	6/30/39	b6/24/39
Konga, The Wild Stallion (D)	63	Fred Stone-Rochelle Hudson	(F)	8/30/39	b9/16/39
Man From Sundown (W)	58	Chas. Starrett-Iris Meredith	(F)	7/15/39	b8/19/39
Man They Couldn't Hang (D)	65	Boris Karloff-Lorna Gray	(A)	8/17/39	b8/19/39
Missing Daughters (D)	59	Richard Arlen-Rochelle Hudson	(A)	5/22/39	b9/16/39
Only Angels Have Wings (D)	122	Jean Arthur-Cary Grant	(F)	5/25/39	b5/13/39
Outside These Walls (D)	61	Dolores Costello-Michael Whalen	(F)	5/4/39	b8/5/39
Parents on Trial (D)	78	Jean Parker-Johnny Downs	(F)	6/29/39	b9/23/39
Riders of Black River (W)	59	Chas. Starrett-Iris Meredith	(F)	8/23/39	b9/30/39
Trapped in the Sky (D)	60	Jack Holt-Katherine DeMille	(F)	6/1/39	b2/18/39
Western Caravans (W)	58	Chas. Starrett-Iris Meredith	(F)	6/15/39	b7/22/39
Woman Is the Judge (D)	62	Otto Kruger-Rochelle Hudson	(A)	7/10/39	b9/30/39

1939-40

Amazing Mr. Williams (C-D)	86	Joan Blondell-Melvyn Douglas	(F)	11/23/39	b11/25/39
Arizona		Jean Arthur-Holden-Williams			In Prod.
Babies for Sale		Rochelle Hudson-Glenn Ford		5/9/40	In Prod.
Beware Spooks (C)	68	Joe E. Brown-Mary Carlisle	(F)	10/24/39	b10/28/39
Blazing Six Shooters (W)	61	Charles Starrett-Iris Meredith	(F)	4/4/40	b3/16/40
Block K Rides Tonight (W)		Bill Elliott-Iris Meredith			In Prod.
Blondie Brings Up Baby (C)	68	Penny Singleton-Arthur Lake	(F)	11/9/39	b11/11/39
Blondie On a Budget (C)	73	Penny Singleton-Arthur Lake	(F)	2/29/40	b3/2/40
Bullets for Rustlers (W)	58	Charles Starrett-Lorna Gray		3/5/40	a11/25/39
Cafe Hostess (D)	63	Preston Foster-Ann Dvorak	(A)	11/30/39	b11/13/40
Convicted Woman (D)	66	Hudson-Lane-Lang	(A)	1/31/40	b3/2/40
Doctor Takes a Wife (C)	88	Loretta Young-Ray Milland	(A)	4/25/40	b4/27/40
Five Little Peppers Abroad (C)		Edith Fellowes Dorothy Peterson			In Prod.
Five Little Peppers at Home (D)	65	Edith Fellows-Clarence Kolb		2/8/40	a1/13/40
Fugitive at Large (D)	66	Jack Holt-Patricia Ellis	(F)	12/7/39	b8/5/39
Fugitive From a Prison Camp (D)		Jack Holt-Marian Marsh			a4/13/40
Hidden Power (D)	59	Jack Holt-Gertrude Michael	(F)	9/7/39	b5/27/39
His Girl Friday (C)	92	Grant-Russell-Bellamy	(A)	1/18/40	b1/6/40
Howards of Virginia		Cary Grant-Martha Scott-Carlson			In Prod.
I Married Adventure		Travelogue Feature		4/18/40	In Prod.
Island of Doomed Men (D)		Peter Lorre-Rochelle Hudson		5/16/40	a4/20/40
Lone Wolf Meets a Lady (My)		Warren William-Jean Muir		5/23/40	a4/27/40
Lone Wolf Strikes (My-D)	66	Warren William-Joan Perry	(A)	1/26/40	b1/13/40
Man From Tumbleweeds (W)		Bill Elliott-Iris Meredith			In Prod.
Man With Nine Lives (D)	69	Boris Karloff-Jo Ann Sayers	(A)	4/11/40	b4/20/40
Men Without Souls (D)	62	John Litel-Rochelle Hudson		3/4/40	a2/17/40
(Former title, "Escape from the Big House")					
Miracle on Main Street (D)	78	Margo-W. Abel-L. Talbot	(A)	10/29/39	b2/3/40
Mr. Smith Goes to Washington (C-D)	130	Jean Arthur-James Stewart	(F)	10/19/39	b10/7/39
Music In My Heart (Mu-C)	72	Tony Martin-Rita Hayworth	(F)	1/10/40	b12/30/39
My Son Is Guilty (D)	63	Jacqueline Wells-Bruce Cabot	(F)	12/28/39	b1/20/40
Outpost of the Mounties (W)	63	Chas Starrett-Iris Meredith	(F)	9/14/39	b11/25/39
Outside the 3-Mile Limit (D)	63	Jack Holt-Irene Ware	(F)	3/7/40	b2/17/40
Passport to Alcatraz (D)		Jack Holt-Cecelia Callejo			a1/27/40
Pioneers of the Frontier (W)	58	Bill Elliott-Linda Winters	(F)	2/1/40	b2/24/40
Scandal Sheet (D)	65	Otto Kruger-Ona Munson	(A)	10/16/39	b10/28/39
Singapore		Melvyn Douglas-Miriam Hopkins			In Prod.
Stranger From Texas (W)	54	Chas. Starrett-Lorna Gray	(F)	11/2/39	b12/23/39
Taming of the West (W)	55	Bill Elliott-Iris Meredith		12/7/39	a9/9/39
Ten Days in Paris (D)	82	Rex Harrison-Karen Verne	(F)	4/30/40	b10/21/39
Texas Stagecoach (W)	59	Chas. Starrett-Iris Meredith	(F)	6/6/40	b3/30/40
Those High Grey Walls (D)	82	Walter Connolly-Iris Meredith	(A)	9/21/39	b9/30/39
Too Many Husbands (C)	82	Arthur-MacMurray-Douglas	(A)	3/21/40	b3/9/40
Twenty-one Days Together (D)	75	Vivien Leigh-Laurence Olivier	(A)		b4/6/40
(Reviewed as "Three Weeks Together")					
Two-Fisted Rangers (W)	62	Chas. Starrett-Iris Meredith	(F)	1/4/40	b1/13/40
U-Boat 29 (D)	79	Conrad Veidt-Valerie Hobson	(F)	10/7/39	b7/15/39
(Reviewed as "Spy in Black")					

FINE ARTS

Children of the Wild	57	Joan Valerie-J. Bush-LeR. Mason		10/12/39	Not Rev.
Cipher Bureau (D)	70	Leon Ames-John Woodbury	(F)	11/4/38	b10/29/38
Exile Express (D)	70	Anna Sten-Alan Marshal	(A)	5/27/39	b2/11/39
Frontier Scout	61	George Houston-Beth Marion		10/21/38	Not Rev.
Long Shot, The (D)	69	Gordon Jones-Marsha Hunt	(F)	1/6/39	b12/31/38
Panama Patrol (D)	69	Leon Ames-Charlotte Wynters	(F)	5/20/39	b2/25/39
Shadows Over Shanghai (D)	65	Jas. Dunn-Ralph Morgan-L. Gray	(F)	10/14/38	b9/17/38

MGM

1938-39

Andy Hardy Gets Spring Fever (C)	85	Mickey Rooney-Lewis Stone	(F)	7/21/39	b7/15/39
Bridal Suite (C-D)	67	Rob't Young-Billie Burke	(F)	5/26/39	b5/27/39
Goodbye, Mr. Chips (D)	114	Robert Donat-Greer Garson	(F)	7/28/39	b5/20/39
It's a Wonderful World (My-C)	86	James Stewart-Claudette Colbert	(F)	5/19/39	b5/6/39
Lady of the Tropics (D)	92	Hedy Lamarr-Rob't Taylor	(A)	8/11/39	b8/12/39
Lucky Night (C-D)	82	Myrna Loy-Robert Taylor	(A)	5/5/39	b4/29/39
Maisie (C-D)	72	Robert Young-Ann Sothern	(F)	6/23/39	b6/10/39

MGM

1938-39 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Miracles For Sale (D)	70	Florence Rice-Robert Young	(F)	8/4/39	b8/5/39
On Borrowed Time (D)	99	Lionel Barrymore-Beulah Bondi	(A)	7/7/39	b7/1/39
6,000 Enemies (D)	60	Walter Pidgeon-Rita Johnson	(A)	6/9/39	b6/3/39
Stronger Than Desire (D)	77	Virginia Bruce-Walter Pidgeon	(F)	6/30/39	b7/1/39
Tarzan Finds a Son! (D)	81	Weissmuller-O'Sullivan	(F)	6/16/39	b6/3/39
Tell No Tales (D)	67	Melvyn Douglas-H. B. Warner	(F)	5/12/39	b5/20/39
These Glamor Girls (C-D)	80	Lew Ayres-Lana Turner	(F)	8/18/39	b8/19/39
They All Come Out (D)	70	Rita Johnson-Tom Neal		7/14/39	b7/8/39
Wizard of Oz (Tech.) (Mu-C)	101	Judy Garland-Frank Morgan	(F)	8/25/39	b8/12/39

1939-40

And One Was Beautiful (D)	70	Jean Muir-Robert Cummings	(A)	4/5/40	b4/6/40
Andy Hardy Meets Debutante (C)		Mickey Rooney-Lewis Stone			a3/23/40
Another Thin Man (My-C)	102	William Powell-Myrna Loy	(F)	11/17/39	b11/18/39
Babes in Arms (Mu-C)	97	Mickey Rooney-Judy Garland	(F)	10/13/39	b9/23/39
Balalaika (Mu-D)	102	Nelson Eddy-Ilona Massey	(F)	12/29/39	b12/16/39
Bad Little Angel (D)	72	Virginia Weidler-Gene Reynolds	(F)	10/27/39	b10/28/39
Blackmail (D)	81	E. G. Robinson-Guinn Williams	(A)	9/8/39	b9/9/39
Boom Town (D)		Gable-Tracy-Lamarr-Colbert			In Prod.
Broadway Melody of 1940 (D)	100	Powell-Astaire-Murphy	(F)	2/9/40	b2/10/40
Busman's Honeymoon		Rob't Montgomery-C. Cummings			In Prod.
Congo Maisie (C-D)	70	Sothern-Carroll-Johnson	(F)	1/19/40	b1/20/40
Dancing Co-Ed (C)	84	Lana Turner-Richard Carlson	(F)	9/29/39	b9/30/39
Dr. Kildare's Strange Case (D)	76	Lionel Barrymore-Lew Ayres	(F)	4/12/40	b4/6/40
Earl of Chicago (C-D)	87	Montgomery-Owen-Arnold	(A)	1/5/40	b1/6/40
Edison the Man (D)		Spencer Tracy-Rita Johnson		5/10/40	a2/17/40
Fast and Furious (D)	73	Franchot Tone-Ann Sothern	(F)	10/6/39	b10/14/39
Florian (D)	93	Robert Young-Helen Gilbert	(F)	3/29/40	b3/30/40
Forty Little Mothers (C)	90	Eddie Cantor-Rita Johnson	(F)	4/26/40	b4/20/40
Ghost Comes Home (C)	78	Frank Morgan-Billie Burke	(F)	3/8/40	b3/2/40
Gold Rush Maisie (C)		Ann Sothern-Lee Bowman			In Prod.
Gone With the Wind (D)	228	Gable-Leigh-Howard (Tech.)	(F)		b12/16/39
Henry Goes Arizona (C)	67	Frank Morgan-Virginia Weidler	(F)	12/8/39	b12/9/39
I Love You Again (D)		Wm. Powell-Myrna Loy			In Prod.
I Take This Woman (D)	97	Spencer Tracy-Hedy Lamarr	(A)	2/1/40	b2/3/40
Joe and Ethel Turp Call on the President (D)	71	Ann Sothern-Walter Brennan	(F)	12/1/39	b12/9/39
Judge Hardy and Son (C)	90	Mickey Rooney-Lewis Stone	(F)	12/22/39	b12/16/39
Lambeth Walk (C)	66	Lupino Lane-Sally Gray	(F)	1/26/40	b1/27/40
Man From Dakota (D)	75	Wallace Beery-Dolores Del Rio	(A)	2/16/40	b2/24/40
Marx Bros. at the Circus (C)	87	Marx Bros.-Florence Rice	(F)	10/20/39	b10/14/39
Mortal Storm (D)		Margaret Sullavan-Jas. Stewart			a3/30/40
New Moon (O)		Jeanette MacDonald-Nelson Eddy			a12/2/39
Nick Carter, Master Detective (D)	60	Walter Pidgeon-Rita Johnson	(F)	12/15/39	b12/16/39
Ninotchka (C)	110	Greta Garbo-Melvyn Douglas	(A)	11/3/39	b10/7/39
Northwest Passage (D)	126	Tracy-Young-Brennan (Tech.)	(A)	2/23/40	b2/10/40
Old Lady 31		Coburn-Billie Burke-B. Bondi			In Prod.
Phantom Raiders		Walter Pidgeon-Florence Rice			In Prod.
Pride and Prejudice (D)		Greer Garson-L. Olivier			a3/2/40
Remember? (C)	83	Robert Taylor-Greer Garson	(A)	11/10/39	b11/11/39
Secret of Dr. Kildare (D)	85	Lew Ayres-Laraine Day	(F)	11/24/39	b11/25/39
Shop Around the Corner (C)	100	Margaret Sullavan-J. Stewart	(A)	1/12/40	b1/6/40
Stars Look Down (D)	140	Lockwood-Redgrave	(A)		b3/16/40
Strange Cargo (D)	113	Gable-Crawford-Hunter	(A)	3/1/40	b3/2/40
Strike Up the Band (Mu-C)		Mickey Rooney-Judy Garland			In Prod.
Susan and God (D)		Joan Crawford-Fredric March			a3/23/40
Thunder Afloat (D)	91	Wallace Beery-Robert Young	(F)	9/22/39	b9/23/39
To Own the World		Lana Turner-Lew Ayres			In Prod.
20 Mule Team (D)		Wallace Beery-Leo Carrillo		5/3/40	a4/6/40
Two Girls on Broadway (Mu-D)	73	Turner-Murphy-Blondell	(F)	4/19/40	b4/27/40
Waterloo Bridge (D)		Vivien Leigh-Robert Taylor		5/17/40	a3/16/40
Women, The (D) (Part. Tech.)	131	Shearer-Crawford-Russell	(A)	9/1/39	b9/2/39
Young Tom Edison (D)	84	Mickey Rooney-Virginia Weidler	(F)	3/15/40	b2/17/40

MONOGRAM

1938-39

Across the Plains (W)	52	Jack Randall-Joyce Bryant	(F)	6/1/39	b5/27/39
Boys Reformatory (D)	61	Frankie Darro	(F)	5/1/39	b5/13/39
Danger Flight (D)	61	John Trent-Marjorie Reynolds	(F)	11/1/39	b10/28/39
Down the Wyoming Trail (W)	62	Tex Ritter	(F)	5/18/39	b6/17/39
Fight For Peace (Doc)	69	Newsreels	(A)	10/1/39	b9/30/39
Girl From Rio (D)	63	Movita-Warren Hull	(F)	8/7/39	b8/19/39
Irish Luck (D)	58	Frankie Darro-Sheila Darcy	(F)	8/15/39	b8/26/39
Man From Texas (W)		Tex Ritter		7/21/39	a7/1/39
Mr. Wong in Chinatown (My-D)	68	Boris Karloff-Marjorie Reynolds	(F)	8/1/39	b7/22/39
Mutiny in the Big House (D)	83	Barton MacLane-Chas. Bickford	(F)	10/25/39	b10/14/39
Oklahoma Terror (W)		Jack Randall-Virginia Carroll		8/25/39	a8/5/39
Overland Mail (W)	51	Jack Randall	(F)	10/31/39	b11/18/39
Riders of the Frontier (W)	59	Tex Ritter-Hal Price	(F)	8/16/39	b9/9/39
Should a Girl Marry? (D)	60	Anne Nagel-Warren Hull	(A)	6/16/39	b7/22/39
Sky Patrol (D)	61	John Trent-Marjorie Reynolds	(F)	9/9/39	b9/23/39
Stunt Pilot (D)	61	John Trent-Marjorie Reynolds	(F)	6/29/39	b7/8/39
Wolf Call (D)	61	John Carroll-Movita	(F)	5/8/39	b5/27/39

1939-40

Amateur Detective		Frankie Darro		5/23/40	In Prod.
Chasing Trouble (D)	64	F. Darro-Marjorie Reynolds	(F)	1/30/40	b2/3/40
Cheyenne Kid (W)	49	Jack Randall-Louise Stanley		2/24/40	a2/3/40
Covered Wagon Trails (W)		Jack Randall		4/10/40	Not Rev.
Cowboy from Sundown (W)		Tex Ritter		5/9/40	a3/23/40
Danger Ahead (W)	60	James Newill-Dorothea Kent		1/10/40	a12/23/39
East Side Kids (D)	62	Ames-Moore-Bryant-Barnett	(F)	2/10/40	b2/24/40
Fatal Hour (My-D)	60	Boris Karloff-Marjorie Reynolds	(F)	1/15/40	b1/20/40
Fighting Mad (W)	60	James Newill-Sally Blane	(F)	11/5/39	b4/6/40
Gang's All Here (C-D)	77	J. Buchanan-Horton-Kruger	(F)	11/17/39	b8/12/39
Gentleman from Arizona (W)	71	Farrell MacDonald-Barclay	(F)	12/25/39	b12/16/39
Heroes in Blue (D)	59	Dick Purcell-Bernadene Hayes	(F)	11/7/39	b11/25/39
Hidden Enemy (D)	63	Warren Hull-Kay Linaker	(F)	1/20/40	b4/13/40
Human Monster (D)	73	Bela Lugosi	(F)	3/9/40	b3/9/40
Kid From Santa Fe (W)		Jack Randall		5/16/40	a4/27/40
Land of the Six Guns (W)		Jack Randall-Louise Stanley		5/2/40	a4/13/40
Midnight Limited (D)	61	John King-Marjorie Reynolds	(F)	3/20/40	b3/23/40
Murder on the Yukon (W)		James Newill-Polly Ann Young		2/17/40	a2/3/40
Mysterious Mr. Reeder		Will Fyffe		4/30/40	Not Rev.
Pals of the Silver Sage (W)		Tex Ritter-Sugar Dawn		4/20/40	a3/16/40
(Former title, "Colorado Trail")					
Phantom Strikes (My)	58	Lawson-Henry	(F)	11/15/39	b11/18/39
Pioneer Days (W)	51	Jack Randall-June Willkins	(F)	1/25/40	b2/10/40
Riders From Nowhere (W)		Jack Randall-Margaret Roach			a4/27/40
Rhythm of the Rio Grande (W)	53	Tex Ritter-Susan Dale	(F)	3/2/40	b4/27/40
Roll, Wagons, Roll (W)	54	Tex Ritter	(F)	11/25/39	b12/23/39
Secret Four (D)	85	Sinclair-Lee-Lawton	(F)	1/15/40	b12/30/39
Sky Bandits		James Newill		4/15/40	a3/16/40
(Former title, "Phantom Pilot")					
Son of the Navy (D)		James Dunn-Jean Parker	(F)	3/30/40	b4/6/40
Tomboy (D)	70	Mareia Mae Jones-Jackie Moran	(F)	4/20/40	b4/27/40
Torpedo Raider (D)		Barry Mackay		2/28/40	Not Rev.
Westbound Stage (W)	52	Tex Ritter	(F)	12/15/39	b3/2/40
Yukon Flight (W)	57	James Newill-Louise Stanley		12/5/39	a11/18/39

PARAMOUNT

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bulldog Drummond's Bride (C-D)	56	John Howard-Heather Angel	(F)	6/30/39	b7/8/39
Gracie Allen Murder Case (My-C)	75	Gracie Allen-Warren William	(F)	6/2/39	b5/20/39
Grand Jury Secrets (D)	66	John Howard-Gail Patrick	(F)	6/23/39	b6/10/39
Heritage of the Desert (W)	73	Donald Woods-Evelyn Venable	(F)	6/23/39	b3/18/39
Hotel Imperial (D)	70	Ray Milland-Isa Miranda	(F)	5/12/39	b5/13/39
Invitation to Happiness (D)	95	Fred MacMurray-Irene Dunne	(F)	7/28/39	b3/12/39
Island of Lost Men (D)	63	Anna May Wong-A. Quinn	(F)	7/21/39	b7/22/39
Magnificent Fraud (D)	75	Lloyd Nolan-Akim Tamiroff	(A)	7/7/39	b6/10/39
Man About Town (C)	86	Jack Benny-Dorothy Lamour	(F)	7/14/39	b7/15/39
Million Dollar Legs (C)	63	Betty Grable-Jackie Coogan	(F)	8/4/39	b8/12/39
Night Work (C)	61	Mary Boland-Charlie Ruggles	(F)	8/11/39	b8/5/39
Our Leading Citizen (D)	88	Bob Burns-Susan Hayward	(F)	8/18/39	b7/22/39
Renegade Trail (W)	57	Bill Boyd		8/25/39	b8/26/39
Star Maker (Mu-C)	94	Bing Crosby-Louise Campbell	(F)	5/19/39	b5/13/39
Some Like It Hot (C)	62	Bob Hope-Shirley Ross		5/26/39	b4/22/39
Stolen Life (D)	93	Elizabeth Bergner	(A)	8/18/39	b4/8/39
This Man Is News (My)	78	Valerie Hobson-Barry Barnes	(F)	6/9/39	b6/10/39
Undercover Doctor (D)	65	Lloyd Nolan-Heather Angel	(A)	5/5/39	b4/29/39
Union Pacific (H-D)	135	Barbara Stanwyck-Joel McCrea	(F)	5/26/39	b5/27/39
Unmarried (D)	63	Buck Jones-Helen Twelvetrees	(F)		

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventure in Diamonds (D)	72	Isa Miranda-George Brent	(A)	4/5/40	b1/27/40
All Women Have Secrets (D)	70	Joseph Allen-Jean Cagney	(A)	12/15/39	b12/9/39
Beau Geste (D)	114	Gary Cooper-Ray Milland	(F)	9/15/39	b7/22/39
Biscuit Eater (D)	79	Billie Lee-Cordell Hickman	(F)	5/24/40	b4/13/40
Buck Benny Rides Again (C)	85	Jack Benny-Virginia Dale	(F)	5/3/40	b4/13/40
Cat and the Canary (My-D)	73	Bob Hope-Paulette Goddard	(A)	11/10/39	b11/4/39
Comin' Round the Mountain (C)		Bob Burns-Una Merkel			In Prod.
Dancing on a Dime		Grace MacDonald-Rob't Paige			In Prod.
Date With Destiny (D)		Basil Rathbone-Ellen Drew			a2/17/40
(Former title, "Destiny")					
Death of a Champion (My-C)	67	Lynne Overman-J. Allen, Jr.	(F)	9/1/39	b8/26/39
Disputed Passage (D)	90	Dorothy Lamour-Akim Tamiroff	(A)	10/27/39	b10/14/39
Dr. Cyclops (Tech.) (D)	75	Albert Dekker-Janice Logan	(A)	4/12/40	b3/9/40
Down Went McGinty (D)		Brian Donlevy-Akim Tamiroff		8/9/40	a3/23/40
Emergency Squad (D)	60	William Henry-Louise Campbell	(F)	1/5/40	b1/13/40
Farmer's Daughter (C)	60	Martha Raye-Charlie Ruggles	(F)	3/29/40	b2/17/40
French Without Tears (C)	85	Ray Milland-Ellen Drew	(A)	4/26/40	b11/11/39
Geronimo (D)	88	Preston Foster-Ellen Drew	(F)	1/12/40	b11/25/39
Ghost Breakers (My-D)		Bob Hope-Paulette Goddard			a3/16/40
Golden Gloves (D)		Jean Cagney-Robert Ryan		8/2/40	a12/23/39
Great Victor Herbert (Mu-D)	90	Allan Jones-Mary Martin	(F)	12/29/39	b12/2/39
Gulliver's Travels	77	Tech. Cartoon Feature	(F)	12/22/39	b12/23/39
Hidden Gold (W)		Wm. Boyd-Russell Hayden		6/7/40	a12/16/39
(Former title, "The Man From Bar 20")					
Honeymoon in Bali (C)	95	F. MacMurray-Madeline Carroll	(A)	9/9/39	b9/16/39
I Want a Divorce (D)		Dick Powell-Joan Blondell			a4/27/40
Jamaica Inn (Cos-D)	110	Chas. Laughton	(F)	10/13/39	b5/27/39
Knights of the Range (W)	70	Russell Hayden-Jean Parker	(F)	2/23/40	b2/17/40
Law of the Pampas (W)	72	Wm. Boyd-Russell Hayden	(F)	11/3/39	b10/21/39
Life With Henry (C)		Jackie Cooper-Leila Ernst			a3/30/40
(Former title "Henry Aldrich No. 1")					
Llano Kid (W)	70	Tito Guizar-June Clayton	(F)	12/8/39	b11/11/39
Light of the Western Stars (W)	65	Jory-Hayden-Sayers	(F)	4/19/40	b4/27/40
Light That Failed (D)	96	Ronald Colman-Ida Lupino	(A)	2/9/40	b12/23/39
Night at Earl Carroll's		J. Carrol Naish-E. Carroll Girls			In Prod.
Night of Nights (D)	85	Pat O'Brien-Olympe Bradna	(A)	12/1/39	b12/2/39
Northwest Mounted Police (D)		Cooper-Carroll-Goddard (Tech.)			a4/20/40
Opened by Mistake (My-D)		Charles Ruggles-Robert Page		5/10/40	a10/28/39
Our Neighbors—the Carters (D)	83	Fay Bainter-Frank Craven	(F)	11/24/39	b11/4/39
Parole Fixer (D)	58	J. Carroll Naish-Wm. Henry	(A)	2/2/40	b2/10/40
Queen of the Mob (D)		Jean Cagney-Richard Denning		6/28/40	a1/20/40
(Former title, "Woman from Hell")					
Rangers of Fortune		MacMurray-Morison-Dekker			In Prod.
Range War (W)	67	Wm. Boyd-Russell Hayden	(F)	9/8/39	b8/5/39
Remember the Night (C-D)	92	B. Stanwyck-F. MacMurray	(A)	1/19/40	b1/13/40
Road to Singapore (C)	85	B. Crosby-D. Lamour-B. Hope	(F)	3/22/40	b2/24/40
Rulers of the Sea (D)	96	Fairbanks, Jr.-Lockwood	(F)	11/17/39	b9/16/39
Safari (D)		Madeline Carroll-Fairbanks, Jr.		6/14/40	a11/18/39
Santa Fe Marshal (W)	69	Wm. Boyd-Russell Hayden	(F)	1/26/40	b1/13/40
Seventeen (C-D)	75	Jackie Cooper-Betty Field		3/1/40	a7/1/39
Showdown (W)	63	Wm. Boyd-J. Clayton-Hayden	(F)	3/8/40	b3/2/40
Sidewalks of London (D)	86	Chas. Laughton-Vivien Leigh	(F)	2/16/40	b2/3/40
Stagecoach War (W)		Wm. Boyd-Russell Hayden		7/12/40	a1/13/40
(Former title, "Hold Your Horses")					
Television Spy (D)	58	William Henry-Judith Barrett	(F)	10/20/39	b9/16/39
Texas Rangers Ride Again		J. Howard-Ellen Drew-M. Robson			In Prod.
This Man in Paris (My-C)	86	Barry Barnes-Valerie Hobson			b7/15/39
Those Were the Days (C)		Wm. Holden-Bonita Granville		6/21/40	a11/25/39
(Former title, "At Good Old Siwash")					
$1,000 a Touchdown (C)	74	Joe E. Brown-Martha Raye	(F)	9/22/39	b9/30/39
Typhoon (Tech.) (D)		Dorothy Lamour-Robert Preston		5/17/40	a9/9/39
Untamed (D)		Milland-Tamiroff-Morison (Tech.)		7/5/40	a8/19/39
Way of All Flesh (D)		Akim Tamiroff-William Henry		5/31/40	a12/23/39
What a Life (C)	78	Jackie Cooper-Betty Field	(F)	10/1/39	b9/23/39
Women Without Names (D)	63	Ellen Drew-Robt. Paige	(F)	3/15/40	b2/24/40

1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
Three Men From Texas (W)		William Boyd-Russell Hayden			In Prod.

R.K.O.-RADIO

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bachelor Mother (C)	82	Ginger Rogers-David Niven	(A)	8/4/39	b7/1/39
Bad Lands (W)	65	N. Beery, Jr.-G. Williams	(F)	8/11/39	b7/29/39
Career (D)	80	Alice Eden-John Archer	(F)	7/7/39	b7/8/39
Conspiracy (D)	58	Allan Lane-Linda Hayes	(A)	9/1/39	b8/26/39
Escape to Paradise (C-D)	60	Bob Breen-Kent Taylor	(F)	12/22/39	b12/9/39
Everything's On Ice (C-D)	66	Irene Dare-Roscoe Karns	(F)	10/6/39	b9/9/39
Fifth Avenue Girl (D)	85	Ginger Rogers-Tim Holt	(F)	9/22/39	b8/19/39
Fighting Gringo (W)	59	George O'Brien-Lupita Tovar	(F)	9/8/39	b9/2/39
Five Came Back (D)	73	Chester Morris-Wendy Barrie	(F)	6/23/39	b6/17/39
Girl and the Gambler (C)	62	Steffi Duna-Leo Carrillo	(F)	6/16/39	b6/10/39
Girl From Mexico (C)	70	Lupe Velez-Donald Woods	(F)	6/2/39	b5/20/39
In Name Only (D)	94	Lombard-Grant-Francis	(A)	8/18/39	b8/5/39
Panama Lady (D)	65	Lucille Ball-Allen Lane	(F)	5/12/39	b5/13/39
Racketeers of the Range (W)	64	Geo. O'Brien	(F)	5/26/39	b5/20/39
Saint in London (My-D)	70	Geo. Sanders-Sally Grey	(F)	6/30/39	b7/1/39
Sorority House (D)	64	Anne Shirley-James Ellison	(F)	5/5/39	b4/29/39
Spellbinder (D)	70	Lee Tracy-Barbara Reed	(A)	7/28/39	b7/29/39
Timber Stampede (W)	59	George O'Brien	(F)	6/30/39	b6/24/39
Way Down South (Mu-D)	62	Bob Breen	(F)	7/21/39	b7/29/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Abe Lincoln in Illinois (D)	107	Raymond Massey-Ruth Gordon	(F)	4/19/40	b1/6/40
Allegheny Uprising (D)	81	John Wayne-Claire Trevor	(F)	11/10/39	b10/28/39
Anne of Windy Poplars (D)		Anne Shirley-James Ellison		6/28/40	a4/13/40
Beyond Tomorrow (D)	84	Richard Carlson-Jean Parker	(A)	5/10/40	b3/30/40
Bill of Divorcement (D)	73	Maureen O'Hara-Adolphe Menjou	(A)	5/31/40	b3/16/40
Bullet Code (W)	59	George O'Brien-Virginia Vale	(F)	4/12/40	b3/2/40
Courageous Dr. Christian (D)	67	Jean Hersholt-Dorothy Lovett	(F)	4/5/40	b3/23/40
Cross Country Romance		Gene Raymond-Wendy Barrie		8/9/40	In Prod.
Curtain Call (C)	61	Barbara Reed-John Archer	(F)	4/26/40	b4/13/40
Day the Bookies Wept (C)	64	Joe Penner-Barbara Reed	(F)	9/15/39	b9/16/39
Flying Deuces (C)	67	Laurel & Hardy-Parker	(F)	11/3/39	b10/14/39
Full Confession (D)	73	Victor McLaglen-Sally Eilers	(A)	9/8/39	b8/26/39
Have It Your Own Way		Maureen O'Hara-Louis Hayward		8/23/40	In Prod.
Hunchback of Notre Dame (D)	115	C. Laughton-Maureen O'Hara	(A)	12/29/39	b12/23/39
Irene (Mu-C) (Part Tech.)	101	Anna Neagle-Ray Milland	(F)	5/3/40	b4/20/40
Isle of Destiny (D)	83	Ford-Lang-Gargan	(F)	3/8/40	b3/2/40
Legion of the Lawless (W)	57	Geo. O Brien-Virginia Vale	(F)	1/5/40	b11/25/39
Little Orvie (C)	66	Johnny Sheffield-Ernest Truex	(F)	3/1/40	b3/2/40
Lucky Partners		Ginger Rogers-Ronald Colman		8/2/40	In Prod.
Marines Fly High (D)	67	Richard Dix-Lucille Ball	(F)	2/2/40	b2/17/40
Married and in Love (D)	60	Alan Marshal-Barbara Reed	(A)	12/22/39	b12/16/39
Marshal of Mesa City (W)	61	George O'Brien-Virginia Vale	(F)	11/3/39	b10/7/39

R.K.O.-RADIO

1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Meet Dr. Christian (D)	66	Jean Hersholt-Dorothy Lovett	(F)	11/17/39	b10/21/39
Mexican Spitfire (C)	65	Lupe Velez-Donald Woods	(F)	1/12/40	b12/16/39
Millionaire Playboy (C)	66	Joe Penner-Linda Hayes	(F)	3/15/40	b3/2/40
Millionaires in Prison		Lee Tracy-Linda Hayes		7/12/40	In Prod.
My Favorite Wife (C)		Dunne-Grant-Scott		5/17/40	a1/20/40
Nurse Edith Cavell (D)	99	Anna Neagle-George Sanders	(A)	9/29/39	b8/26/39
Pinocchio	85	Technicolor Cartoon	(F)	2/23/40	b2/3/40
Prairie Law (W)		Geo. O'Brien-Virginia Vale		6/7/40	In Prod.
Primrose Path (D)	93	Ginger Rogers-Joel McCrea	(A)	3/22/40	b3/16/40
Queen of Destiny (H-D)	90	Neagle-Walbrook (Tech.)	(F)	8/16/40	b10/29/39
(Reviewed as "Sixty Glorious Years")					
Ramparts We Watch		March of Time Feature			In Prod.
Reno (D)	73	Richard Dix-Gail Patrick	(A)	12/1/39	b11/18/39
Saint's Double Trouble (D)	69	George Sanders-Helen Whitney	(F)	1/26/40	b1/20/40
Saint Takes Over (D)	60	Geo. Sanders-Wendy Barrie	(F)	6/7/40	b4/27/40
Sued for Libel (D)	63	Kent Taylor-Linda Hayes	(F)	10/27/39	b10/21/39
Swiss Family Robinson (D)	93	Mitchell-Best-Bartholomew	(F)	2/16/40	b2/3/40
That's Right, You're Wrong (Mu-C)	91	Kyser-Ball-Menjou	(F)	11/24/39	b11/18/39
Thousand Dollar Marriage		Leon Errol-Dennis O'Keefe		6/21/40	In Prod.
Three Sons (D)	72	Edward Ellis-Virginia Vale	(F)	10/13/39	b9/30/39
Tom Brown's Schooldays (D)		Jimmy Lydon-Hardwicke		6/14/40	a4/6/40
Two Thoroughbreds (D)	62	Jimmy Lydon-Joan Blondell	(F)	12/8/39	b12/2/39
Vigil in the Night (D)	96	Carole Lombard-Brian Aherne	(A)	2/9/40	b2/10/40
Villain Still Pursued Her (D)		Anita Louise-Richard Cromwell			a4/20/40
You Can't Fool Your Wife (C-D)		Lucille Ball-James Ellison		5/24/40	a3/16/40

1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
Money Isn't Everything (C)		Lum & Abner-Frances Langford			In Prod.

REPUBLIC

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Blue Montana Skies (W)	56	G. Autry-Smiley Burnette	(F)	5/4/39	b5/6/39
Colorado Sunset (W)	64	G. Autry-Smiley Burnette	(F)	7/31/39	b8/5/39
In Old Caliente (W)	57	Roy Rogers-Mary Hart	(F)	6/19/39	b7/22/39
In Old Monterey (W)	73	Autry-Burnette-Hayes	(F)	8/14/39	b7/29/39
Man of Conquest (H-D)	96	Richard Dix-Gail Patrick	(F)	5/15/39	b4/15/39
Mickey, the Kid (D)	66	Byrd-Cabot-Ryan	(F)	7/3/39	b7/1/39
Mountain Rhythm (W)	59	Gene Autry-Smiley Burnette	(F)	6/9/39	b7/1/39
New Frontier (W)	57	3 Mesquiteers	(F)	8/10/39	b8/19/39
Rovin' Tumbleweeds (W)	64	Autry-Mary Carlisle	(F)	11/16/39	b11/25/39
She Married a Cop (Mu-C)	65	Phil Regan-Jean Parker	(F)	7/12/39	b7/1/39
Should Husbands Work (C)	66	The Gleasons	(F)	7/26/39	b7/22/39
Smuggled Cargo (D)	62	R. Hudson-Barry Mackay	(F)	8/21/39	b8/26/39
SOS—Tidal Wave (D)	60	Ralph Byrd-Kay Sutton	(A)	6/2/39	b6/3/39
Southward Ho! (W)	58	Roy Rogers-Mary Hart	(F)	5/19/39	b6/10/39
Three Texas Steers (W)	56	3 Mesquiteers	(F)	5/12/39	b6/17/39
Wall Street Cowboy (W)	66	Roy Rogers	(F)	9/6/39	b9/9/39
Wyoming Outlaw (W)	57	3 Mesquiteers	(F)	6/27/39	b7/15/39
Zero Hour (D)	65	Frieda Inescort-Otto Kruger	(F)	5/27/39	b5/27/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Arizona Kid (W)	61	Roy Rogers-Sally March	(F)	9/29/39	b10/7/39
Calling All Marines (D)	66	Donald Barry-Helen Mack	(F)	9/21/39	b9/16/39
Crooked Road (D)		Edmund Lowe-Irene Hervey			a4/6/40
Covered Trailer (C)	66	Gleasons-Davenport	(F)	11/10/39	b11/18/39
Covered Wagon Days (W)	56	Three Mesquiteers		4/22/40	a3/30/40
Cowboys From Texas (W)	57	Three Mesquiteers	(F)	11/29/39	b12/9/39
Dark Command (H-D)	94	John Wayne-Claire Trevor	(F)	4/15/40	b4/13/40
Days of Jesse James (W)	63	Roy Rogers-George Hayes	(F)	12/20/39	b12/23/39
Doctors Don't Tell (D)		J. Wayne-Sigrid Gurie-C. Coburn			In Prod.
Flight at Midnight (D)	66	Roscoe Turner-Phil Regan	(F)	8/28/39	b9/2/39
Forgotten Girls (D)	68	Louise Platt-Donald Woods	(F)	3/15/40	b3/23/40
Gangs of Chicago (D)		Lola Lane-Lloyd Nolan-MacLane			a4/6/40
Gaucho Serenade (W)		Gene Autry-Smiley Burnette			a4/6/40
Ghost Valley Raiders (W)	57	Donald Barry-Lona Andre	(F)	3/26/40	b4/6/40
Grandpa Goes to Town (C)	66	The Gleasons-Harry Davenport	(F)	4/19/40	b4/20/40
Heroes of the Saddle (W)	56	Three Mesquiteers	(F)	1/12/40	b1/20/40
Hi-Yo Silver (W)	69	Silver Chief-Lynn Roberts	(F)	4/10/40	b4/20/40
In Old Missouri	67	Weaver Bros.-Elviry		4/17/40	a3/16/40
Jeepers Creepers (Mu)	69	Rogers-Weaver Bros.	(F)	10/27/39	b11/4/39
Kansas Terrors (W)	57	3 Mesquiteers-Jacqueline Wells	(F)	10/6/39	b10/21/39
Main Street Lawyer (D)	72	Edward Ellis-Anita Louise	(F)	11/3/39	b11/11/39
Money to Burn (C)	69	The Gleasons-Harry Davenport	(F)	12/28/39	b12/30/39
Pioneers of the West (W)	56	Three Mesquiteers	(F)	3/12/40	a3/16/40
Rancho Grande (W)	68	Gene Autry-Smiley Burnette	(F)	3/22/40	b3/30/40
Rocky Mountain Rangers (W)		Three Mesquiteers			In Prod.
Sabotage (D)	69	Arlen Whelan-Gordon Oliver	(F)	10/13/39	b10/14/39
Saga of Death Valley (W)	58	Roy Rogers-George Hayes	(F)	11/22/39	b11/25/39
South of the Border (W)	71	Gene Autry-Smiley Burnette	(F)	12/15/39	b12/16/39
Thou Shalt Not Kill (D)	68	Charles Bickford-Doris Day	(F)	12/22/39	b12/16/39
Village Barn Dance (Mu-C)	74	Richard Cromwell-Doris Day	(F)	1/30/40	b2/3/40
Wagons Westward		Chester Morris-Anita Louise			In Prod.
Wolf of New York (D)	69	Edmund Lowe-Rose Hobart	(F)	1/25/40	b1/27/40
Women in War (D)		Elsie Janis-Wendy Barrie			a3/30/40
Young Buffalo Bill (W)	59	Roy Rogers-George Hayes	(F)	4/12/40	b4/20/40

20TH CENT.-FOX

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Boy Friend (D)	70	Jane Withers-Robert Kellard	(F)	5/19/39	b5/13/39
Charlie Chan in Reno (My)	68	Sidney Toler-Phyllis Brooks	(F)	6/16/39	b6/3/39
Chasing Danger (D)	68	Preston Foster-Lynn Bari	(F)	5/5/39	b1/14/39
Frontier Marshal (W)	72	Randolph Scott-Binnie Barnes	(F)	7/28/39	b8/5/39
It Could Happen to You (C-D)	71	Stuart Erwin-Gloria Stuart	(F)	6/30/39	b6/17/39
Jones Family in Hollywood (C)	59	Jones Family	(F)	6/2/39	b5/27/39
Mr. Moto Takes Vacation (My)	65	Peter Lorre	(F)	7/14/39	b11/19/38
News Is Made At Night (C)	71	Preston Foster-Lynn Bari	(F)	7/21/39	b7/15/39
Rose of Washington Sq. (Mu-D)	86	Power-Faye-Jolson	(F)	5/12/39	b5/6/39
Second Fiddle (Mu-C)	87	Sonja Henie-Tyrone Power	(F)	6/23/39	b7/1/39
Ware Case (GB) (D)	78	Clive Brook-Jane Baxter	(F)	7/21/39	b7/15/39
Young Mr. Lincoln (D)	101	Henry Fonda-Marjorie Weaver	(F)	6/9/39	b6/3/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventures of Sherlock Holmes (My-D)	85	Basil Rathbone-Nigel Bruce	(F)	9/1/39	b8/26/39
Barricade (D)	71	Alice Faye-Warner Baxter	(F)	12/8/39	b12/2/39
Blue Bird (Tech.) (FA)	83	Shirley Temple-Nancy Kelly	(F)	3/22/40	b1/27/40
Charlie Chan At Treasure Island (My)	74	Sidney Toler-Sen Yung	(F)	9/8/39	b8/26/39
Charlie Chan's Murder Cruise (My)		Sidney Toler-Marjorie Weaver		6/21/40	a3/9/40
Charlie Chan in Panama (D)	67	Sidney Toler-Jean Rogers	(F)	3/1/40	b2/10/40
Chicken Wagon Family (C)	63	Jane Withers-Leo Carrillo		8/11/39	b8/19/39
Cisco Kid and the Lady (D)	74	Cesar Romero-Marjorie Weaver	(F)	12/29/39	b12/2/39
City in Darkness (My)	85	Sidney Toler-Lynn Bari	(F)	12/1/39	b11/25/39
City of Chance (D)	60	Donald Woods-C. Aubrey Smith	(A)	1/12/40	b12/30/39
Day-Time Wife (C)	72	Tyrone Power-Linda Darnell	(A)	11/24/39	b11/18/39
Drums Along the Mohawk (D)	103	H. Fonda-C. Colbert (Tech.)	(F)	11/10/39	b10/7/39
Earthbound (D)		Warner Baxter-Andrea Leeds		6/7/40	a3/30/40
Elsa Maxwell's Hotel For Women (D)	88	Darnell-Ellison-Maxwell	(A)	8/4/39	b8/5/39
Escape, The (D)	62	Kane Richmond-Amanda Duff	(A)	10/6/39	b9/9/39
Everything Happens at Night (C-D)	78	Sonja Henie-Ray Milland	(F)	12/22/39	b12/16/39
Four Sons		Amache-Nancy Kelly-Alan Curtis		6/14/40	In Prod.
Free, Blonde and 21 (C)	74	Lynn Bari-Joan Davis	(F)	3/29/40	b2/17/40
Girl in 313		Florence Rice-Joan Valerie		7/12/40	In Prod.
Grapes of Wrath (D)	129	Fonda-Bowdon-Grapewin	(A)	3/15/40	b1/27/40
Heaven With A Barbed Wire Fence (C-D)	62	Glenn Ford-Jean Rogers	(F)	11/3/39	b10/7/39
He Married His Wife (C)	83	McCrea-Kelly-Young		1/19/40	b1/13/40
Here I Am, A Stranger (D)	83	Richard Greene-Brenda Joyce	(F)	9/29/39	b9/23/39
High School (C)	72	J. Withers-Stephens-Edwards	(F)	1/26/40	b1/6/40
Hollywood Cavalcade (D)	98	Alice Faye-Don Ameche (Tech.)	(F)	10/13/39	b10/7/39
Honeymoon's Over (C)	68	Marjorie Weaver-Stuart Erwin	(F)	12/15/39	b12/9/39
Inspector Hornleigh on Holiday (My)	74	Gordon Harker-Alastair Sim	(F)	12/1/39	b2/3/40

20TH CENT.-FOX 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
I Was An Adventuress (D)		Zorina-Richard Greene		5/10/40	a1/27/40
Johnny Apollo (D)	83	Tyrone Power-Dorothy Lamour	(A)	4/19/40	b4/13/40
Lillian Russell (D)		Alice Faye-Don Ameche		5/24/40	a2/24/40
Little Old New York (D)	100	Alice Faye-MacMurray-Greene	(F)	2/9/40	b2/3/40
Lucky Cisco Kid (D)		Cesar Romero-Mary Hughes		6/28/40	a4/20/40
Man Who Wouldn't Talk (D)	61	Lloyd Nolan-Jean Rogers	(A)	2/2/40	b1/20/40
Marriage in Transit (D)		Virginia Gilmore-Joan Davis		5/31/40	a4/20/40
Maryland (D) (Tech.)		B. Joyce-Payne-Brennan		7/5/40	a3/9/40
On Their Own (C)	63	Jones Family	(F)	5/17/40	b4/13/40
Pack Up Your Troubles (C)	70	Jane Withers-Ritz Brothers	(F)	10/20/39	b9/23/39
Quick Millions (C)	61	Jones Family	(F)	8/25/39	b8/12/39
Rains Came (D)	103	Loy-Power-Brent	(A)	9/15/39	b9/9/39
Sailor's Lady (D)		Nancy Kelly-Jon Hall		6/19/40	a2/24/40
Shipyard Sally (Mu-D)		Gracie Fields	(F)	10/20/39	b7/29/39
Shooting High (Mu-D)	63	Withers-Autry-Weaver	(F)	4/26/40	b3/9/40
So This Is London (C)	70	Geo. Sanders-Drayton-Churchill	(A)	5/3/40	b2/4/39
Stanley and Livingstone (D)	100	S. Tracy-Greene-Kelly	(F)	8/18/39	b8/5/39
Star Dust (D)	83	Linda Darnell-John Payne	(F)	4/5/40	b4/6/40
Stop, Look and Love (C)	57	Jean Rogers-Robert Kellard	(F)	9/22/39	b9/2/39
Swanee River (Tech.) (D)	86	Al Jolson-Don Ameche-A. Leeds	(F)	1/5/40	bl2/23/39
They Came By Night (D)	73	Will Fyffe	(F)	2/23/40	b3/9/40
Too Busy to Work (C)	65	Jones Family-Chandler-Davis	(F)	11/17/39	b11/4/39
20,000 Men a Year (D)	84	Randolph Scott	(F)	10/27/39	b10/28/39
Viva Cisco Kid (D)	70	Cesar Romero-Chris-Pin Martin	(F)	4/12/40	b3/23/40
Young as You Feel (C)	59	Jones Family	(F)	2/16/40	b2/3/40

1940-41

Brat		Jane Withers-Kent Taylor		8/23/40	In Prod
Brigham Young (H-D)		Tyrone Power-Linda Darnell		8/16/40	a4/27/40
Elsa Maxwell's Public Deb. No. 1		G. Murphy-B. Joyce-C. Ruggles		9/27/40	In Prod.
Girl Must Live (C)	93	Margaret Lockwood-R. Houston	(A)		b5/27/39
Pier 13		Lynn Bari-Lloyd Nolan		9/6/40	In Prod.
Street of Memories		Guy Kibbee-Lynn Roberts		8/9/40	In Prod.
Young People		Shirley Temple-Jack Oakie			In Prod.

UNITED ARTISTS

Captain Fury (D)	92	Aherne-McLaglen-Lang	(F)	5/26/39	b5/6/39
Chump At Oxford (C)	63	Stan Laurel-Oliver Hardy	(F)	2/16/40	b2/17/40
Eternally Yours (C)	91	Loretta Young-David Niven	(F)	10/12/39	b10/7/39
Foreign Correspondent		Joel McCrea-Herbert Marshall			In Prod.
Four Feathers (Tech.) (D)	109	Duprez-Smith-Richardson	(F)	8/4/39	b4/29/39
Great Dictator		Charles Chaplin-P. Goddard			In Prod.
House Across the Bay (D)	88	Joan Bennett-George Raft	(A)	3/1/40	b3/2/40
Housekeeper's Daughter (C)	80	Joan Bennett-Adolphe Menjou	(F)	10/26/39	b9/16/39
Intermezzo—a Love Story (D)	70	Leslie Howard-Ingrid Bergman	(F)	9/22/39	b9/30/39
Lion Has Wings (D)	73	Merle Oberon-Ralph Richardson	(F)	1/19/40	bl2/16/39
Long Voyage Home		John Wayne-Thos. Mitchell			In Prod.
Man in the Iron Mask (D)	110	Louis Hayward-Joan Bennett	(F)	8/11/39	b7/1/39
My Son, My Son! (D)	116	Brian Aherne-Madeleine Carroll	(A)	3/22/40	b3/9/40
Of Mice and Men (D)	106	Meredith-Fields-Chaney Jr.	(A)	1/12/40	bl2/30/39
1,000,000 B.C. (D)	80	John Hubbard-Carole Landis	(F)	4/5/40	b4/13/40
Our Town (D)		Fay Bainter-Frank Craven		5/24/40	a3/2/40
Over the Moon (C-D)	78	Oberon-Rex Harrison (Tech.)	(F)	3/29/40	bll/11/39
Raffles (D)	71	D. Niven-Olivia de Havilland	(F)	12/29/39	bl2/23/39
Real Glory (D)	96	Gary Cooper-Andrea Leeds	(F)	9/29/39	b9/16/39
Rebecca (D)	130	Olivier-Anderson-Fontaine	(A)	4/12/40	b3/23/40
Saps at Sea (C)	56	Stan Laurel-Oliver Hardy	(F)	5/3/40	b4/27/40
Slightly Honorable (My-C)	85	O'Brien-Terry-Arnold	(A)	12/22/39	bl/13/40
South of Pago Pago		Jon Hall-Victor McLaglen			a4/27/40
Thief of Bagdad		Sabu-Conrad Veidt (Tech.)			In Prod.
They Shall Have Music (Mu-D)	101	Jascha Heifetz-Andrea Leeds	(F)	8/18/39	b7/15/39
Turnabout (C)		Carole Landis-Hubbard-Menjou		5/17/40	a4/13/40
Westerner (D)		Gary Cooper-Walter Brennan			a12/30/39
Winter Carnival (C-D)	90	Ann Sheridan-Richard Carlson	(F)	7/28/39	b7/22/39

UNIVERSAL

1938-39

Ex-Champ (D)	74	McLaglen-Grey-Brown	(F)	5/19/39	5/20/39
First Love (D)	83	Deanna Durbin-Helen Parrish	(F)	11/10/39	bll/4/39
Forgotten Women (D)	65	Sigrid Gurie-Donald Briggs	(A)	7/7/39	b7/8/39
For Love Or Money (D)	67	June Lang-Robert Kent		5/5/39	a4/22/39
House of Fear (My-D)	66	Wm. Gargan-Irene Hervey	(A)	6/30/39	b6/17/39
Inside Information (D)	62	June Lang-Dick Foran	(F)	6/2/39	b6 17/39
I Stole a Million (D)	78	George Raft-Claire Trevor	(A)	7/21/39	b7/22/39
Sun Never Sets (D)	96	Fairbanks, Jr.-Barbara O'Neill	(F)	6/9/39	b6/3/39
They Asked For It (My-C)	61	Wm. Lundigan-Joy Hodges	(F)	5/26/39	b7/8/39
Unexpected Father (C-D)	73	Sandy-M. Auer-Shirley Ross	(F)	7/14/39	b7/22/39
When Tomorrow Comes (D)	90	Irene Dunne-Charles Boyer	(A)	8/11/39	b8/19/39

1939-40

Alias the Deacon (C)		Bob Burns		5/17/40	a2/17/40
Bad Man from Red Butte (W)		J. M. Brown-B. Baker-Fuzzy Knight			a4/27/40
Big Guy (D)	77	McLaglen-Cooper-Munson	(A)	12/24/39	bl2/2/39
Black Friday (D)	64	Boris Karloff-Bela Lugosi	(A)	4/12/40	b3/9/40
Boys From Syracuse (C)		A. Jones-Martha Raye-J. Penner			In Prod.
Call a Messenger (C-D)	60	Tough Guys-Mary Carlisle	(F)	11/3/39	b9/23/39
Charlie McCarthy, Detective (My-C)	75	Bergen-McCarthy-Sneed	(F)	12/22/39	bl2/23/39
Chip of the Flying U (W)	55	J. Mack Brown-Bob Baker	(F)	11/24/39	bl/27/40
Danger on Wheels (D)	61	Richard Arlen-Andy Devine		2/2/40	a10/21/39
		(Former title, "Test Driver")			
Desperate Trails (W)	60	Brown-Baker-Knight	(F)	9/8/39	b9/2/39
Destry Rides Again (D)	93	Marlene Dietrich-James Stewart	(F)	12/29/39	bl2/2/39
Double Alibi (My)	65	Wayne Morris-Margaret Lindsay	(A)	3/1/40	b2/24/10
Enemy Agent (D)	60	Robt. Armstrong-Helen Vinson	(F)	4/19/40	b4/13/40
Framed (D)	60	Constance Moore-R. Armstrong		2/23/40	all/18/39
Green Hell (D)	88	Joan Bennett-D. Fairbanks, Jr.	(F)	1/26/40	bl/20/40
Half a Sinner (D)	59	Heather Angel-John King		4/5/40	Not Rev.
Hawaiian Nights (Mu-C)	64	Downs-Moore-Quillan	(F)	9/8/39	b8/19/39
Hero For a Day (C-D)	62	Charles Grapewin-Anita Louise	(F)	10/6/39	b9/16/39
Honeymoon Deferred (D)	59	Margaret Lindsay-Edmund Lowe	(F)	2/16/40	b2/24/40
Hot Steel (D)		Richard Arlen-Andy Devine		5/24/40	In Prod.
House of the Seven Gables (D)	88	Vincent Price-Margaret Lindsay	(A)	4/12/40	b3/9/40
I Can't Give You Anything But Love Baby (C)		Peggy Moran-Johnny Downs		6/21/40	a4/6/40
If I Had My Way (Mu-C)		Bing Crosby-Gloria Jean	(F)	5/3/40	b4/27/40
Invisible Man Returns (D)	82	Hardwicke-Price-Grey	(A)	1/12/40	bl/20/40
It's a Date (Mu-D)	103	Deanna Durbin-Kay Francis	(F)	3/22/40	b3/23/40
La Conga Nights (C)		Hugh Herbert		5/31/40	a3/16/40
Laugh It Off (C)	63	Johnny Downs-Constance Moore	(F)	12/1/39	bl2/30/39
Legion of Lost Flyers (D)	63	Arlen-Devine-Nagel	(F)	11/3/39	b9/16/39
Little Accident (C)	65	Baby Sandy-Florence Rice	(F)	10/27/39	bll/4/39
Ma! He's Making Eyes At Me (C)	61	Tom Brown-Constance Moore	(F)	3/15/40	b4/13/40
Man From Montreal (D)	60	Richard Arlen-Andy Devine	(F)	12/8/39	b3/2/40
Mikado (Mu) (Tech.)	90	Kenny Baker	(F)	9/8/39	b5/20/39
Missing Evidence (D)	64	Preston Foster-Irene Hervey	(F)	12/15/39	bll/25/39
Mutiny On the Blackhawk (D)	67	Arlen-Moore-Devine	(F)	9/1/39	b8/5/39
My Little Chickadee (C)	83	Mae West-W. C. Fields	(A)	2/9/40	b2/10/40
No Exit		Wallace Ford-Kathryn Adams		6/7/40	a4/27/40
Oh, Johnny, How You Can Love (C)	64	Tom Brown-Peggy Moran	(F)	1/5/40	bl/20/40
Oklahoma Frontier (W)	59	John Mack Brown-Bob Baker	(F)	10/20/39	bl2/9/39
One Hour to Live (D)	60	Doris Nolan-Chas. Bickford	(A)	11/10/39	b9/23/39
One of the Boston Bullertons		N. Kelly-R. Young-R. Cummings			In Prod.
Riders of Pasco Basin (W)	56	J. M. Brown-Bob Baker		4/5/40	a9/30/39
		(Former title, "Vigilante War")			
Rio (D)	75	Sigrid Gurie-Basil Rathbone	(A)	9/29/39	b9/30/39
Sandy Is a Lady (C)		Sandy-Mischa Auer-Nan Grey		6/14/40	a3/2/40
Ski Patrol (D)		Luli Deste-Philip Dorn		5/10/40	a4/6/40
South to Karanga (D)		C. Bickford-L. Deste-D. Foran			a4/27/40
Tower of London (H-D)	92	Basil Rathbone-Boris Karloff	(F)	11/17/39	bll/25/39
Tropic Fury (D)	65	Richard Arlen-Andy Devine	(F)	10/13/39	b9/9/39
Two Bright Boys (D)	70	J. Cooper-Freddie Bartholomew	(F)	9/15/39	b9/9/39
Under-Pup (C)	90	Rob't Cummings-Nan Grey	(F)	9/1/39	b8/26/39
West of Carson City (W)		J. M. Brown-Bob Baker		1/19/40	a9/16/39
		(Former title, "Galloping Kid")			
Witness Vanishes (My)	60	Edmund Lowe-Wendy Barrie	(F)	9/22/39	b9/16/39
You're Not So Tough		Dead End Kids-Nan Grey		7/26/40	In Prod.
Zanzibar (D)	72	Lola Lane-James Craig	(F)	3/8/40	b3/30/40

WARNER BROS.

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Angels Wash Their Faces (C-D)	86	Dead End Kids-Reagan-Sheridan	(F)	8/26/39	b9/9/39
Code of Secret Service (D)	58	Ronald Reagan-Rosella Towne	(F)	5/27/39	b5/20/39
Confessions of a Nazi Spy (D)	106	Edw. G. Robinson-Lya Lys	(F)	5/6/39	b4/29/39
Cowboy Quarterback (C)	56	Bert Wheeler-Marie Wilson	(F)	7/29/39	b8/12/39
Daughters Courageous (D)	107	John Garfield-Priscilla Lane	(F)	7/22/39	b6/17/39
Each Dawn I Die (D)	92	Cagney-Raft-Bryan	(A)	8/19/39	b7/22/39
Everybody's Hobby (C)	55	Irene Rich-Henry O'Neill	(F)	8/26/39	b8/19/39
		(Reviewed as "Hobby Family")			
Hell's Kitchen (D)	81	Lindsay-Dead End Kids	(F)	7/8/39	b7/8/39
Indianapolis Speedway (D)	82	Pat O'Brien-Ann Sheridan	(F)	8/5/39	b7/22/39
Juarez (H-D)	127	Paul Muni-Bette Davis	(F)	6/10/39	b4/29/39
Kid From Kokomo (C)	92	Pat O'Brien-Joan Blondell	(F)	6/24/39	b5/20/39
Man Who Dared (D)	59	Charles Grapewin-Jane Bryan	(F)	6/3/39	b4/8/39
		(Reviewed as "I Am Not Afraid")			
Nancy Drew—Trouble Shooter (My)	69	Bonita Granville-F. Thomas	(F)	6/17/39	b9/30/39
Naughty, But Nice (C)	90	Dick Powell-Gale Page	(F)	7/1/39	b7/1/39
Sweepstakes Winner (C)	59	Marie Wilson-Johnny Davis	(F)	5/20/39	b7/29/39
Torchy Plays With Dynamite (D)	59	Jane Wyman-Tom Kennedy	(F)	8/12/39	b10/21/39
Torchy Runs for Mayor (D)	60	Farrell-MacLane	(F)	5/13/39	b4/1/39
Waterfront (D)	59	Dennis Morgan-Gloria Dickson	(F)	7/15/39	b7/22/39

1939-40

All This and Heaven Too		Bette Davis-Charles Boyer		6 29/40	a3/2/40
Angel From Texas (C)	69	Albert-Wyman-Reagan	(F)	4/27/40	b4/13/40
British Intelligence (D)	62	Boris Karloff-Margaret Lindsay	(A)	1/20/40	bl/13/40
Brother Orchid (C-D)		E. G. Robinson-Sothern-Bellamy		6/8/40	a4/20/40
Brother Rat and a Baby (C)	87	Wayne Morris-Priscilla Lane	(F)	1/13/40	bl/6/40
Calling Philo Vance (My)	62	James Stephenson	(F)	2/3/40	b2/3/40
Castle on the Hudson (D)	76	Garfield-O'Brien-Sheridan	(A)	2/17/40	b3/2/40
Child Is Born (D)	79	Geraldine Fitzgerald-J. Lynn	(A)	1/6/40	b9/9/39
Dead End Kids on Dress Parade (D)	62	Litel-Dead End Kids	(F)	11/18/39	bll/4/39
Dr. Ehrlich's Magic Bullet (D)	102	Edw. G. Robinson-Ruth Gordon	(A)	3/2/40	b2/10/40
Dust Be My Destiny (D)	88	John Garfield-Priscilla Lane	(A)	9/16/39	b8/19/39
Episode		De Havilland-J. Lynn-J. Wyman			In Prod.
Espionage Agent (D)	83	Joel McCrea-Jeffrey Lynn	(F)	9/30/39	b9/30/39
Fighting 69th (D)	90	James Cagney-Priscilla Lane	(A)	1/27/40	bl/6/40
Flight Angels (D)		Ralph Bellamy-Dennis Morgan		5/18/40	a3/23/40
		(Former title, "Flight 8")			
Four Wives (D)	99	Lane Sisters-G. Page-J. Lynn	(F)	12/25/39	bll/25/39
Fugitive From Justice (D)	56	Roger Pryor-Lucille Fairbanks		6/15/40	a12/2/39
Gambling on the High Seas (D)	58	Wayne Morris-Jane Wyman	(F)	6/22/40	b2/24/40
Granny Get Your Gun (D)	56	May Robson-Harry Davenport	(F)	2/10/40	bl/6/40
Invisible Stripes (D)	82	Raft-Holden-Robson	(A)	12/30/39	bl2/23/39
It All Came True (D)	97	Ann Sheridan-Jeffrey Lynn	(A)	4/6/40	b3/23/40
Kid Nightingale (C)	58	John Payne	(F)	11/4/39	b9/23/39
King of Lumberjacks (D)	61	John Payne-Gloria Dickson	(F)	4/13/40	b2/24/40
Life of Knute Rockne		Pat O'Brien-Ronald Reagan			In Prod.
Mad Empress (D)	95	Modea Novara-L. Atwill	(A)	12/16/39	b4/29/39
		(Reviewed as "Juarez and Maxmilian"—States Rights)			
Murder in the Air (D)	55	Ronald Reagan-Lya Lys	(F)	6/1/40	b2/24/40
Nancy Drew and Hidden Staircase (My)	60	Bonita Granville-Frankie Thomas	(F)	9/9/39	b8/26/39
No Place to Go (C-D)	57	Gloria Dickson-Dennis Morgan	(F)	9/23/39	b9/9/39
Old Maid (D)	95	Bette Davis-George Brent	(A)	9/2/39	b8/5/39
On Your Toes (Mu-C)	94	Vera Zorina-Eddie Albert	(F)	10/14/39	b10/14/39
Pride of the Blue Grass (D)	65	Edith Fellows-Jimmy McCallion	(F)	10/7/39	bll/11/39
Private Lives of Elizabeth & Essex (H-D) (Tech.)	106	Flynn-Bette Davis	(F)	11/11/39	b9/30/39
Private Detective (C-D)	57	Jane Wyman-Dick Foran	(F)	12/9/39	b12/9/39
Return of Dr. X (My-D)	62	Lys-Bogart-Morris-Lane	(A)	12/2/39	bll/18/39
Roaring Twenties (D)	106	Cagney-Lynn-Lane	(A)	10/28/39	b10/21/39
Saturday's Children (D)	101	Olivia de Havilland-Garfield	(F)	5/11/40	b4/13/40
Sea Hawk (D)		Flynn-Marshall-Crisp			a3/23/40
Sentence, The (D)		Geo. Brent-Virginia Bruce			In Prod.
Smashing the Money Ring (D)	56	Ronald Reagan-Eddie Foy Jr.	(F)	10/21/39	b10/28/39
Tear Gas Squad (D)	58	D. Morgan-J. Payne-G. Dickson		5/4/40	b3/23/40
They Drive by Night		Raft-Sheridan-Bogart			In Prod.
Three Cheers for the Irish (C-D)	100	Priscilla Lane-Dennis Morgan	(F)	3/16/40	b3/9/40
Till We Meet Again (D)	100	Merle Oberon-George Brent	(F)	4/20/40	b4/6/40
Torrid Zone		Cagney-O'Brien-Sheridan		5/25/40	In Prod.
Virginia City (H-W)	121	Flynn-Hopkins-Scott	(F)	3/23/40	b3/23/40
We Are Not Alone (D)	112	Paul Muni-Jane Bryan	(A)	11/25/39	bll/11/39

MISCELLANEOUS

Bad Boy (D)	66	Johnny Downs-Rosalind Keith	(F)	Atlas	bl 27/40
Black Eyes (D)	72	Mary Maguire-Otto Kruger	(A)	Alliance	b9/9/39
Black Limelight (My)	63	Raymond Massey-Joan Marion	(A)	Alliance	b7/1/39
Buried Alive (D)	74	Beverly Roberts-Rob't Wilcox	(A)	Producers	bl/13/40
Captain Moonlight (D)		John Garrick-Winifred Shotter	(A)	Atlas	b4/27/40
Challenge, The (D)	69	Trenker-Douglas	(F)	Film Alliance	b9/30/39
Daughter of the Tong (D)	56	Evelyn Brent-Grant Withers	(A)	Metrop.	b8/19/39
Dead Men Tell No Tales (My)	76	Emlyn Williams-Sara Seeger	(A)	Alliance	b7/29/39
Death Goes North (My-D)	64	Ed. Edwards-Sheila Bromley	(F)	Warwick	b7/29/39
Flaming Lead (W)	55	Ken Maynard	(F)	Colony	b7/1/39
George Washington Carver (D)	69	G. W. Carver-B. Washington III.	(A)	St. George	b4/13/40
Goose Step (D)	85	Roland Drew-Steffi Duna	(A)	Producers	bll/18/39
		(Reviewed as "Hitler, Beast of Berlin")			
Hidden Menace (D)	56	Otto Kruger-Gertrude Michael	(F)	Alliance	b4/13/40
Housemaster (D)	83	Kruger-Holmes-Churchill	(F)	Alliance	b2/12/38
Invisible Killer (D)	63	Grace Bradley-Roland Drew	(F)	Producers	b2/10/40
Keep Punching (D)	81	Henry Armstrong-Mae Johnson	(F)	M-C Pics	bl2/9/39
Mill on the Floss (D)	80	Geraldine Fitzgerald-F. Lawton	(F)	Standard	bll/18/39
Murder Is News (My-D)	55	John Gallaudet-Iris Meredith	(A)	Warwick	b6/24/39
North Sea Patrol (D)	61	Toone-Kelly	(F)	Alliance	bl2/30/39
One Night In Paris (My-D)	74	Lodge-Kelly-Williams	(F)	Alliance	b8/5/39
Outsider (D)	91	Geo. Sanders-Mary Maguire	(F)	Alliance	b3/23/40
Pocomania (D)	65	Nina Mae McKinney-Jack Carter	(F)	Lenwal	bl2/9/39
Rangle River (W)	72	Victor Jory-Margaret Dare	(F)	Hoffberg	b5/13/39
Royal Divorce (Cos-D)	84	Chatterton-P. Blanchar	(F)	Select	b8/5/39
Second Bureau (D)	65	Marta Labarr-Charles Oliver	(A)	Film Alliance	b7/8/39
Son of Ingagi (D)	66	Alfred Grant-Daisy Bufford	(A)	Sack	bl/20/40
Spies of the Air (My-D)	78	Barry Barnes-Roger Livesy	(A)	Alliance	b8/12/39
Torpedoed! (D)	70	H. B. Warner-Beery-Cromwell	(F)	Film Alliance	b9/23/39
Torture Ship (D)	57	Irving Pichel-Jacqueline Wells	(A)	Producers	bll/25/39
Typhoon Treasure (D)	68	Campbell Copeline-Gwen Munro	(A)	Ace Pics	b7/1/39

FOREIGN LANGUAGE

Escape From Yesterday (D)	89	Annabella-Jean Gabin	(A)	Hoffberg	b5/6/39
Harvest (D)	75	Gabriel Gabrio-Edouard Delmont	(A)	Cinema	bll/25/39
Human Beast (D)	79	Jean Gabin-Simone Simon	(A)	Juno	b4/24/40
Louise (Opera)	72	Grace Moore	(A)	Mayer-Burstyln	b2/10/40

(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CS-D) Costume Drama; (W) Western; (Mu-C) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy; (H) Historical

Shorts Booking Guide

COLUMBIA 1938-39

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
Boom Goes the Groom		17½	Not Rev.
Chump Takes a Bump		16½	Not Rev.
Home On the Rage	Pretty Good	17	12/17/38
Many Sappy Returns	Funny	18	8/27/38
Mooching Through Georgia	Good Slapstick	19	9/ 9/39
Mutiny On the Body		17½	Not Rev.
Nag 'In the Bag	Funny	17	12/17/38
Nightshirt Bandit	Funny	17	12/24/38
Not Guilty Enough	Funny	17	10/29/38
Now It Can Be Sold	Funny	17	4/ 8/39
Pest From the West	Keaton Humor	18	6/24/39
Pie a la Maid		18	Not Rev.
Rattling Romeo		17	Not Rev.
Sap Takes a Wrap	Funny	15½	3/18/39
Star Is Shorn		17½	Not Rev.
Swing You Swingers	Very Funny	18½	4/22/39
Sue My Lawyer	Fairly Good	17	10/ 1/38
Trouble Finds Andy Clyde	Fair Slapstick	18	10/ 7/39
COLOR RHAPSODIES (16) (Tech.)			
Animal Cracker Circus	Good	7	10/ 1/38
Gorilla Hunt		8	Not Rev.
Happy Tots	Fair	7	4/22/39
Hollywood Graduation	Clever	7	9/10/38
Hollywood Sweepstakes		8	Not Rev.
House That Jack Built	Very Amusing	7	5/13/39
Kangaroo Kid		7½	Not Rev.
Little Moth's Big Flame	Clever	8	12/17/38
Lucky Pigs	Good	7	7/ 1/39
Midnight Frolics		7	Not Rev.
Nell's Yells		7	Not Rev.
Peaceful Neighbors	Well Done	8½	2/11/39
COLUMBIA TOURS (6)			
Bermuda—Islands of Paradise	Colorful	10½	9/11/37
Big Town Commuters		9	Not Rev.
In Morocco	Interesting	10	9/16/39
Man Made Island	Interesting	9½	6/17/39
Province of Quebec	Good	11	12/17/38
Sojourn In India		10	Not Rev.
COMMUNITY SINGS (12)			
College Songs	Lively	10	10/ 1/38
Friendship Songs	Satisfactory	10	2/ 4/39
Moonlight Melodies		10½	Not Rev.
Parade of Hits		9½	Not Rev.
Romantic Tunes	Excellent	10	6/17/39
Season's Idea		11	Not Rev.
Songs of the West		10	Not Rev.
South Sea Songs	Good	10	10/29/38
Strauss Waltzes	Different	10	4/29/39
Sweetheart Melodies		10½	Not Rev.
GREAT MOMENTS OF HISTORY (6)			
KRAZY KAT (8)			
Golf Chumps		7	Not Rev.
Gym Jams	Good	6½	9/10/38
Hot Dogs On Ice		6	Not Rev.
Krazy's Bear Tale	Fair	7½	3/18/39
Krazy's Shoe Shop		7	Not Rev.
Lone Mountie		7	Not Rev.
MUSIC HALL VANITIES (6)			
Montmartre Madness	Entertaining	10	5/27/39
Night In a Music Hall	Entertaining	10½	2/ 4/39
Night at the Troc		10½	Not Rev.
Yankee Doodle Home	Good	10	6/ 3/39
PICTUREGRAPHS (6)			
SCRAPPY (8)			
Early Bird	Good	6½	10/ 1/38
Happy Birthday	For the Kiddies	6	2/ 4/39
Scrappy's Added Attraction		6½	Not Rev.
Scrappy's Rodeo		7	Not Rev.
Scrappy's Side Show		7	Not Rev.
Worm's Eye View	Just Filler	7	5/13/39
SCREEN SNAPSHOTS (13)			
No. 1 (Series 18)		10	Not Rev.
No. 2		10	Not Rev.
No. 3		10	Not Rev.
No. 4	Enjoyable	10	2/ 4/39
No. 5		9	Not Rev.
No. 6	Excellent	10½	3/18/39
No. 7		10	Not Rev.
No. 8	Good	9½	4/29/39
No. 9	Interesting	10	5/13/39
No. 10	For Rabid Fans	10	6/17/39
SPORT THRILLS (13)			
Big Fish	Satisfactory	10	9/ 9/39
Diving Rhythm	Excellent	10	5/13/39
Football Giants	Interesting	10	10/ 1/38
Jockeys Up	Excellent	9½	6/17/39
King Vulture	Outstanding	11	1/ 7/39
Navy Champions	Fair	9½	4/29/39
Odd Sports		10½	Not Rev.
Ski Rhythm	Excellent	10	12/17/38
Technique of Tennis	Excellent	10	6/17/39
There Goes Rusty		10½	Not Rev.
STOOGE COMEDIES (8)			
A Ducking They Did Go	Good Slapstick	16½	4/22/39
Flat Foot Stooges	Good Slapstick	15½	2/ 4/39
Mutts to You	Okay Slapstick	18	12/17/38
Saved by the Bell		17	Not Rev.
Three Little Sew and Sews		16	Not Rev.
Violent Is the Word For Curley	Fair Slapstick	18	9/10/38
We Want Our Mummy		17	Not Rev.
Yes, We Have No Bonanzas		16	Not Rev.
WASHINGTON PARADE (6)			
Inside the Capitol	Good	11	6/10/39
Inside the White House	Fair	11	2/11/39
Library of Congress	Informative	10	8/26/39
Washington	Very Good	10	12/17/38

COLUMBIA 1939-40

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
All American Blondes	Fair	17	11/11/39
Andy Clyde Gets Spring Chicken	Mere Filler	18	1/ 6/40
Awful Goof		19	Not Rev.
Glove Slingers	Good Slapstick	18	1/ 6/40
Heckler	Fairly Funny	18	2/24/40
Mr. Clyde Goes to Broadway		18	Not Rev.
Money Squawks		18	Not Rev.
Nothing But Pleasure	Amusing	18	2/17/40
Pardon My Berth Marks	Filler	18	3/16/40
Skinny the Moocher	Funny	16½	9/ 2/39
South of the Boudoir		18	Not Rev.
Static In the Attic	Funny	20	9/ 2/39
Teacher's Pest	Fairly Funny	18	8/12/39
You're Next		18	Not Rev.
CINESCOPES (6)			
Berth of a Queen	Interesting	11	4/20/40
Fashion Takes a Holiday	Feminine Appeal	11	3/16/40
Threads of a Nation	Interesting	11	2/24/40
World of 1960	Interesting	10	1/ 6/40
COLUMBIA TOURS (6)			
Beautiful Switzerland	Average	10	12/30/39
Historic Cities of India		10	Not Rev.
Holland and the Zuyder Zee	Interesting	10	9/16/39
Life in Paris		10	Not Rev.
New Hampshire	Good Travel Film	11	3/16/40
Pleasurebound in Canada		10	Not Rev.
Unveiling Algeria	Fair	10	4/20/40
COLOR RHAPSODIES (16) (Tech.)			
Blackboard Review		7	Not Rev.
Boy, a Gun and Birds	Fair	7	1/ 6/40
Crop Chasers	Good	7½	10/14/39
Dreams On Ice	Cute	7	10/14/39
Egg Hunt		7½	Not Rev.
Greyhound and the Rabbit	Filler	7	4/20/40
Happy Tots' Expedition		6½	Not Rev.
Jitterbug Knights	Fair	7	9/ 9/39
Mother Goose in Swingtime		7	Not Rev.
Mountain Ears	Cute	7	10/14/39
COMMUNITY SINGS (10)			
College Songs		10	Not Rev.
Crosby Hit Songs		9	Not Rev.
Gypsy Songs	Very Good	10	2/17/40
Old Time Songs		9½	Not Rev.
Songs of Hit Parade		10	Not Rev.
Stephen Foster Songs		10	Not Rev.
FABLES CARTOONS (6)			
Barnyard Babies		6	Not Rev.
Little Lost Sheep	Fair	7	9/16/39
Park Your Baby	Average	7	2/24/40
Practise Makes Perfect	Dull	6	4/20/40
FOOLS WHO MADE HISTORY (6)			
Story of Charles Goodyear	Excellent	10	10/21/39
Story of Elias Howe	Excellent	11	9/16/39
HAPPY HOUR			
Book of Books	Outstanding	10	11/18/39
Building of Boys	Noteworthy	10	10/21/39
MOMENTS OF COMEDY (6)			
PALS AND PETS (6)			
PHANTASIES CARTOONS (10)			
Charm Bracelet		6½	Not Rev.
Man of Tin		7	Not Rev.
Millionaire Hobo		6½	Not Rev.
Mouse Exterminator	Fair	6½	1/27/39
News Oddities		6½	Not Rev.
SCREEN SNAPSHOTS (12)			
No. 1 Art of Make-Up	Very Good	10	10/14/39
No. 2 Training Animal Stars	Above Average	10	11/11/39
No. 3 Novelty Parties		10	Not Rev.
No. 4 Trip Thru Studios		10	Not Rev.
No. 5 Art in Hollywood	Fan Appeal	11	3/16/40
No. 6 Hollywood Recreations	Good	10	4/20/40
STOOGE COMEDIES (8)			
A Plumbing We Will Go		18	Not Rev.
Calling All Curs	Good Slapstick	18	8/12/39
Oily To Bed, Oily To Rise	Swell Slapstick	18	9/16/39
Rockin' Through the Rockies	Slap-Happy Fun	16½	3/16/40
Three Sappy People		18½	Not Rev.
You Nazty Spy!	Swell Satire	18	2/10/40
WASHINGTON PARADE (6)			
Inside the F.B.I.		11	Not Rev.
Smithsonian Institution	Exceptional	11	11/11/39
Social Security		11	Not Rev.
U. S. Treasury	Excellent	10	2/10/40
WORLD OF SPORTS (12)			
Bows and Arrows	Very Good	10	10/21/39
Flying Targets	For Sportsmen	10	3/16/40
Jai Alai	Good	9	12/30/39
Rough House Fiesta		10	Not Rev.
Skiing Technique		10	Not Rev.
Sport of Kings		10	Not Rev.
Tomorrow's Stars	Good	10	4/27/40

MGM 1938-39

	Comment	Running Time	Reviewed Issue Of
CARTOONS (15)			
Art Gallery (Tech.)	Excellent	8	5/27/39
Bear That Couldn't Sleep	Clever	9	7/15/39
Blue Danube	Beautiful	9	12/30/39
Bookworm (Tech.)	Good	9	9/16/39
Goldilocks and the Three Bears	Good	8	7/29/39
Jitterbug Follies	Fair	9	3/25/39
Little Goldfish (Tech.)	Amusing	8	4/22/39
Mama's New Hat	Poor	7	3/18/39
One Mother's Family	Very Funny	9	10/28/39
Seal Skinners	Poor	7	4/15/39
Wanted No Master		8	Not Rev.
CRIME DOESN'T PAY (6)			
Drunk Driving	Fine	21	10/28/39
Help Wanted	Excellent	21	7/22/39
Money to Loan	Excellent	20	4/ 1/39
Think First	One of the Best	20	10/ 7/39
While America Sleeps	Timely	21	4/22/39
Wrong Way Out	Excellent	17	1/ 7/39
MINIATURES (10)			
City of Little Men	Splendid	11	9/ 3/38
Great Heart	Impressive	11	1/28/39
Greener Hills	Good	11	7/ 8/39
Hollywood Hobbies	Good	10	7/ 8/39
Ice Antics	Entertaining	10	2/25/39
Love On Tap		11	Not Rev.
Miracle of Salt Lake	Satisfactory	10	12/10/38
Prophet Without Honor	Excellent	11	6/17/39
Streamlined Swing	Entertaining	9	10/15/38
They Live Again	Excellent	10	11/12/38
MUSICALS (6)			
Dream of Love	Impressive	17	2/25/39
Happily Buried	Fair	21	5/27/39
Men of Steel	Okay	21	1/ 7/39
Once Over Lightly	Darn Clever	20	1/28/39
Somewhat Secret	Entertaining	21	4/22/39
OUR GANG (12)			
Aladdin's Lantern	Funny	11	10/15/38
Alfalfa's Aunt	Humorous	11	1/28/39
Auto Antics	Amusing	10	9/ 9/39
Clown Princes	Funny	10	5/ 6/39
Cousin Wilbur	Fairly Amusing	10	6/17/39
Dog Daze	Good	11	7/29/39
Duel Personalities	Amusing	10	3/25/39
Football Romeo	Good Gang	10	12/17/38
Joy Scouts	Fair	10	7/29/39
Men in Fright	Enjoyable	11	11/12/38
Practical Jokers	Satisfactory	9	1/ 7/39
Tiny Troubles	Fair	10	3/25/39
PASSING PARADE (10)			
Angel of Mercy	Impressive	10	6/24/39
Giant of Norway	Excellent	11	7/29/39
New Roadways	Very Good	10	2/25/39
No. 1	Very Good	10	11/12/38
One Against the World	Exceptional	10	9/ 2/39
Story of Alfred Nobel	Excellent	11	2/25/39
Story of Dr. Jenner	Excellent	10	4/22/39
Story That Couldn't Be Printed	Inspiring	10	8/ 5/39
Unseen Guardians	Excellent	11	10/ 7/39
Yankee Doodle Goes to Town	Outstanding	10	6/24/39
PETE SMITH SPECIALTIES (13)			
Culinary Carving	Fair	9	8/ 5/39
Double Diving	Excellent	8	1/28/39
Football Thrills of 1938	For Grid Fans Only	10	9/16/39
Heroes At Leisure	Exciting	8	2/25/39
Hot On Ice	Good	10	11/12/38
Man's Greatest Friend	Excellent	10	12/17/38
Marine Circus (Tech.)	Excellent	9	4/22/39
Penny's Picnic (Tech.)	Appetizing	10	1/ 7/39
Poetry of Nature	Novel	8	7/15/39
Radio Hams	Very Good	10	6/24/39
Set 'Em Up	Very Good	10	10/28/39
Take a Cue	Excellent	10	8/19/39
Weather Wizards	Very Good	9	4/22/39
ROBERT BENCHLEY (8)			
An Hour For Lunch	Good Satire	9	3/25/39
Dark Magic	Very Funny	9	5/27/39
Home Early	Funny	9	6/24/39
How to Eat	Excellent	10	7/ 8/39
How to Sublet	Amusing	8	1/28/39
How to Watch Football	Funny	9	11/12/38
Mental Poise	Fair	7	1/ 7/39
Opening Day	Subtle Stuff	9	12/10/38
TRAVELTALKS (12) (Tech.)			
Ancient Egypt	Fascinating	8	2/25/39
Cairo, City of Contrast	Fascinating	9	10/15/38
Colorful Curacao	Very Good	8	7/29/39
Glimpses of Australia	Good	9	6/ 3/39
Imperial Delhi	Average	8	3/25/39
Jaipur, the Pink City	Good	8	12/10/38
Java Journeys		8	Not Rev.
Madeira, Isle of Romance	Enchanting	8	11/19/38
Picturesque Udaipur	Interesting	8	7/15/39
Rural Hungary	Good	9	6/17/39
Singapore and Jahore	Interesting	9	1/28/39
Sydney—Pride of Australia	Good	9	1/ 7/39

MGM 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTOONS (18) (Tech.)			
Fishing Bear	Clever	9	2/ 3/40
Home on the Range	Cute	9	3/ 3/40
Mad Maestro	Good	8	1/20/40
Peace on Earth	Definitely a "Must"	8	12/ 9/39
Puss Gets the Boot	Good	9	3/ 9/40
Rainy Day		8	Not Rev.
CRIME DOESN'T PAY (5)			
Jack Pot	One of the Best	19	3/30/40
Know Your Money	Excellent	21	2/ 3/40
Pound Foolish	Excellent	20	1/20/40
METROSCOPIX (1)			
CAREY WILSON MINIATURES (9)			
Ashcan Fleet	Excellent	11	10/ 7/39
Door Will Open	Unusual	11	3/30/40
Failure at Fifty	Excellent	10	10/28/39
Mendelssohn's Wedding March	For Romanticists	11	11/25/39
Miracle at Lourdes	Excellent	11	1/20/40
Old South	Interesting	10	2/ 3/40
Rumba Rhythm	Entertaining	10	9/ 2/39
Where Turf Meets Surf	Fair	10	2/ 3/40
OUR GANG (8)			
Alfalfa's Double	Chucklesome	11	2/ 3/40
All About Hash		11	Not Rev.
Big Premiere	Poor	10	3/30/40
Captain Spanky's Showboat	Funny	10	10/14/39
Dad For a Day	Good	11	11/25/39
New Pupil	Poor	11	4/27/40
Time Out for Lessons	Fair	11	12/23/39
JOHN NESBITT PASSING PARADE (8)			
Forgotten Victory	Interesting	9	12/30/39
Hidden Master	Fair	10	4/27/40
XXX Medico	Excellent	10	4/27/40
PETE SMITH SPECIALTIES (13)			
Domineering Male	Excellent	10	3/30/40
Let's Talk Turkey	Swell	10	11/25/39
Maintain the Right	Very Good	10	1/20/40
Romance of the Potato	Good	9	12/23/39
Ski Birds	Excellent	8	11/25/39
Stuffie	Swell	11	3/ 9/40
What's Your I.Q.?	Good	7½	3/ 9/40
ROBERT BENCHLEY (4)			
Day of Rest	Funny	10	10/28/39
Home Movies	A Howl	9	3/ 9/40
See Your Doctor	Very Funny	8	12/23/39
That Inferior Feeling	Excellent	10	1/20/40
SPECIAL SUBJECT			
Northward Ho!	A Trailer	9	3/ 9/40
FITZPATRICK TRAVELTALKS (12) (Tech.)			
Calling on Colombia	Standard	8	4/27/40
Day on Treasure Island	Colorful	10	9/ 9/39
Land of Alaska Nellie	Good	10	1/27/40
Modern New Orleans		9	Not Rev.
Natural Wonders of Washington State	Okay	10	10/28/39
Night Descends on Treasure Island	Fair	9	3/ 9/40
Old Natchez	Good	9	2/ 3/40
Quaint St. Augustins	Charming	9	11/25/39
Seattle, Gateway to the Northwest	Standard	9	3/30/40
Silka and Junean	Interesting	9	4/27/40
Valiant Venezuela	Standard	9	12/23/39

PARAMOUNT 1938-39

	Comment	Running Time	Reviewed Issue Of
BETTY BOOP CARTOONS (12)			
Buzzy Boop at the Concert	Poor	7	9/24/38
Musical Mountaineers	Amusing	7	6/ 3/39
My Friend the Monkey	Poor	7	2/11/39
On With the New	Okay	7	12/17/38
Pudgy in Thrills and Chills	Fair	7	1/21/39
Pudgy the Watchman	Fair	7	8/13/38
Rhythm on the Reservation	Fair	7	8/ 5/39
Sally Swing	Poor	7	10/15/38
Scared Crows	Average	7	7/ 1/39
So Does An Automobile	Good	7	4/ 1/39
Yip Yip Yippy	Good	7	7/29/39
COLOR CLASSICS (6) (Tech.)			
All's Fair at the Fair	Good	7	8/27/38
Always Kickin'	Fair	7	2/11/39
Barnyard Brat	Cute	7	7/29/39
Playful Polar Bears	Cute	7	11/12/38
Small Fry	Okay	7	4/29/39
COLOR CRUISES (7)			
Colombia	Fair	10	7/29/39
Costa Rica	Fair	10	11/26/38
Guatemala	Excellent	10	8/27/38
Land of Inca Memories	Fair	10	1/21/39
Jamaica	Fair	10	7/15/39
Mexico	Poor	10	9/24/38
Republic of Panama	Interesting	9	4/ 8/39
HEADLINERS (15)			
Busse Rhythm	Standard	10½	10/15/38
Champagne Music of Lawrence Welk	Snappy	10	3/ 4/39
Hal Kemp & Orch.	Okay	9	11/26/38
Lights! Action! Lucas!	Excellent	10	8/27/38
Moments of Charm	Splendid	10	7/16/38
Music Through the Years	Lacks Movement	11	2/11/39
Orrin Tucker & Orch.	Snappy	10	11/12/38
Paramount Presents Hoagy Carmichael	Tuneful	10	5/27/39
Song Is Born	Unusual	10	12/17/38
Sweet Moments	Sweet They Are	10	8/26/39
Tempo of Tomorrow	Good	10	7/ 1/39
Three Kings and a Queen	Good Music	10	4/ 1/39

PARAMOUNT 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
PARAGRAPHICS (13)			
Breaking the News	Excellent	10	8/26/39
Circus Co-Ed	Very Good	10	3/ 4/39
Farewell Vienna	For Music Lovers	10	7/22/39
Fisherman's Pluck	Swell Sport Short	10	4/ 1/39
Mildewed Melodramas	Very Funny	11	9/24/38
Oh Say, Can You Ski?	Commercial	10	12/17/38
Raising Canines	Interesting	10	10/15/38
Rube Goldberg's Travelgab	Very Funny	8½	10/15/38
Swans		10	Not Rev.
Tannhauser	Classic	12	8/13/38
That's Africa	Unusual	10	3/ 4/39
Unfinished Symphony	Classic	10	11/26/38
PICTORIALS (12) Part Tech.			
No. 1	Standard	10	8/13/38
No. 2	Good	10	8/27/38
No. 3	Slow	10	9/24/38
No. 4	Fair	10	11/19/38
No. 5	Fair	9	12/ 3/38
No. 6	Interesting	6	1/21/39
No. 7	Very Good	9	2/11/39
No. 8	Interesting	10	3/ 4/39
No. 9	Fair	10	5/ 6/39
No. 10	Good	11	6/10/39
No. 11	Interesting	10	7/ 1/39
No. 12	Very Good	10	7/29/39
POPEYE (12)			
Bulldozing the Bull	Very Good	7	8/27/38
Cops Is Always Right	Average	7	1/21/39
Customers Wanted	Almost a Reissue	7	2/18/39
Date to Skate	Good	7	12/10/38
Ghosks Is the Bunk	Good	7	7/22/39
Goonland	Funny	7	11/19/38
Hello, How Am I?	Funny	7	7/29/39
It's the Natural Thing to Do	Satisfactory	7	8/19/39
Leave Well Enough Alone	Fair	7	4/29/39
Mutiny Ain't Nice	Swell	7	9/24/38
Wotta Nitemare	Swell	7	7/ 8/39
POPULAR SCIENCE (6)			
No. 1	Fair	10	9/24/38
No. 2	Interesting	11	11/19/38
No. 3		10	Not Rev.
No. 4	Diversified	10	4/ 1/39
No. 5	Good	11	6/ 3/39
No. 6	Good	11	8/ 5/39
SPECIAL (1) (Tech.)			
Aladdin and His Wonderful Lamp	Swell	22	4/29/39
SPORTLIGHTS (13)			
Champion Airhoppers	Excellent	10	10/15/38
Diamond Dust	Very Good	10	5/27/39
Death Valley Thrills	Excellent	10	7/ 1/39
Frolicking Frogs	Good	10	12/ 3/38
Good Skates	Very Good	10	4/29/39
Hold Your Breath	Excellent	10	2/11/39
Hunting Thrills	Good	10	8/27/38
Racing Pigeons	Interesting	10	9/24/38
Sporting Irish	Swell Entertainment	10	3/ 4/39
Sporting Test	Excellent	10	8/13/38
Super Athletes	Swell	10	11/12/38
Two Boys and a Dog	Different	10	12/17/38
Watch Your Step	Unique	10	7/22/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Interesting	10	8/13/38
No. 2	Very Good	11	10/15/38
No. 3	All Right	11	12/17/38
No. 4	Good	10	1/21/39
No. 5	Interesting	11	4/29/39
No. 6	Interesting	10	7/22/39

1939-40

	Comment	Running Time	Reviewed Issue Of
COLOR CLASSICS (6) (Tech.)			
Ants in the Plants	Good	7	3/23/40
Fresh Vegetable Mystery	Clever	7	10/21/39
Kick In Time		7	Not Rev.
Little Lambkin	Good	7	2/24/40
COLOR CRUISES (7)			
Argentina		10	Not Rev.
Chile	Fair Travelogue	10	12/16/39
Cuba		10	Not Rev.
Ecuador	Fair	10	9/16/39
Isle of Columbus		10	Not Rev.
Peru	Average	10	10/21/39
Rio de Janeiro		10	Not Rev.
HEADLINERS (10)			
Artie Shaw's Class in Swing	For Swing Fans Only	10	8/26/39
Frankie Masters and His Orchestra	Entertaining	11	1/20/40
Here's Hal	Average Band Number	10	12/16/39
Jimmy Dorsey and His Orchestra	Snappy	10	2/24/40
Moments of Charm of 1940	Very Good	11	11/ 4/39
George Olsen and His Music	Peppy	10	3/23/40
Ted Fio Rito and His Orchestra	Good	11	11/11/39
PARAGRAPHICS (10)			
Bits of Life	Misses Fire	11	12/16/39
Busy Little Bears	Splendid	10	11/11/39
Not So Dumb	Excellent	10	3/23/40
Pictorial	Interesting	10	2/24/40
Public Hobby No. 1	Stamp-endous	10	9/ 2/39
Sugar Wind	Good	10	2/ 3/40
Touchdown Review	Good Resume	10	1/27/40
POPEYE (12)			
Females Is Fickle	Good	7	3/23/40
Me Feelin's Is Hurt		7	Not Rev.
Never Sock a Baby	Good	6	11/18/39
Onion Pacific		7	Not Rev.
Shakespearian Spinach	Funny	7	2/ 3/40
Stealin' Ain't Honest		7	Not Rev.
Wimmin Is a Myskery		7	Not Rev.

PARAMOUNT 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
POPULAR SCIENCE (6)			
No. 1	Very Good	10	9/23/39
No. 2	Very Interesting	10	11/25/39
No. 3	Interesting	10	1/27/40
No. 4	Exceptionally Interest'g	10	2/24/40
SPORTLIGHTS (13)			
Aqua-Rhythm	Good	10	11/18/39
Blue Streak		10	Not Rev.
Bowling Skill	Very Good	10	2/ 3/40
Catching Whoppers	Thrilling	10	9/23/39
Dog Is Born	Excellent	10	11/ 4/39
Desert Adventure	Excellent	10	9/23/39
Human Fish	Excellent	10	2/24/40
Hydro-Maniacs	Exciting	10	8/26/39
Jude Experts	Excellent	10	1/20/40
Two of a Kind	Fine	10	3/23/40
STONE AGE CARTOONS (12)			
Foul Ball Player		7	Not Rev.
Granite Hotel		7	Not Rev.
Ugly Dino		7	Not Rev.
Way Back When a Nag Was Only a Horse	Okay	7	3/23/40
Way Back When a Night Club Was a Stick		7	Not Rev.
Way Back When a Triangle Had Its Points	Fair	7	2/24/40
SYMPHONIC (3)			
Blue Danube Waltz	Glorious Music	10	10/21/39
Merry Wives of Windsor	For Music Lovers	9	11/11/39
William Tell	Serious Music	10	12/16/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Good	11	10/14/39
No. 2	Fairly Interesting	11	12/16/39
No. 3	Good	11	2/ 3/40
No. 4		10	Not Rev.

RKO-RADIO 1938-39

DISNEY CARTOONS (18) (Tech.)			
Autograph Hound	Just Grand	8	9/ 9/39
Beach Picnic	A Scream	8	5/27/39
Brave Little Tailor	Great	9	9/ 3/38
Donald's Cousin Gus	Excellent	7	5/20/39
Donald's Golf Game		8	Not Rev.
Donald's Lucky Day	A Scream	8	10/22/38
Donald's Penguin	Swell	8	5/20/39
Farmyard Symphony	A Real Treat	8	10/22/38
Ferdinand the Bull	Excellent	8	10/29/38
Goofy and Wilbur	Extremely Funny	8	10/22/38
Hockey Champ	A Howl	8	5/20/39
Merbables (SS)	Good	8	3/25/39
Mother Goose Goes Hollywood	Outstanding	7½	10/22/38
Pointer	Very Funny	8	5/20/39
Practical Pig	Great	8½	10/22/38
Sea Scouts	Excellent	8	7/22/39
Society Dog Show		8	Not Rev.
Ugly Duckling (SS)	Wonderful	9	10/22/38
EDGAR KENNEDY (6)			
Baby Daze		15	Not Rev.
Beaux and Errors	Good	18	10/ 1/38
Clean Sweep		17	Not Rev.
Cock Wise	Funny	16	4/ 8/39
Feathered Pests		16	Not Rev.
Maid to Order		18	Not Rev.
HEADLINERS (4)			
Romancing Along		21	Not Rev.
Sales Slips		17	Not Rev.
Sea Melody	Very Good	10	10/ 8/38
Swing Vacation		19	Not Rev.
LEON ERROL (6)			
Crime Rave		18	Not Rev.
Home Boner		20	Not Rev.
Major Difficulties	Excellent	19	10/29/38
Moving Vanities	Laugh Getter	17	5/ 6/39
Ring Madness		19	Not Rev.
Stage Fright	Very Funny	18	9/ 3/38
NU-ATLAS MUSICALS (13)			
Arcade Varieties	Fair	11	5/ 6/39
Cafe Rendezvous		10	Not Rev.
Hello Mama	Fair	9	4/ 8/39
Readin', Writin' and Rhythm		10	Not Rev.
Samovar Serenade		10	Not Rev.
Styles and Smiles	Good	11	10/ 1/38
Talent Auction	Fair	10	10/29/38
Tropical Topics		10	Not Rev.
Under a Gypsy Moon	Just Filler	10	9/ 3/38
Venetian Moonlight		11	Not Rev.
QUINTUPLETS (1)			
Five Times Five	Delightful	19	7/29/39
RADIO FLASH (4)			
Dog Gone	Poor	16	5/ 6/39
Hectic Honeymoon	Funny	17	10/29/38
Marriage-Go-Round		18	Not Rev.
Plumb Crazy		16	Not Rev.
RAY WHITLEY (4)			
Prairie Papas		18	Not Rev.
Ranch House Romeo	Diverting	17	4/ 8/39
Sagebrush Serenade		19	Not Rev.
Western Welcome	Entertaining	20	5/14/38
REELISMS (9)			
Air Waves	Outstanding	10	3/18/39
Dude Ranch	Exceptional	10	11/ 5/38
Gold		10	Not Rev.
Newsreel	Unusual	10	12 10 38
Pack Trip	Excellent	9	8/26 39
Pilot Boat	Interesting	8	2/ 4 39
Soldiers of the Sea	Interesting	10	4/22 39
Swinguet	Satisfactory	9	7/22/39
Submarine Circus	Unusual	10	10/ 1/38
Television	Very Interesting	9	5/ 6/39
Trans America	Fair	10	10/22 38
World of Tomorrow	Fair Preview	10	7/15 39
Zoo	Very Good	9	9/ 9/39
SHEILA BARRETT (4)			

RKO-RADIO 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTSCOPES (13)			
Big Leaguers	Good	10	4/22/39
Bird Dogs	Excellent	10	11/ 5/38
Blue Grass	Excellent	10	12/10/38
Bow String	Excellent	8	2/ 4/39
Deep End	Excellent	10	10/ 1/38
Devil Drivers	Fast Moving	9	7/22/39
Fisherman's Paradise	Fascinating	10	9/ 3/38
Kennel Kings	Doggone Good	10	8/ 5/39
On the Wing	Remarkable	10	2/ 4/39
Riding the Crest	Refreshing	9	7/22/39
Smooth Approach	Very Good	9	5/ 6/39
Snow Falls	Thrills and Spills	9	3/18/39
Sporting Wings	Very Good	9	4/ 8/39

1939-40

DISNEY CARTOONS (18) (Tech.)			
Donald's Dog Laundry		8	Not Rev.
Officer Duck	A Scream	8	9/16/39
Riveter		7	Not Rev.
EDGAR KENNEDY (6)			
Act Your Age	Extremely Funny	18	10/ 7/39
Kennedy the Great		19	Not Rev.
Mutiny in the County		17	Not Rev.
Slightly at Sea		16	Not Rev.
INFORMATION PLEASE (13)			
No. 1	Like Radio Program	11	9/30/39
No. 2	Entertaining	10	10/28/39
No. 3	Entertaining	10	11/18/39
No. 4	Very Good	11	12/23/39
No. 5	Good	11	2/10/40
No. 6	Very Good	10	2/17/40
No. 7	Entertaining	11	4/ 6/40
No. 8	Excellent	10	4/13/40
No. 9	Excellent	11	4/27/40
LEON ERROL (6)			
Scrappily Married		20	Not Rev.
Truth Aches		19	Not Rev.
Wrong Room	A Howl	19	10/14/39
MARCH OF TIME (13)			
Uncle Sam, Farmer	Interesting	18	10/28/39
Newsfronts of War—1940	Fair	19	11/25/39
Crisis in the Pacific	Excellent	17	12/23/39
Republic of Finland	Very Timely	18	1/20/40
Vatican of Pius XII	Box Office	18	2/17/40
Canada at War	Interesting	18	3/ 9/40
America's Youth—1940	Satisfactory	19	4/13/40
RADIO FLASH (8)			
Blamed For a Blonde	Very Funny	19	10/ 7/39
Chicken Feed		18	Not Rev.
Coat Tales		18	Not Rev.
Goodness a Ghost		16	Not Rev.
Twinculplets		20	Not Rev.
RAY WHITLEY (8)			
Bandits and Ballads		17	Not Rev.
Corralling a School Marm		20	Not Rev.
Cupid Rides the Range	Very Good	18	9/16/39
Molly Cures a Cowboy		19	Not Rev.
REELISMS (13)			
Acres of Plenty	Very Good	9	11/ 4/39
Air Army	Timely	9	4/27/40
American Royal	Excellent	9	11/18/39
Men of Muscle	Good	9	2/10/40
Navajoland	Very Good	10	2/10/40
Nevada Unlimited	Interesting	9	9/30/39
Siege	Startling	10	2/10/40
Vacation Diary	Exhilarating	10	2/17/40
West Wall	Informative	10	12/23/39
SPORTSCOPES (13)			
Aquapoise	Swell	9	2/10/40
Court Favorites	Interesting	10	4/27/40
Flycasting	Interesting	9	4/ 6/40
Gun Play	Fair	9	9/30/39
Hunting Hounds	Very Interesting	9	11/ 4/39
Ice Cutters	Good	9	11/ 4/39
Pennant Chasers	For Baseball Fans	9	4/ 6/40
Sky Game	Excellent	9	12/23/39
Winter Playground	Splendid	9	12/ 9/39

20th CENTURY-FOX 1938-39

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Athletic Oddities		9	Not Rev.
Daily Diet of Danger	Fast Action	9	11 19/38
Filming Big Thrills		9½	Not Rev.
Recording Modern Science	Very Good	10	8/20/38
Sand Hogs	Interesting	10	6/24/39
FASHION FORECASTS (4) (Tech.)			
Autumn Fashions	Eye Filling	10	10/15/38
Midsummer Styles	For the Women	10	7/22/39
Spring and Summer Fashions	Excellent	9	4/15/39
Winter Styles	Very Good	10	12/24/38
LEW LEHR'S KINDERGARTEN (6)			
Muscle Maulers	Very Funny	10	4/29/39
What Every Boy Should Know		10	Not Rev.
What Every Girl Should Know	Problematical	10	10/15/38
What Every Inventor Should Know		10	Not Rev.
MAGIC CARPET OF MOVIETONE (6)			
Golden California	Good But Old	10	8/20/38
Good Neighbors	Good Stuff	11	6/24/39
Isle of Pleasure	Above Average	11	10/15/38
Land of Contentment		10½	Not Rev.
Mystic Siam	Fair	10	4/29/39
Tempest Over Tunis	Timely	10	7/ 8/39
Viking Trails	Very Good	11	12/24/38

20th-FOX 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTS PREVIEWS (6)			
Hunting Dogs	Fascinating	10	4/ 1/39
Inside Baseball	For Baseball Fans	10	6/ 3/39
Shooting For Par		10	Not Rev.
Sports Immortals	Very Good	10	7/ 1/39
Timber Toppers	Excellent	10	11/26/38
Youth In the Saddle		10	Not Rev.
TERRYTOONS (26) SIX IN TECH.			
Africa Squawks		6½	Not Rev.
Barnyard Baseball		6½	Not Rev.
Barnyard Egg-citement (Tech.)	Excellent	7	4/29/39
Bully Romance	Just Filler	7	6/17/39
Chris Columbo	Good	7	8/20/39
Cuckoo Bird		6½	Not Rev.
Doomsday (Tech.)		6½	Not Rev.
Frame Up		6½	Not Rev.
Frozen Feet		6½	Not Rev.
G-Man Jitters		6½	Not Rev.
Glass Slipper (Tech.)	Good	6½	10/15/38
Goose Flies High		6½	Not Rev.
Housewife Herman (Tech.)		6½	Not Rev.
New Comer	Satisfactory	6½	10/15/38
Nick's Coffee Pot	Satisfactory	7	7/ 1/39
Nutty Network		6½	Not Rev.
Old Fire Horse		6½	Not Rev.
One Gun Gary in the Nick of Time		6½	Not Rev.
Owl and the Pussycat		6½	Not Rev.
Prize Guest		6½	Not Rev.
Stranger Rides Again		6½	Not Rev.
String Bean Jack		6½	Not Rev.
Their Last Bean	Very Good	6½	5/ 6/39
Three Bears		6½	Not Rev.
Village Blacksmith		6½	Not Rev.
Wolf's Side of the Story		6½	Not Rev.

1939-40

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Conquering the Colorado	Exciting	11	8/19/39
Filming the Fleet	Exceptional	10	9/23/39
Flying Stewardess		10	Not Rev.
Sky Fighters	Excellent	10	12/ 9/39
DRIBBLE PUSS PARADE—LEW LEHR (6)			
Labor Savers	Amusing	9	3/30/40
Monkeys Is the Cwaziest People	Riot of Laughs	10	9/30/39
Silly Season	Very Funny	10	11/18/39
FASHION FORECASTS (4) (Tech.)			
For Going Places	Natural For Women	10	9/23/39
For Outdoors	Excellent	10	3/30/40
For Play Hours	Excellent	10	2/24/40
MAGIC CARPET OF MOVIETONE (6)			
Aghileen Pinnacles	Excellent	11	10/14/39
Birthplace of Icebergs	Remarkable	11	8/19/39
Climbing the Spirit's Home	Interesting	10	3/30/40
Evergreen Empire	Interesting	10	9/23/39
Kangaroo Country	Interesting	10	12/ 9/39
Valley of 10,000 Smokes	Fascinating	10	12/ 9/39
SPORTS REVIEWS—THORGERSEN (6)			
Big Game Fishing	Exciting	10	9/16/39
Clerking the Jockeys	Interesting	11	10/14/39
Following the Hounds	Outstanding	10	2/24/40
Over the Seven Seas	Fine	10	3/30/40
Top Notch Tennis	Good	10	2/24/40
TERRYTOONS (26) (10 in Tech.)			
All's Well That Ends Well	Fair	7	4/ 6/40
Catnip Capers		7	Not Rev.
Dog in a Mansion	Good	7	2/24/40
Edgar Runs Again	Very Good	7	2/24/40
First Robin (Tech.)		7	Not Rev.
Golden West	Clever	7	8/19/39
Hare and Hounds		7	Not Rev.
Harvest Time	Clever	7	2/24/40
Hitch-Hiker		7	Not Rev.
Hook, Line and Sinker (Tech.)		7	Not Rev.
Ice Pond		7	Not Rev.
It Must Be Love		7	Not Rev.
Just a Little Bull (Tech.)		7	Not Rev.
Much Ado About Nothing	Good	7	4/ 6/40
One Mouse in a Million	Fair	7	12/ 9/39
Orphan Duck (Tech.)	Diverting	7	10/14/39
Sheep in the Meadow	Satisfactory	7	10/14/39
Two Headed Giant (Tech.)	Good	7	8/19/39
Watch Dog		7	Not Rev.
Wicky Wacky Romance	Very Good	7	12/ 9/39
Wot's All the Shootin' Fer		7	Not Rev.

1940-41

ADVENTURES OF A NEWSREEL CAMERAMAN (4)
FASHION FORECASTS (4) (Tech.)
FATHER HUBBARD'S ALASKAN ADVENTURES (4)
LEW LEHR COMEDIES (4)
MAGIC CARPET OF MOVIETONE (4)
SPORTS REVIEWS—THORGERSEN (6) (3 in Tech.)
TERRYTOONS (26) (13 in Tech.)

UNITED ARTISTS 1938-39

WORLD WINDOWS (12) (Tech.)			
Arabian Bazaar	Interesting	8	12/24/38
Eternal Fire	Interesting	11	10/ 8/38
Fox Hunt in the Roman Campagna	Good	10	10/15/38
Indian Road		10	Not Rev.
Indian Temple		10	Not Rev.
Jerusalem	Outstanding	10	10/ 8/38
Jungle, The		10	Not Rev.
Maharajah		10	Not Rev.
Metra, the Lost City	Excellent	8	12/24/38
River Thames	Beautiful	10	4/ 8/39
Roman Symphony	Brilliant	10	10/ 8/38
Wanderers of the Desert	Interesting	8	12/31/38

UNIVERSAL 1938-39

	Comment	Running Time	Reviewed Issue Of
GOING PLACES (13)			
No. 53	Good	9	9/24/38
No. 54	Good	10	11/12/38
No. 55	Excellent	10	11/12/38
No. 56	Fairly Good	10	11/26/38
No. 57	Very Good	9	12/10/38
No. 58		9	Not Rev.
No. 59	Fair	10	2/25/39
No. 60	Interesting	9	2/25/39
No. 61	Interesting	10	4/ 8/39
No. 62		10	Not Rev.
No. 63	Fascinating	10	6/ 3/39
No. 64	Interesting	9	7/15/39
No. 65	Good	9	7/15/39
MENTONE MUSICALS (13)			
Bank Notes	Lively	19	2/25/39
Beauty Shoppe	Just Filler	20	8/20/38
Cafe Boheme	Passable	17	4/ 1/39
Gals and Gallons	Lively	19	6/ 3/39
Music and Models	Entertaining	18	12/ 3/38
Nautical Knights		19	Not Rev.
Patio Serenade	Diverting	18	11/19/38
Pharmacy Frolics		19	Not Rev.
Rhythm Cafe	Good Diversion	20½	8/20/38
Side Show Fakir	Fairly Good	20	9/24/38
Swing Sanatorium		19	Not Rev.
Wild and Bully	Diverting	19	2/11/39
With Best Dishes	Entertaining	19	5/27/39
STRANGER THAN FICTION (13)			
No. 53	Interesting	9	9/24/38
No. 54	Fair	9	9/24/38
No. 55	Okay	9½	10/15/38
No. 56	Very Good	9	12/ 3/38
No. 57	Interesting	9	12/10/38
No. 58		9	Not Rev.
No. 59	Interesting	9	2/25/39
No. 60	Very Good	9	3/ 4/39
No. 61	Just Fair	9	4/ 1/39
No. 62		10	Not Rev.
No. 63	Very Good	9	6/ 3/39
No. 64	Average	10	8/19/39
No. 65	Excellent	9½	7/15/39
WALTER LANTZ CARTUNES (26)			
Arabs With Dirty Fezzes	Fair	7	8/12/39
Baby Kittens	Cute	8	11/26/38
Bird on Nellie's Hat	Good Satire	7	7/15/39
Birth of a Toothpick		7	Not Rev.
Bola Mola Land	Good Satire	6	5/27/39
Cat and Bell	Okay	7	9/24/38
Charlie Cuckoo		7	Not Rev.
Crack Pot Cruise		7	Not Rev.
Disobedient Mouse	Good	8	11/26/38
I'm Just a Jitterbug		7	Not Rev.
Little Blue Blackbird	Average	7	12/17/38
Little Tough Mice	Good	7	4/ 8/39
Magic Beans	Good	7	3/ 4/39
Nellie at the Circus		7	Not Rev.
One Armed Bandit	Enjoyable	7	4/ 1/39
Rabbit Hunt	Amusing	7	11/19/38
Sailor Mouse	Okay	7	11/12/38
Silly Superstition	Poor	7	9/ 9/39
Slap Happy Valley	Has Laughs	7	9/ 2/39
Snuffy's Party	Average	7	9/30/39
Soup to Muts		7	Not Rev.
Stubborn Mule	Fair	7	8/12/39

1939-40

CARTUNES (13) WALTER LANTZ (Tech.)			
A-Haunting We Will Go	Pretty Good	7	7/15/39
Andy Panda Goes Fishing	Fair	9	2/10/40
Kittens' Mittens	Good	9	2/24/40
Life Begins For Andy Panda	Amusing	9	9/30/39
Scrambled Eggs	Cute	8	12/30/39
Sleeping Princess	Good Fun	7	12/ 2/39
Tom Thumb, Jr.	Cute	8	4/ 6/40
GOING PLACES (15)			
No. 66		10	Not Rev.
No. 67	Very Good	9	10/21/39
No. 68	Excellent	9	10/21/39
No. 69	Interesting	9	12/23/39
No. 70	Very Good	9	12/30/39
Strange American Animals (No. 71)	Interesting	9	2/10/40
Rhodesia (No. 72)	Good	9	4/ 6/40
No. 73	Excellent	9	3/30/40
Barbados (No. 74)	Interesting	9	4/20/40
Death Valley (No. 75)	Fascinating	10	4/20/40
MUSICALS (13)			
Boy Meets Joy	Good Diversion	20	9/ 2/39
Bullets and Ballads	Good	18	2/17/40
Folies Parisienne	Just Fair	18	4/20/40
International Revels	Okay Filler	18	4/ 6/40
Rhythm Jamboree	Fair Vaudeville	18	2/10/40
Rhumba Land	Good Vaudeville	18½	12/ 2/39
Snow Follies	Light Fare	19	12/30/39
Swing Hotel	Diverting	17	10/21/39
SPECIAL SUBJECT (1)			
March of Freedom	Well Done	20	5/20/39
STRANGER THAN FICTION (15)			
No. 66	Very Good	10	9/23/39
No. 67	Good	10	10/21/39
No. 68	Interesting	9	10/21/39
No. 69	Good	9	12/23/39
No. 70	Average	9	12/23/39
No. 71	Good	9	2/ 3/40
No. 72	Average	9	4/ 6/40
No. 73	Interesting	9	4/ 6/40
No. 74	Good	9	4/20/40
No. 75	Good	9	4/20/40

VITAPHONE-WARNER 1938-39

	Comment	Running Time	Reviewed Issue Of
BROADWAY BREVITIES (22)			
Boarder Trouble		17	Not Rev.
Broadway Buckaroo	Okay	20	6/17/39
Cleaning Up		17	Not Rev.
Fat Chance		17	Not Rev.
Hats and Dogs		20	Not Rev.
Home Cheap Home		20	Not Rev.
Knight Is Young		20	Not Rev.
Murder With Reservations		21	Not Rev.
Projection Room		20	Not Rev.
Rollin' in Rhythm		20	Not Rev.
Seeing Red	Entertaining	20	8/12/39
Small Town Idol	Has Laughs	20	3/11/39
Sophomore Swing	Swell	20	1/14/39
Spare Parts		20	Not Rev.
Stardust	Very Clever	18	12/ 3/38
Sundae Serenade		20	Not Rev.
Swing Opera		20	Not Rev.
Toyland Casino	Great	22	10/ 8/38
Two Shadows		20	Not Rev.
Wardrobe Girl		20	Not Rev.
You're Next-To Closing		20	Not Rev.
Zero Girl	Good	20	8/20/38
COLOR PARADE (13)			
China Today	Interesting	11	10/ 8/38
For Your Convenience	Fair	10	7/ 8/39
Mechanix Illustrated	Interesting	10	11/26/38
Mechanix Illustrated #2	Interesting	10	1/14/39
Mechanix Illustrated #3	Interesting	10	3/ 4/39
Mechanix Illustrated #4	Interesting	10	6/ 3/39
Mechanix Illustrated #5		10	Not Rev.
Mechanix Illustrated #6		10	Not Rev.
Miracles of Sport	Very Good	10	8/27/38
Modern Methods	Interesting	10	8/12/39
Nature's Mimics	Interesting	10	12/17/38
Points On Pointers		10	Not Rev.
Roaming Cameraman #1	Interesting	11	3/25/39
FEATURETS (Tech.) (8)			
Bill of Rights	Excellent	20	8/26/39
Campus Cinderella	Very Good	18	9/17/38
Declaration of Independence	None Better	18	10/15/38
Lincoln in the White House	Outstanding	20	1/14/39
Quiet Please	Entertaining	20	6/ 3/39
Ride Cowboy Ride	Very Good	20	9/30/39
Sons of Liberty	Absolutely Tops	20	3/25/39
Swingtime In the Movies	Excellent	20	12/17/38
LOONEY TUNE CARTOONS (16)			
Chicken Jitters	Very Good	7	4/ 1/39
Daffy Doc	Lively	7	12/ 3/38
It's An Ill Wind		7	Not Rev.
Kristopher Kolumbus, Jr.		7	Not Rev.
Lone Stranger & Porky	Very Funny	7	3/11/39
Polar Pals	Fair	7	6/17/39
Porky and Teabiscuit	Amusing	7	5/27/39
Porky in Egypt		7	Not Rev.
Porky in Wackyland		7	Not Rev.
Porky's Movie Mystery	Cartoon Fun	7	3/ 4/39
Porky's Naughty Nephew	Average	7	10/15/38
Porky's Picnic		7	Not Rev.
Porky the Gob	Amusing	7	12/17/38
Porky's Tire Trouble		7	Not Rev.
Scout Trouble		7	Not Rev.
Wise Quack	Very Good	7	8/12/39
MELODY MASTERS (18)			
Dave Apollon (4706)	Fair	7	12/17/38
Dave Apollon and His Club Casanova Orch.		7	Not Rev.
Blue Barron		10	Not Rev.
Larry Clinton (4701)		10	Not Rev.
Larry Clinton (4714)		10	Not Rev.
Eddie De Lange		10	Not Rev.
Jimmy Dorsey		9	Not Rev.
It's the McCoy	Sweet and Hot	10	5/20/39
Merle Kendrick	Excellent	10	10/ 8/38
Ray Kinney	Just Fair	10	9/17/38
Jerry Livingston		10	Not Rev.
Clyde Lucas	Snappy	10	1/14/39
Russ Morgan	Fair Swingcopation	10	3/ 4/39
Music With a Smile in Happy Felton Style	Lively and Peppy	10	7/23/38
Will Osborne	Rhythmic	10	8/ 5/39
Rita Rio		10	Not Rev.
Saturday Night Swing Club on the Air	Okay	10	4/ 1/39
Artie Shaw	For Jitterbugs	10	6/24/39
MERRIE MELODIES (26) (Tech.)			
Bars & Stripes Forever	Funny	7	7/22/39
Believe It Or Else	Clever Satire	7	6/ 3/39
Count Me Out	Fair	7	12/17/38
Daffy Duck and the Dinosaur	Excellent	7	3/25/39
Daffy Duck in Hollywood		7	Not Rev.
Dangerous Dan McFoo	A Lallapaloo	7	8/ 5/39
Day at the Zoo	Excellent	7	3/18/39
Detouring America	Hilarious	7	9/ 2/39
Dog Gone Modern	Funny	7	1/14/39
Feud There Was	Grab It	7	9/17/38
Goldrush Daze		7	Not Rev.
Ham-ateur Night		7	Not Rev.
Harum Scarum	Excellent	7	8/12/39
Hobo Gadget Band	Good	7	7/15/39
Johnny Smith and Poker-Huntas	Swell	7	12/17/38
Little Brother Rat	Swell	7	8/19/39
Little Pancho Vanilla	Clever	7	10/15/38
Mice Will Play		7	Not Rev.
Naughty But Mice	Cute	7	8/ 5/39
Night Watchman	Entertaining	7	11/26/38
Old Glory	Okay as Propaganda	7	7/ 8/39
Prest-o Change-o	Good	7	4/ 8/39
Robinhood Makes Good	Diverting	7	3/ 4/39
Sho Man's Land		7	Not Rev.
Thugs With Dirty Mugs		7	Not Rev.
You're An Education	Fair	7	12/ 3/38
TECHNICOLOR SPECIALS (6)			
Immortal Brush	Unusual	9	10/ 8/38
Master's Touch		10	Not Rev.
Pow Wow	Very Interesting	10	9/17/38
Romance In Color	Highbrow	10	8/19/39
TRUE ADVENTURES (13)			
Chained	Gripping	10	3/25/39
Defying Death	Thrilling	11	12/ 3/38
Haunted House	Exciting	12	6/17/39
High Peril	Good Suspense	12	3/ 4/39
Human Bomb	One of the Best	12	1/14/39
Identified	Excellent	12	9/24/38
Lives in Peril		12	Not Rev.
Minute From Death		12	Not Rev.
Three Minute Fuse	Suspenseful	12	8/12/39
Toils of the Law		12	Not Rev.
Treacherous Water	Thrilling	12	12/17/38
Verge of Disaster		12	Not Rev.
Voodoo Fire	Satisfactory	12	5/20/39

VITAPHONE-WARNER (Cont.)

	Comment	Running Time	Reviewed Issue Of
VITAPHONE VARIETIES (12)			
Crawfords at Home		10	Not Rev.
Dean of the Pasteboards	Informative	10	5/20/39
Gadgeteers	Kind of Silly	10	12/17/38
Great Library Misery	Excellent	11	9/17/38
One Day Stand	Reminiscent	10	8/12/39
Right Way	Good Propaganda	10	7/ 8/39
Robbin' Good	Excellent	10	11/26/38
Ski Girl	Splendid	10	1/14/39
Table Manners	Good	10	9/17/38
Tax Trouble	Fair	10	3/18/39
Vaudevilie Interlude		10	Not Rev.
Witness Trouble		10	Not Rev.

1939-40

BROADWAY BREVITIES (18)			
Alex in Wonderland		20	Not Rev.
Double or Nothing	Amusing	20	2/17/40
Ice Frolics	Entertaining	20	9/30/39
One For the Book	Entertaining	20	12/30/39
Remember When	Swell Entertainment	20	9/ 2/39
Slapsie Maxie's	Perfect Clowning	17	8/26/39
World's Fair Junior	Just Fair	20	11/ 4/39
COLOR PARADE (10)			
American Saddle Horses	Interesting	10	11/25/39
Mechanix Illustrated #1	Good	10	9/ 2/39
Mechanix Illustrated #2		10	Not Rev.
Mechanix Illustrated #3	Interesting	10	2/17/40
Men Wanted	Interesting	10	4/13/40
New Horizons	Good	10	12/30/39
FEATURETS (Tech.) (8)			
Monroe Doctrine	Excellent	16	10/28/39
Old Hickory	Outstanding	17	12/30/39
Royal Rodeo	Entertaining	15	11/25/39
Singing Dude	Excellent	18	4/13/40
Teddy the Rough Rider	Excellent	19	2/17/40
LOONEY TUNES (16)			
Africa Squeaks	Hilarious	7	2/24/40
Ali Baba Bound		7	Not Rev.
Film Fan	Excellent	7	1/ 6/40
Jeepers Creepers	Funny	7	10/ 7/39
Naughty Neighbors	Good	7	11/ 4/39
Pied Piper Porky	Good	7	11/25/39
Pilgrim Porky	Clever	7	4/13/40
Porky's Hotel	Good	7	9/ 2/39
Porky's Last Stand		7	Not Rev.
Porky the Giant Killer		7	Not Rev.
Slap Happy Pappy		7	Not Rev.
MELODY MASTERS (10)			
Dave Apollon	Average Musical	10	2/24/40
Frances Carroll and the Coquettes	Just Filler	10	1/ 6/40
Vincent Lopez	Lively	10	9/23/39
Romance in Rhythm	Satisfactory	10	4/13/40
Rubinoff and Orch.	Good	10	11/ 4/39
Swing Styles	Good	10	8/26/39
Symphony of Swing	Satisfactory	10	12/ 2/39
MERRIE MELODIES (26) (Tech.)			
Busy Bakers		7	Not Rev.
Cross Country Detours	A Knockout	7	4/13/40
Curious Puppy		7	Not Rev.
Early Worm Gets the Bird		7	Not Rev.
Elmer's Candid Camera		7	Not Rev.
Fagin's Freshmen	Amusing	7	11/25/39
Fresh Fish	Swell	7	11/ 4/39
Good Egg		7	Not Rev.
Land of the Midnight Fun	Superb	7	9/23/39
Little Lion Hunter		7	Not Rev.
Mighty Hunters	Pleasing	7	2/17/40
Screwball Football	Swell Cartoon	7	12/30/39
Sioux Me	Clever	7	9/ 9/39
Sniffles and Bookworm	Cute	7	2/24/40
VITAPHONE VARIETIES (6)			
History Repeats Itself	Good	10	9/30/39
No Parking	Fairly Funny	10	4/13/40
Organ Novelty	Fair	9	11/11/39
Sword Fishing	Exciting	10	10/ 7/39
Vote Trouble	Laughs	10	8/26/39

MISCELLANEOUS

Ave Maria (Malchain)	Impressive	10	7/ 1/39
Birth of the Movies (Alliance)	Interesting	22	11/ 4/39
Gems of the Orient (Modern)	Interesting	10	3/25/39
Memory Lingers On No. 2 (Progress)	Excellent	10	8/ 5/39
New England, Yesterday & Today (Jam Handy)	Very Good	19	4/ 1/39
North Sea (Lenauer)	Exciting	20	3/18/39
On the Trail of the Tarpon (N. Y. Zoological Society)	Thrilling	11	1/13/40
Paper Hanger (King of Comedy Pictures)	Delightful	19	3/ 2/40
Rembrandt (Malchain)	Fascinating	11	7/ 1/39
Swing With Bing	Excellent	18	4/13/40
Trip to the Sky (Malchain)	Interesting	10	7/ 1/39
Xochimilco (Atlas)	Entertaining	11	1/13/40

SERIALS 1938-39

	Number of Chapters	Reviewed Issue of
COLUMBIA		
Flying G-Men	15 Chaps.	2/ 4/39
Great Adventures of Wild Bill Hickok	15 Chaps.	7/23/38
Mandrake the Magician	12 Chaps.	5/13/39
Spider's Web	15 Chaps.	10/29/38
REPUBLIC		
Daredevils of the Red Circle	12 Chaps.	6/10/39
Dick Tracy Returns	15 Chaps.	8/ 6/38
Hawk of the Wilderness	12 Chaps.	11/26/38
Lone Ranger Returns	15 Chaps.	2/18/39

SERIALS 1938-39 (Cont.)

	Number of Chapters	Reviewed Issue of
UNIVERSAL		
Buck Rogers	15 Chaps.	2/11/39
Oregon Trail	15 Chaps.	5/20/39
Red Barry	13 Chaps.	10/22/38
Scouts to the Rescue	12 Chaps.	12/10/38

1939-40

COLUMBIA		
The Shadow	15 Chaps.	1/13/40
Terry and the Pirates	15 Chaps.	4/20/40
REPUBLIC		
Dick Tracy's G-Men	15 Chaps.	8/19/39
Drums of Fu Manchu	15 Chaps.	2/17/40
Zorro's Fighting Legion	12 Chaps.	12/ 2/39
UNIVERSAL		
Flash Gordon Conquers the Universe	12 Chaps.	2/24/40
Green Hornet	13 Chaps.	12/ 2/39
Phantom Creeps	12 Chaps.	8/12/39

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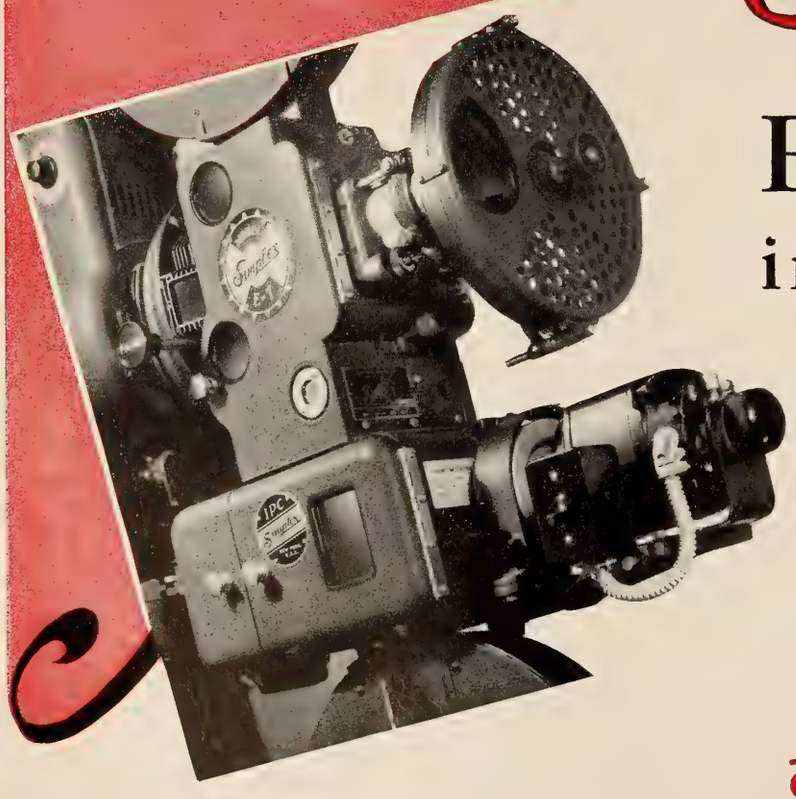
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President
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SHOWMEN'S TRADE REVIEW

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

REVIEWED IN THIS ISSUE

	Page
My Favorite Wife	16
Typhoon	16
20 Mule Team	16
I Was an Adventuress	16
Alias the Deacon	17
In Old Missouri	17
Turnabout	24
Five Little Peppers at Home	24
Pals of the Silver Sage	24



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1940

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Above: *M-G-M's great travelling ballyhoo, the original 20 Mule Team from the picture. It's a sensation when it rolls down the Main Streets of America. Now on tour!*

HOT OFF THE WIRE!

Raves From Coast Preview!

"'20 Mule Team' A-1 Western. Done in the grand manner, with top flight production, direction, performance and photography. Wallace Beery at his best, playing the type of role in which he is most popula and providing extremely good entertainment. As brilliantly executed western drama as the screen has seen. Historical authenticity and presenting the most vivid panorama of the arid majesties of Death Valley ever shown on the screen. Beery is in his element in the role of the mule skinner, giving an even better characterization than in 'Bad Man of Brimstone'."

—Hollywood Reporter

"A natural for Wallace Beery and will serve further to ingratiate him with an ever-increasing audience. The story, absorbing excitement and suspense, both romantic and melodramatic. One of the best gun-fights ever seen on the screen winds up for a happy ending. High level of gripping entertainment. A topnotch job all the way. Scenically the picture is remarkable."

—Daily Variety

"Death Valley has been overlooked too long by Hollywood in picking stories for Westerns. In '20 Mule Team' M-G-M will cash in strong on the picturesque history and strangeness of this locale. Story offers excellent role for Wallace Beery, one of the most colorful parts he has had."

—Harry Friedman, L. A. Examiner

"'20 Mule Team' roaring melodrama of Death Valley. A rip-roaring tale with its desert panoramas and its bad men, with a superabundance of action and a great fight-to-the-finish wind-up. Death Valley has seldom been delved into so effectively. All in all a hit."

—Edwin Schallert, L. A. Times



"20 MULE TEAM"

starring

WALLACE BEERY

with Leo Carrillo, Marjorie Rambeau, Anne Baxter, Douglas Fowley • Screen Play by Cyril Hume, E. E. Paramore and Richard Maibaum • A Metro-Goldwyn-Mayer Picture • Directed by Richard Thorpe
Produced by J. Walter Ruben

The Editorial Page

Between The Devil & The Sea

Faced with two such Herculean headaches as the Neely Bill (plus its author's new divorcement proposal) and the government equity suit, the industry hasn't much to choose between litigation and legislation. But that a choice may have to be made is not unlikely as the threat of a field day of lawsuits and law-making looms larger and larger.

Either one or both of these headaches are charged with dynamite which might blow up, should the industry choose to take a stubborn attitude and fight with its back to the wall for complete, final and uncompromising victory.

Unquestionably, with the exception of divorcement, both the Neely Bill and the government suit can be disposed of through the consent decree route—a course which has the attraction of offering the means of saving everybody concerned a lot of grief and legal expense.

If the handwriting is actually on the wall and it indicates that a new method of selling is to be ordered, then perhaps the sooner the industry gets down to it the better. Certainly, both the buyers and the sellers will find out in mighty short order the best means of making that new system work.

The Department of Commerce's proposal has as points of particular merit the arbitration recommendations. And since the majority of the majors, according to rumor, are in favor of acceptance, it seems to us that the D of C proposals are the best way out of a situation in which the only other alternatives are litigation and legislation.

Undoubtedly, should the proposals be accepted, the move would eliminate the Neely Bill and so would avoid the industry still more grief. And from this seat of observation most anything looks better than lawsuits and legislation, both of which may point dangerously to ultimate regulation with its ham-stringing effects on those the legislation is supposed to aid, as well as those it originally was designed to "regulate."

△ △ △

Exhibitors Convene

The first convention of the Pacific Coast Conference of Independent Theatre Owners, gets underway on May 8th. A glance through the program of activities indicates a far-reaching coverage of major industry topics.

This organization has attracted nation-wide attention among exhibitors and exhibitor groups and from this, its first convention, may come the answer to many pertinent questions as to how present problems are to be met aggressively and intelligently.

We have admired since its inception, the manner in which this exhibitor group has tackled problems. Much of what its members have been striving for may be crystallized through their convention. We hope that our high regard for this organization's aims and its energy will not be dissipated through any play-acting or resolution-making. We doubt that they will, but we are hoping just the same.

△ △ △

Observations

Some one revived the old chestnut about there being so many suits pending, they ought to give an extra pair of trousers with each one . . . Unfortunately, the situation is far too serious to be treated lightly . . . One visiting exhibitor, always a staunch supporter on the side of the Neely Bill opponents, told us he was getting so weary of the fight that he'd just as soon see a year or two of no block booking just to see how the darned thing would work anyway . . . he may have something there . . .

If trade showings before buying become a reality . . . exhibitors will have to pack their golf clubs and pinochle decks in moth balls . . . In addition to all their other tasks, they'd have to buy cushions and sit in projection rooms looking at pictures when they would rather be out indulging in lighter pastimes . . .

If the wave of lawsuits continue . . . film salesmen will be able to save lots of travelling time . . . They could "catch" most of their prospects in any court room and close their deals right then and there . . . And such convenience . . . if any dispute came up they could walk up to the judge and settle it quick . . . Or maybe get the court to put its okay on the deal . . .

It well nigh breaks our exploitation heart to see a picture like Paramount's "Biscuit Eater," being left to die in the larger cities when a little smart show-selling could make it an audience delight for any theatre. At any rate, give the small town showmen credit. They know how to sell an attraction like this . . . and are doing it to the amazement of their supposedly smarter big-town brothers . . . Here is one swell hunk of entertainment which every patron will endorse . . . if they were only told how good it is . . . Try it . . . and you'll thank us for the tip . . .

A year ago this time most of the companies' new season product plans were known to the industry at large . . . This year much of the new product is being kept a secret . . . But not for long . . . 'Cause while some exhibitors are battling to the death against block booking and blind buying they'd like to know what pictures are coming and where they are to come from, so as to keep open house next year.

—*"CHICK" LEWIS.*



Wm. F. Rodgers



E. M. Saunders



Howard Dietz

MGM to Hold Four Regional Sales Meetings This Year

San Francisco, Chicago, New York, Washington To be Session Scenes; Will Reveal 1940 Line-up

Four regional sales meetings, instead of one national convention, will be held this year by Metro-Goldwyn-Mayer, it was announced early this week by W. F. Rodgers, general sales manager, just before his departure for the West Coast.

The first meeting will be held May 6-7 at the St. Francis Hotel, San Francisco. Another will be held May 13-14 at the Drake Hotel, Chicago, and the dates and places of the final two sessions are set for May 17-18 at the Astor Hotel, New York City, and May 20-21 at the Shoreham Hotel, Washington, respectively.

MGM's 1940 line-up will be announced at the San Francisco meeting, where E. M. Saunders presides.

Accompanying Rodgers on the Coast trek was Howard Dietz, MGM director of advertising, publicity and exploitation.

3 Chi Houses Close; Blame Daylight Saving

Chicago—Three houses, Essaness circuit's Julian, Schoenstadt's Kenwood, and the Walton, independently operated, have closed, blaming daylight saving.

Young Succeeds Loach

Kenneth M. Young, president of Pathe Film Corp., succeeds T. P. Loach as vice-president and treasurer of Pathe Laboratories. Loach has joined Monogram as vice-president.

6 WEEKS FOR "REBECCA"

Smashing all previous records, "Rebecca," David O. Selznick's production for United Artists release, was held over for a sixth week at the Radio City Music Hall in New York. No other picture ever ran so long or was seen by so many people. It is estimated that by next Wednesday, the end of the run, 900,000 people will have paid over $600,000 to see it. The Music Hall in an unusual series of ads in the New York papers explained to the public that when a picture hit a certain figure in the first four days of its run, it had to be held another week and apologized for the delayed opening of "My Son, My Son!"

"Edison" To Open In Oranges, May 16

Premieres To Be Held In Four Theatres That Night

MGM'S new picture, "Edison the Man," starring Spencer Tracy, will have its world premiere in four theatres in the Orange section of New Jersey on Thursday, May 16. The Oranges are near the laboratories where Edison perfected his greatest inventions. The theatres which will premiere the film are the Hollywood in East Orange, the Palace in Orange, the Windsor in West Orange and the Cameo in South Orange.

In each case the screenings will start at 9 P.M. They will be preceded by the biggest joint civic celebration in the history of northern New Jersey. A gala "Edison Premiere Ball" will be held at the Orange Armory the night before. Several motion picture players from the coast will attend, as well as visiting dignitaries. The following afternoon a street parade will review the outstanding Edison inventions and the march of scientific progress in which the inventor played so important a part.

New Company Plans 20 Features, 18 Westerns

Unique by reason of the fact that it is owned by its franchise holders who dictate the policy and program of the production unit, Producers Releasing Corp. will have 16 features, four exploitation specials and three series of westerns of six each in its 1940-41 lineup, it was announced this week from headquarters established in the Paramount building. The first picture, "I Take This Oath," has gone into production in Hollywood, with Sig Neufeld producing.

Britain Balks at GWTW Terms

High Rental Demands Cause 700 Theatres to Boycott Film

London—With Commons taking time out to discuss why Britons should be forced to pay a minimum of 70 cents in the afternoon and 90 cents at night to see Rhett Butler and Scarlett O'Hara, more than 700 British theatres this week boycotted "Gone With the Wind." The admission prices, the gentlemen in Commons feel, are pretty high, and they met to see what could be done to reduce them.

As was the policy in the States, MGM is said to be asking 70 per cent of the gross and insisting on these minimum prices. Exhibitors were urged a few days ago by the Cinematograph Exhibitors Association not to show the film on these terms. This week it was announced by the Gaumont-British Corp. and the Odeon Circuit that they would not run the picture at their 700 theatres unless there was an adjustment in film rental.

During the Commons session, Lloyd George stated the 70 per cent rental was not higher than that charged exhibitors in the United States. However, Neil MacLean, opposition Laborite, demanded to know if something couldn't be done to prevent Americans from charging "exorbitant prices." By the end of the war, he predicted, Britain's movie theatres will be in the hands of U. S. producers.

Testimonial Dinner For "Tippy" Harrison

"Tippy" Harrison, who for 20 years has been associated with the Goodman and Harrison Theatres on the South Side of Chicago, is retiring soon and his associates are giving him a testimonial dinner on May 9 in the Florentine Room of the Congress Hotel in Chicago. Jack Kirsch, president of Allied Theatres of Illinois, of which Harrison is a director, is in charge of the affair.

Picture Pioneers Dinner A Night of Surprises

The swanky Basildon and Jade Rooms of the Waldorf-Astoria were converted into a paddock and race-track respectively Thursday evening when Picture Pioneers, an organization of film veterans, held its Spring Conference dinner at the Waldorf-Astoria. Live thoroughbreds were used in the races, which came as the climax to a night of surprises. Over 200 members attended the gala affair.

Report Schines Acquiring 3 M. K. Murphy Houses

Richmond, Va.—The Schine Circuit's latest acquisitions are the M. K. Murphy houses in Appalachia and Big Stone Gap, Va., and Corbin, Ky., according to reports here.

250 Itinerants In Mich. Seen

To Operate in Theatreless Towns Using 16mm. Pictures

Present indications are that there will be 250 itinerant theatres in Michigan this summer offering competition for established theatres. There are about 20 companies in the field, each operating from one to five circuits of five towns each. Nearly all of the towns are theatreless, the balance having pictures on week ends only.

Most of the 250 spots will use 16 mm. film, which consists mostly of old Universal pictures and films from independents. Among those entering the field are Raoul Cleaver, former head of Powers Pictures of Michigan, who is assisted by Chuck Harris and Bud Cleaver. Robert Helmore, Harrison Beach and the Dennis Film Company are also operating circuits.

Shriver Named District Mgr.

E. C. Shriver, formerly Altec branch manager at Cincinnati, has been appointed District Manager of Altec's Western District, with headquarters in Los Angeles, succeeding H. W. Dodge, who was promoted to the post of Headquarters Staff Representative on the West Coast.

LEON SCHLESINGER

(The Man on the Cover)

He has just renewed his cartoon producing deal with Warner Bros. for another two years following his completion of ten years with the company. He will contribute 42 short subjects to the 1940-41 Warner schedule, and this will be the third consecutive year he will have held the record for producing the greatest number of cartoons annually.

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1501 Broadway
New York City

HOT NEWS!

TORRID ZONE



MAY 25!

but GREAT!

CAGNEY! SHERIDAN! O'BRIEN!

in

"TORRID ZONE"

with

Andy Devine · Helen Vinson

Jerome Cowan · George Tobias

Directed by **WILLIAM KEIGHLEY**

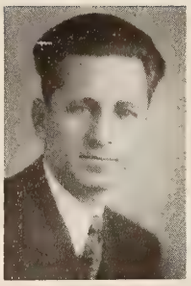
Original Screen Play by Richard Macaulay and Jerry Wald

A Warner Bros.-First National Picture

WARNERS

For Showmanship? Yes, Yes!


Hugh Bruen


Rotus Harvey


A. West Johnson


Ben Levin


Robert White


Nathaniel Tanchuck


William G. Ripley

PLANS COMPLETED FOR PCCITO CONVENTION

Three-Day Session Will Be Scene of Talks by Many Industry Leaders

Los Angeles—Plans were completed this week for the first annual convention of the Pacific Coast Conference of Independent Theatre Owners, scheduled to be held May 8-10 at the Ambassador Hotel here. Reservations are pouring in, according to General Chairman Robert Poole, and it is expected that the attendance will be unusually large.

What is considered to be the highlight of the meeting and of vital interest to all exhibitors will be the several talks to be given by industry leaders on current conditions. Scheduled to speak are Ed Kuykendall, W. F. Rodgers, Darryl Zanuck, Herman Wobber, Abe Montague, Neil Agnew, Charles Reagan, Ned Depinet, James R. Grainger, Gradwell Sears, William Scully, L. J. Schlaifer, George Dembow, and the following PCCITO officials: Hugo Bruen, trustee, Southern Calif.; Bob Poole, executive secretary; Jack Y. Berman, trustee, Southern Calif.; A. West Johnson, trustee, Oregon; Ben Levin, trustee, Northern Calif.; L. O. Lukan, trustee, Washington; Bob White, trustee, Oregon; Rotus Harvey, trustee, Northern Calif.; W. G. Ripley, trustee, Washington and J. M. Hone, executive, Washington.

"Double Bills," "Legislation," "Distribution," "Zoning and Clearance," "MPTOA Viewpoints" and "The Government in Our Business" are chief among the topics to be discussed.

The opening shot in the social side of the convention will be an informal banquet at Warner Bros. studios on the evening of May 8. Major studio tours are planned for all three days, and the meeting will wind up with an Aloha Dinner-Dance to be held at the Ambassador Hotel at 8 p.m., May 10.

Poole is being assisted in arrangements for the conclave by Hugh Bruen, Rotus Harvey, L. O. Lukan and Robert White.

George C. Walsh Resigns As Netco Theatres Head

George C. Walsh has resigned as President and General Manager of Netco Theatre, Paramount subsidiary in New York State. Pools in the circuit at various points reduce the number of theatres to be operated by Paramount. Walsh will announce his plans after a vacation.

Washington Gets WB Conclave

Company's International Sales Convention Set for June 10-12 at Shoreham Hotel, With Sears Presiding

Expected to be the most comprehensive in the history of that company, the annual sales convention of Warner Bros.-First National Pictures, Inc., and its affiliated companies all over the world will take place at the Shoreham Hotel, Washington, D. C., when an international conclave will be held on June 10, 11 and 12, according to an announcement this week by Gradwell Sears, general sales manager.

Five hundred representatives of the company's various interests, in addition to over two score of the industry's prominent exhibitors, who will be among the many important figures to address the convention, will take over the nation's capital.

Warner executives who will attend the meeting, which will be presided over by Sears, are President Harry M. Warner, Jack L. Warner, vice-president in charge of production, Major Albert Warner, Hal B. Wallis, associate production executive, Joseph Bernhard, vice-president and general manager of Warner Bros. Theatres; Charles Einfeld, director of advertising and publicity; Carl Leserman, assistant general sales manager; Mort Blumenstock, in charge of advertising and publicity in the East; Roy Haines, eastern and Canadian sales manager; Ben Kalmenson, Western and Southern sales manager; and Norman H. Moray, short subjects sales manager.

A delegation of Hollywood stars will be headed by Errol Flynn, Bette Davis, James Cagney, Ann Sheridan, Edward G. Robinson, and Paul Muni. Several government officials will be invited to attend.

Para. Sales Meet Set For May 24

3-Day Convention to Take Place at Los Angeles

Paramount will hold its annual sales meeting at the Ambassador Hotel in Los Angeles on May 24, 25 and 26, Neil Agnew, vice president in charge of distribution, announced this week.

Attending the meeting will be district and branch managers from the field, One Hundred Per Cent Club salesmen, home office and studio executives.

A detailed announcement of the number of productions for the 1940-41 season and highlights of these pictures will be announced by Agnew during the Los Angeles meeting.

DeMille Film Last of Paramount's '39-40 Pix

In the annual report of Paramount Pictures, Inc., submitted to stockholders this week, Barney Balaban states that the company made a profit of $2,737,533. In addition Paramount's net interest as a stockholder in the combined undistributed earnings for the year of partially owned companies amounted to $1,117,000.

Elsewhere in the announcement appears the welcome news (to exhibitors) that Paramount will "finish the season" by releasing "North West Mounted Police," Cecil B. DeMille's Technicolor production, which had been thought to be the lead-off for the new season.

Candidate Favors Theatre In Theatreless Community

Newark, N. J.—Stating his belief that "most of our citizens" favor a motion picture theatre, Joseph F. Wimmer, one of six candidates for the Democratic short term Council nomination in Harrison's Third Ward, favors erection of a theatre in Harrison, which has none because of an ordinance placing the annual license fee at $10,000. He said the question merits consideration and would benefit merchants of Harrison.

UA Will Have 2 Sales Meetings

First in N. Y. May 13-15; Other in Chi. May 17-19

United Artists will have two sales conventions, one in the east and one in the west, it was announced this week by Murray Silverstone, chief of world wide operations for United Artists. The eastern meeting in New York, May 13, 14 and 15 will be presided over by Harry L. Gold, vice president and eastern sales manager and L. J. Schlaifer, vice president and western sales manager will preside at the western meeting in Chicago, May 17, 18 and 19.

Members of the United Artists sales staff from the 32 branches in the United States will come to one or the other of the two cities. The program of productions to be released during the 1940-41 season and the producers from whose studios they are to come will be announced at these sales conferences.

Theatre Not Required To Pay Property Tax

Phoenix, Ariz.—Granting judgment to the Fox Riverside Theatre Corp. in its suit to enjoin the county from placing the property the theatre has leased from the city on county tax rolls, Supreme Judge Arthur T. LaPrade has held that a person who leases municipal, state or federal property is not required to pay taxes on such property. It had been the contention of Leslie C. Hardy, deputy county attorney, that the lease has been held to be tangible property and is not exempted by tax statutes. On the other hand, J. Early Craig, attorney for the theatre, asserted that the property is municipal property and thus tax-free.

Astor Releasing One a Month

Important reissues are being released by Astor Pictures at the rate of one each month, according to O. K. Bourgeois. First was "Crooked Circle," which became available February 15. Following, in order, are "Vengeance of the Deep," March 15; "Our Daily Bread," April 15; "Girls of the Underworld," May 15, and "Behind the Mask," June 15.

GOLDBERG'S 25th YEAR

Lee L. Goldberg, president of Big Feature Rights Corporation, which has independent exchanges in Indianapolis, Cincinnati and Cleveland, will celebrate his 25th year in the industry next June. He started in Louisville as manager for B. F. Keith and then opened a small exchange in Louisville. Later he handled a number of theatres which were later bought by Warner Bros. and he, too, joined the circuit in an executive capacity. He resigned a few years ago to devote himself to his exchanges.

Louisville Greets "My Favorite Wife"

World Premiere There Is A Homecoming For Its Star

"My Favorite Wife," Irene Dunne's latest RKO picture, in which she is co-starred with Cary Grant, opened in Louisville on Thursday night of this week. The Derby city was chosen, not only because of the fact that the Derby is being run there this week, but also because Irene Dunne came from Louisville and this is a "homecoming" celebration.

Manager J. J. Musselman of the Rialto arranged for all the Hollywood trimmings for the premiere. Among those who attended were President George J. Schaefer, Ned E. Depinet, vice-president, and S. Barret McCormick, director of advertising and publicity, from the RKO home office. Sam and Bella Spewack, co-authors of the screenplay also attended. From the coast came Gene Fowler, David Butler, well known director, Hal Roach, Perry Lieber, head of the RKO studio publicity forces, Miss Dunne's husband, Dr. Francis Griffin and Margaret Ettinger.

"Our Town" Premiere Will Be Held in Boston

Boston—World premiere of Sol Lesser's "Our Town," based on Thornton Wilder's Pulitzer Prize Play, will be held here May 23, when it will open simultaneously at Loew's State and Orpheum Theatres. Celebrities, notables and motion picture critics will be in attendance, it was said.

Oregon ITO Names Miller Executive Secretary

Portland, Ore.—O. J. Miller, formerly owner of the Chaldran Theatre, has been named executive secretary of Independent Theatre Owners of Oregon, and has opened offices for the organization at 1923 N.W. Kearney St. Affiliated with the Pacific Coast Conference of Independent Theatre Owners, the new organization now has 42 members representing 86 theatres.

Detroit V. C. Charity Hop

Detroit—A charity benefit dance at the Naval Armory May 17 is planned by the Detroit Variety Club.

Appeal Upholds WagnerPatents

Sign Service Wins Against Adler on Changeable Signs

The U. S. Circuit Court of Appeals for the 7th Circuit ruled in favor of Wagner Sign Service, Inc., in a decision handed down April 25th on an appeal by Adler Sign Letter Co., from a decision of the District Court of the U. S. involving patents relating to changeable letter silhouette signs. The appeals court found the Wagner patent valid and infringed by the Adler companies and Patio Theatre Co., an Adler sign user joined with the manufacturer in the infringement action brought by Wagner.

Decision of the high court, summarized, is to the following effect: That Wagner patent No. 2,048,840, is valid and that patent is infringed by those Adler signs which comprise letters of the notched flanged type. That Adler patent No. 2,038,978 which Adler claimed infringed by Wagner signs, is invalid. That the lug letter signs, formerly featured by the Adler companies, do not infringe Wagner's patent.

In an announcement issued by Erwin Wagner, president of Wagner Sign Service, it was stated that the decision of the U. S. Circuit Court of Appeals means, according to custom, that the Adler companies and Patio Theatre Co. will be enjoined from further infringement of the Wagner patent and will be required to account to Wagner for past infringements of such patent.

Slot Machine Films Target of Ind. ATO

Indianapolis — Declaring that nickel-in-the-slot movies "are definitely a threat to the established motion picture theatre owners," directors of Associated Theatre Owners of Indiana have adopted a resolution "irrevocably" opposing any producer of motion pictures entering into the production of any film for the automatic projection field. Producers are called on by the Board's resolutions to give their "vigorous support" in stamping out "this evil."

Expect Large Gathering At National Allied Meet

More than 2,000 independent theatre owners and their families from 21 states are expected to attend the 11th annual national convention of the Allied States Association of Motion Picture Exhibitors, and Equipment Dealers' Exposition, scheduled to be held here June 19-21 at the Morrison Hotel, according to an announcement this week by Jack Kirsch, president of Allied of Illinois, and convention chairman. From present indications, this year's gathering bids fair to be the most successful national convention in the history of Allied, Kirsch declared.

MPTO of W. Pa. Now Okays AA

Casanave and Dembow Talks To Group Change Their Minds

The MPTO of Western Pennsylvania has rescinded its opposition to Advertising Accessories through a letter written by Fred J. Herrington, secretary to Charles L. Casanave, vice-president and general manager of Advertising Accessories. The exhibitor organization at its last meeting had opposed the practise of having all film advertising and accessories distributed through one company.

Casanave and George Dembow, sales manager of Advertising Accessories, attended a recent meeting of the MPTO of Western Pennsylvania and explained that the company was doing no more than the poster exchanges in the territory had done for some time or that National Screen Service, National Screen Accessories and American Display had done for many years—offering a complete service from all companies. They further pointed out that wherever they had taken over a poster exchange they had retained the manpower.

"Your very thorough explanation has placed quite a different light on the matter, and we feel now that if you sincerely carry out the promises made, the concentration of this advertising will not work the hardship which we originally felt it would," said Herrington in his letter.

Important Dates

May 8-10: Pacific Coast Conference convention, Los Angeles.
May 6-7: MGM Regional Sales Meeting, St. Francis Hotel, San Francisco.
May 11: Universal Regional Sales Meeting, Ambassador Hotel, Atlantic City.
May 12-14: National Film Carriers annual convention, Park Central Hotel, New York.
May 12-14: United Artists Regional Sales Meeting, New York.
May 13-14: MGM Regional Sales Meeting, Drake Hotel, Chicago.
May 17-18: MGM Regional Sales Meeting, Astor Hotel, New York City.
May 17-19: United Artists Regional Sales Meeting, Chicago.
May 18: Universal Regional Sales Meeting, Drake Hotel, Chicago.
May 20-21: MGM Regional Sales Meeting, Shoreham Hotel, Washington, D. C.
May 24-26: Paramount Annual Sales Convention, Los Angeles.
May 27-30: RKO Radio international sales convention, Waldorf-Astoria, New York.
June 9-11: North and South Carolina Theatre Owners Ass'n summer convention, Ocean Forest Hotel, Myrtle Beach, S. C.
June 10: Warner Bros. Annual Sales Convention, Shoreham Hotel, Washington, D. C.
June 19-21: National Allied convention, Morrison Hotel, Chicago.
June 24: MPTO of Va. midsummer convention, Chamberlin Hotel, Old Point Comfort.

Wisconsin Parent-Teachers Congress Favors Neely Bill

Fond du Lac, Wis.—A resolution advocating passage of the Neely anti-block booking bill was adopted by the Wisconsin Congress of Parents and Teachers at its annual convention here.

Nat'l Theatre Mgrs. Ass'n

Chicago—Plans are under way here for a national organization of theatre managers, it is reported, although details are not yet available.



Schaefer Declares Against Long Term Exhibitor Franchise

Gov't Names New Witnesses In Testimony Against Majors And Warner Circuit in Philadelphia; Wobber Also Testifies

President George J. Schaefer of RKO was examined by Robert L. Wright, Special Assistant U. S. Attorney General, this week, in a pre-trial hearing of the government's equity suit.

Schaefer's examination was intensive inasmuch as he has held executive posts with Paramount, United Artists and RKO.

First subject of the inquiry was on franchises. Schaefer said he opposed them because if the franchise was advantageous to the exhibitor, he was "only too happy to play the pictures," but if, on the other hand, it proved to be disadvantageous, the exhibitor "generally refused to play the pictures until the franchise was adjusted." The result was that the company was generally unable to liquidate the deal on the original terms.

Schaefer elaborated on his experiences with Paramount, United Artists and RKO, saying that he was one of the first to graduate from Sidney Kent's school for salesmen and that he rose to general manager of Paramount. He stated that neither Paramount nor RKO allowed exchange of information between distribution and exhibition departments, because of jealousy, both being "jealous of their prerogatives." It is sometimes necessary to "knock their heads together to force a deal," said Schaefer, because of this rivalry.

Herman Wobber, general sales manager for 20th-Fox, was another witness this week in the pre-trial hearings. He discussed theatre situations on the West Coast.

On Tuesday of this week, the Department of Justice served notice on all of the major companies, defendants in the present suit, that it would apply on May 7 for an order to permit it to inspect a large number of contracts and documents applying to the rental of pictures in the Philadelphia territory.

Seymour Krieger, U. S. Attorney in Philadelphia said he would show by these records that the major companies adopted entirely different attitudes to the independent exhibitors compared with their treatment of Warner Bros., especially in cases where an independent theatre was later taken over by Warner Bros. Independents who will testify in this part of the suit and their theatres are as follows:

Harry Fried — Suburban, Ardmore, Pa., Saville, Bryn Mawr, and Anthony Wayne, Wayne; Allen M. Benn—Belmont and Benson, Philadelphia; Herbert Elliott—Fern Rock, Philadelphia; William Goldman—Band Box, Philadelphia, Hippodrome, Strand and Victor, Pottstown, Highway, York, and Terminal, Philadelphia (now owned by Warners); Henry Friedman — Lansdowne, Lansdowne (now held by Warners); George P. Graves—Carman, Philadelphia; David Milgram—Blue Bird, Howard, Rialto, Temple and Walton, Philadelphia and Garden, West Chester; Harry Pearlman —Lehigh and West Allegheny, Philadelphia and Yeadon, Yeadon; David Shapiro—Admiral, Philadelphia; Columbus Stamper — Great Northern, Rivoli, Forum, Frankford, Nixon, Roosevelt and Tower, Philadelphia (last five now operated by Warners); Charles Segall, Bromley, Philadelphia (owned now by Warners).

20th-Fox Censured By Philly UMPTO

Product Designated Unfairly, Organization Charges

Philadelphia—A charge that 20th Century-Fox has been designating product "unfairly" was made by the UMPTO board at a full board meeting held last week.

In order to solidify the objections, exhibitor bodies throughout the United States will be contacted. Complaints have been disregarded, it is claimed.

The only absentee from the meeting was Charles Segall, chairman, who is recuperating in the hospital.

Metropolitan Audiences To See Gene Autry

Gene Autry's latest Republic film, "Rancho Grande," will be shown in all Loew's metropolitan theatres beginning May 10, according to an announcement this week by David B. Whalen, director of advertising and publicity. Autry, who is considered to be a strictly rural attraction, is now developing a new and even larger audience for his attractions in metropolitan areas.

B & K, Para., Found Guilty

Judge Rules They Violated Consent Decree Signed in '32

Chicago—In a 50-page report filed this week by Special Master Edgar Eldridge, Barney Balaban, B & K Management Corp. and Paramount were declared guilty of a conspiracy charge to control first-run exhibition in Chicago. Other defendant film companies were adjudged not guilty of the charges.

With Eldridge's report going to the court for final disposition, the defendants have 20 days in which to file exceptions.

Violation of Paragraph 10 of a consent decree signed in 1932 before Judge Woodward was the basis upon which B & K Management Corp. and Paramount were found guilty. According to Article 10, the defendants, their employes or agents could not make contracts that would lessen competition in interstate trade or commerce, or form a monopoly or combination to restrain competition.

Loew's, Inc., RKO Radio Pictures, 20th Century-Fox, United Artists, Universal, Vitagraph and Warner Bros. were others named in the case, which was filed by Government counsel before Federal Judge Woodward on Nov. 9, 1938.

Seek Contributions from Exhibs for GNYF

With exchange heads and other industry executives in attendance, a luncheon meeting was held this week at the Astor to formulate plans to enroll exhibitors throughout the city in the cause of the Greater New York Fund. B. S. Moss presided.

Exhibs Seek to Cancel Films

St. Louis Indies Would Bar Those Exhibited on Triples

St. Louis—Some of the independents here, now that the price-slashing war is becoming increasingly alarming, are endeavoring to cancel out any and all pictures that may be shown at a 15-cent admission for adults or used in a triple feature program.

The theatre and date at which the cut-rate or triple program was used are being named by the protestants in their letters to the film exchanges. They are writing, in connection with the 15-cent admission, that the protesting exhibitor's contract for the film being cancelled out provides that he must show it at an admission price in excess of 15 cents and that under these circumstances he cannot allow it to be shown earlier at 15 cents and then follow at a higher admission.

It is also declared by the independents that they will insist on at least a reasonable amount of clearance in next season's contracts against any house in St. Louis or St. Louis County using pictures on triple feature programs.

AMPTO Protests Moveover Situation

Contend Practice Injurious To Subsequent Run Exhibs

Pittsburgh—The first-run moveover situation, which has been existent here for several weeks, is arousing the condemnation of AMPTO of Western Pennsylvania, Allied's strong affiliate in this territory. Following a meeting, attended by its counsel, Nathan M. Katz, plans were made to lodge formal protests with all local film exchanges. Copies will be sent to Sen. Matthew M. Neely, sponsor of the Neely Bill.

Opening at Loew's Penn, "Virginia City" was moved to the Warner Theatre for a second week, and then to the Ritz for a third as a continuous run. Similarly, "Rebecca" followed.

Prior to this, holdovers from Loew's Penn or the Stanley were played at the Warner Theatre only, but by moving pictures from the Stanley or Penn to the Warner and then to the Ritz constitutes a third-run, it is contended by AMPTO, who states that many complaints have been received from subsequent-run exhibitors over this arrangement. They complain that the pictures are thus being milked.

Also discussed at the meeting was the double billing of "A" percentage pictures, with the subsequent-run exhibitors claiming it is impossible for them to double bill the same subjects at the rentals or percentage terms for which they have them under contract.

Mann Serves Building Notice

His Reported Action in Northwest Territory Likely to Embroil 300 Operators in Battle Royal

San Francisco—A storm threatens here, with operators of more than 300 film houses in this and adjacent territory likely to be embroiled in a battle royal as the result of George Mann's reported serving of notice on distributors that he intends building two houses in Klamath Falls, Ore., and claiming product for them. Only some unforeseen factor may quell the storm.

It is further asserted by well-informed sources that Mann threatens to build against T. & D. Jr. Enterprises and the Golden State circuit in the California situations of Santa Rosa, Monterey, Mercede and Tulare, and in Reno, Nev. These are all closed towns.

Background of the present situation dates from the recent death of Morgan Walsh, who was associated with Mann in operation of the Redwood Circuit and also Midland Theatres Corp., which operated two theatres in Klamath Falls, and also the death of Harry Poole. Poole, it is said, held 50 per cent of Midland, and made a deal with Mann and Walsh whereby each of the latter took over 25 per cent of Midland and supervised operations in San Francisco. When the widows of Walsh and Poole pooled their interests and sold to United California Theatres, the deal subordinated Mann, it is said. United is the holding company for the T. & D. Jr. circuit and Golden State Theatre Corp.

With New York's equity action current, observers feel that the industry can ill afford to have a schism in the Northwest section, especially one which involves so many inter-linked holdings.

Selling the Picture

4 Column Western Ad For Neighborhoods

The reduction of a four-column advertisement (shown below) was used in the CLEVELAND PLAIN DEALER to announce the first-run showing in 12 neighborhood houses of Republic's most recent Gene Autry film, "Rancho Grande," with considerable success to those concerned. These theatres that contributed alike to a general advertising fund for the exploitation of this attraction, have no affiliation outside of this promotion. The theatre's share in this promotion was no more than the ordinary advertising allowance for each individual situation.

In this manner, these theatres received regular downtown first-run attention, with the newspaper giving the playdate plenty of advance publicity, a contest, and a review of the attraction. The day and date bookings were arranged by Republic's Cleveland sales force, with Al Gregg, exchange publicity man, handling the advertising and publicity details.



Girl Ushers in Hoop Skirts

Lou Kusner, Apollo Theatre, Martinsburg, W. Va., had his girl ushers dress in Southern evening wear with hoop skirts during the engagement there of "Gone With the Wind."

For Better Show Selling
Showmanalyses Have Appeared In STR on Following Pictures

Abe Lincoln in Illinois	Mar. 2
Brother Rat and a Baby	Jan. 13
Congo Maisie	Jan. 20
Dark Command	Apr. 13
Dr. Cyclops	Mar. 30
Earl of Chicago	Jan. 6
Fighting 69th	Jan. 27
His Girl Friday	Jan. 13
House Across the Bay	Mar. 9
Irene	Apr. 27
I Take This Woman	Feb. 3
It All Came True	Apr. 13
It's a Date	Mar. 16
My Favorite Wife	This Issue
My Little Chickadee	Feb. 24
My Son, My Son!	Apr. 6
1,000,000 B. C.	Apr. 27
Northwest Passage	Feb. 24
Primrose Path	Mar. 23
Saturday's Children	This Issue
Son of the Navy	Apr. 6
Strange Cargo	Mar. 16
Swanee River	Jan. 6
Swiss Family Robinson	Feb. 10
'Til We Meet Again	Apr. 27
Too Many Husbands	Mar. 23
Two Girls on Broadway	Apr. 20
Vigil in the Night	Feb. 17

"20 Mule Team" Caravan on Tour

Metro-Goldwyn-Mayer's 20 Mule Team trek, the company's greatest transcontinental exploitation stunt since the Trackless Train and the Traveling Motion Picture Studio, got under way recently in Los Angeles. Wallace Beery, star of "20 Mule Team," and other members of the cast were present as Mayor Fletcher Bowron officiated at the sendoff from City Hall.

The caravan includes carefully selected and trained animals and the original wagons used to haul borax from Death Valley in the 1880's and the early part of this century. The wagons weigh 8,000 pounds each. A water tank, necessary during the treks across 165 miles of blazing desert, is attached to the caravan.

The 20 Mule Team is under supervision of Capt. Volney ("Muleskinner") Phifer, who has conducted a number of previous M-G-M tours. The stunt was originated by Howard Dietz and is being executed by William R. Ferguson and Frank Whitbeck.

The trek has been arranged with the full cooperation of the Pacific Coast Borax Company, and 25,000 dealers throughout the country will be active in exploiting the film through window cards, posters and throwaways. In addition the stunt and picture will be publicized through the national radio program, "Death Valley Days," sponsored by the Pacific Coast Borax Company.

It is estimated that more than one-third of the country's population will actually see the original and historic 20 Mule Team Wagons in their 5,500 mile trek to New York City. Through newsreels, newspapers and radio the coverage will be nationwide.

The caravan's first stop will be Kansas City, to be followed during April by Jefferson City, St. Louis, Springfield, Ill., Peoria, Milwaukee, Chicago, Indianapolis, Louisville, Cincinnati, Dayton, Columbus, Fort Wayne, Detroit and Toledo.

"Should Babies Be Barred?" Rankin Asks

Exhibitors must contend with all sorts of problems, some of which are solved, and some of which just hang in midair until somehow, in some way, solutions are found for them. Concerned with one of these almost unsolvable problems is Manager Harland Rankin of the Plaza Theatre, Tilbury, Ontario. He seeks the advice and opinions of other theatre managers on the question of whether or not babies should be barred.

Mothers bring their babies in arms, Rankin writes, and at times these babies have their "off" nights, either teething, or needing a changing, or suffering from stomach gas or becoming restless. Mothers bring them to the lobby and foyer and let them play there. Rankin and members of the staff watch them, and furnish all-day suckers and pennies to appease them.

"Now comes the question as to whether or not we should bar babies," Rankin continues. "We get complaints from one faction that the babies spoil the show for them, even though we go and get the child as soon as we feel he is making too much noise. These complainants are not our best customers, but they tell us they would come more often if they didn't have to put up with noises from children.

"On the other hand, these mothers can come to the theatre only by bringing their babies, since they cannot leave them with anyone, and they won't stay home and let their husbands go without them."

During five years of show business, these mothers have courted their boy friends, married them, and brought their babies to the theatre as young as four weeks old, and showed them to Rankin. They have always been consistent customers, he writes, and in many instances the Plaza has been a meeting place for the mothers and in-laws each week to see how the baby is getting along. They all sit together after having their little chat, and make arrangements to meet at a future performance.

"Sometimes these babies get us down and are quite a nuisance. I held a baby for a mother the other night while the mother took a seat to watch the picture. I held that baby for two hours because we couldn't find out where the mother was sitting."

Rankin is indeed between the devil and the deep blue sea. He stands in danger of offending either faction no matter which way he turns. He'd like to have the advice of other exhibitors. What do *you* think?



"With each set of dishes we are giving away a motion picture"

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FIRST TWO OPENINGS

SENSATION

"IRENE" Seattle

WESTERN UNION

1220

SYMBOLS
DL=Day Letter
NL=Night Letter
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

R. B. WHITE
PRESIDENT

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1940 APR 25 AM 2 32

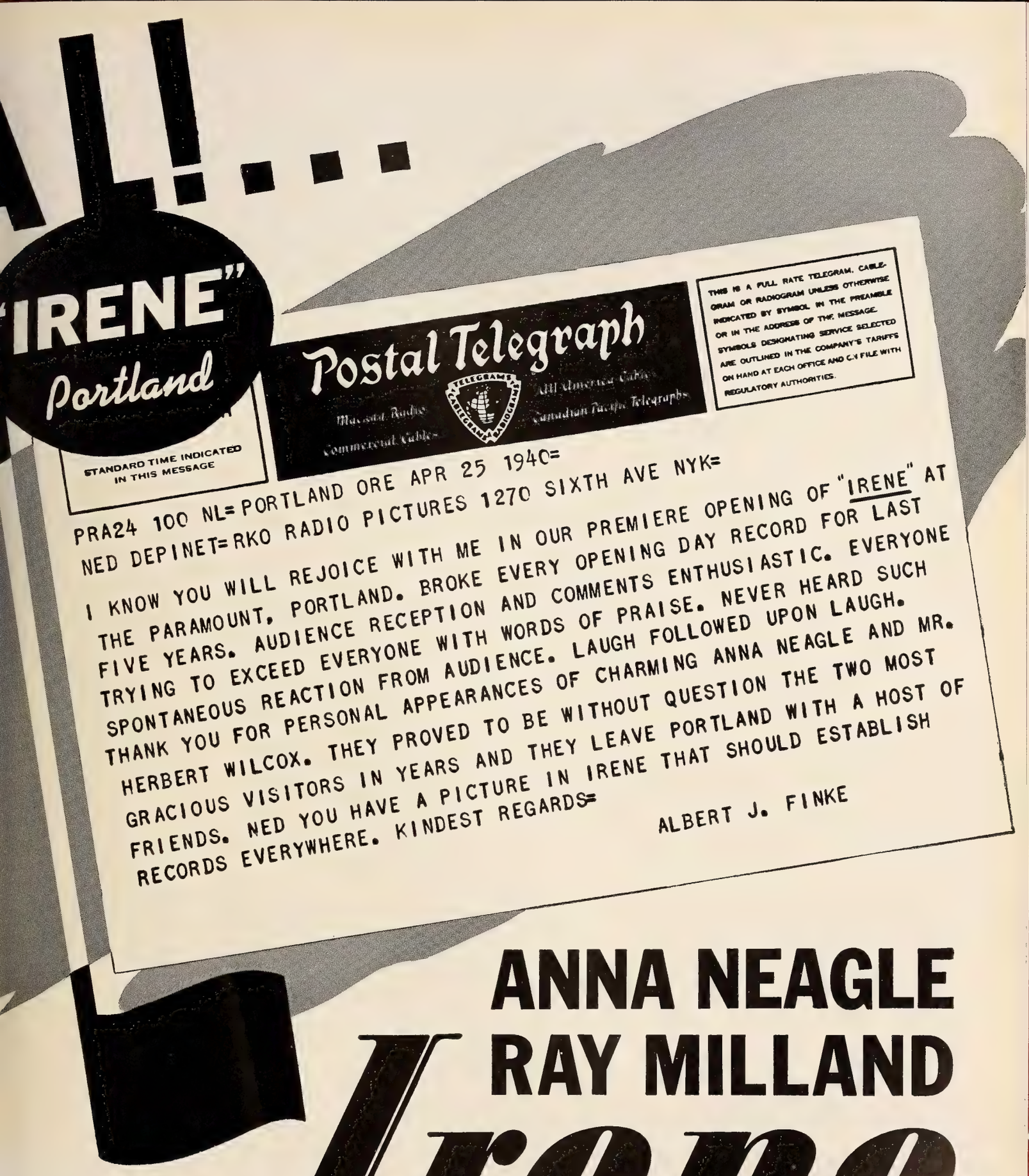
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ROCKEFELLER CENTER RADIO CITY NYK=

DEAR NED: THE WORLD PREMIER OF "IRENE" AND THE PERSONAL APPEARANCES TODAY AT THE FIFTH AVENUE THEATRE OF ANNA NEAGLE AND HER PRODUCER DIRECTOR HERBERT WILCOX WERE A HUGE SUCCESS. IT IS THE BIGGEST OPENING DAY WE HAVE HAD IN SEVERAL YEARS WITH THE EXCEPTION OF "GONE WITH THE WIND". THE AUDIENCE REACTION IS TERRIFIC AND IT IS DEFINITELY IN THE AIR AND ACCEPTED AS A GREAT PICTURE. I AM CONFIDENT IT IS IN FOR A FINE RUN. ANNA NEAGLE IS ONE OF THE MOST CHARMING PERSONALITIES I HAVE EVER MET AND THE SAME GOES FOR HER PRODUCER DIRECTOR HERBERT WILCOX. "IRENE" IS JUST WHAT THE PUBLIC WANTS TODAY BECAUSE IT IS SMASH ENTERTAINMENT EVERY SECOND. MORE POWER TO RKO FOR GIVING THE EXHIBITOR A PICTURE THE PUBLIC REALLY WANTS. VERY SINCERELY=
JOHN HAMRICK.

Produced and directed by

HERBERT WILCOX

Screen play by Alice Duer Miller. From the Musical Comedy, "IRENE". Book by James H. Montgomery. Music and Lyrics by Harry Tierney and Joseph McCarthy.



ANNA NEAGLE
RAY MILLAND
Irene

RKO RADIO PICTURES

ROLAND YOUNG • ALAN MARSHAL • MAY ROBSON
BILLIE BURKE • Arthur Treacher • Marsha Hunt
Isabel Jewell • Doris Nolan

Program Exchange

We Look Over Souvenir Program, Find Some Typographical Errors, And Welcome Wills Back to Fold

THOSE members in the east undoubtedly had their share of rain during April. In New York, in fact, it actually snowed. Out west, they tell us, the folks went through a hot spell. Well, now that it's May, let's hope to see the flowers growing and feel the balmy breezes blowing against our fevered brows. It's about time for you to brighten up your programs, too. If you use colored inks or papers, be sure that the colors are "cool."

Five years ago, when the Plaza theatre opened in Tilbury, Ontario, a souvenir program was issued. Thinking we might be interested in seeing what it looked like, Harland Rankin has graciously sent us a copy for our perusal. We must admit that it was indeed an attractive program, one that every owner would want to save. There were 72 pages, and among the articles were "The Cognomen 'Plaza'—How and Why It Was Adopted," "The Plaza —Tilbury's New and Elegant Picture Home" (a description), "A Peek Into Tilbury's Early History," and many other interesting stories. There were also photos of many old-timers, and a raft of advertisements. Thanks a lot, Harland, for letting us take a peek, and since your supply is just about exhausted, we'll send it right back to you.

Before we leave Rankin, we'd like to cite one way he has of showing that he appreciates the public's patronage. In cooperation with a bakery, two-for-one tickets were distributed, and everyone attending the Plaza was treated to coffee and doughnuts. Wish we could have been there. Anyway, it's a swell idea for you other members, although you'd better do it before the weather gets too warm. Either that, or serve ice cream and cake. Oh boy! You'll find that the cooperating merchant will shoulder most of the expense, and you'll keep the patrons "on your side."

We like those personal messages Dave Magleora prints on the back pages of his programs. We've told you about the Windsor Locks, Conn., exhibitor before, but each new program reminds us that he knows how to sell his theatre as an institution.

The Wometco Screen News, published for fourteen Wometco theatres down in Florida, must be well liked, if one is to judge from the letters in the "Cheers and Jeers" department. One woman, a bride of about two months, wrote that she and her husband never attended theatres other than Wometco "because we never know what picture is showing at other theatres." She added that "my grocer always gives me a Wometco Screen News booklet . . . we consider this a very courteous service rendered by Wometco theatres." Of course, the editor advised her that she could receive the program by mail, if she so desired.

By the way, there are two typographical errors on the "Cheers and Jeers" page which we think Hal Kopplin might want to correct. Perhaps they've been corrected by this time, but on the two issues we have they were still the same. The first is "tow," whereas it should be "two." The way it sounds now, the writer of a best letter will receive "tow" tickets. Just what does he have to tow? The other error is in the word, "restriction," which has one "i" too many. Hope you don't mind us calling these errors to your attention, Hal, but we were afraid winners might arrive at the Capitol with a tow-car, all ready to tow whatever there was to tow with their tow tickets.

Member Added This Week

Steve Rodnok, Jr., Oaks Theatre, Oakmont, Pa.

—Your Application Blank—
Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name.....

Theatre.....

City.....

State.....



An Interesting Inside Page

Every so often we reproduce the inside page of a house program just to give you an idea of what managers use on other than the front page. Here's an interesting sheet, taken from Cinemag, that tabloid from Paragould, Ark.

Front Page Feature

Cinemag carries an interesting article on its front page—the type of article tabloid programs should have. The headline is "Films Keeping Place (should be Pace) With Big World Problems." Despite the error in the headline, the story is an excellent insight into Hollywood production schedules, citing the pictures now in work as evidence of the industry's close touch with foreign and domestic problems. Some of the pictures listed are The Great Dictator," "Escape," "Jane Addams and Hull House," "I Want a Divorce," "The Golden Door," "F. O. B. Detroit" and "Dynasty of Death." The story was supposed to be continued on page two, but we finally found the rest of it on page ten. Even at that, it was a good article, and the mistake shouldn't count against it, for we all make mistakes.

Again this week, as he has done at times in the past, Orris F. Collins, editor of Cinemag, has used a large rotogravure herald inside the program. And it looks like part of the paper, not an insert. He uses the last page of the herald as one of the pages of the program, so that it all blends in together. If you don't know that Cinemag is published for the Capitol and Majestic theatres in Paragould, Ark., then you haven't been keeping up with this department.

Have you ever distributed a handbill you didn't want anyone to read? That's what Pearce Parkhurst did. The State Theatre manager at Torrington, Conn., sends us proof—a piece of paper which reads: "Throw This Away—Don't Read It!" But in very tiny type in between "Throw This Away" and "Don't Read It," there's an "if" to the effect that "if you are not interested in stage entertainment that brings you plenty of thrills, laughs and beauty, etc." Parkhurst probably aroused more interest in his attraction by this method than if he had put out giant circus heralds. Try it yourself some time.

When we were discussing Rankin a few paragraphs back, we forgot to mention his new Hollywood Movi-News. We've mentioned this program before in this department, for a number of other theatres also use it. There's always a photo of a star on the front page, while space is left inside for the theatre to list its attractions. On the back are candid camera shots of the "star of the week" at work and play.

Space is getting scarce, so we'll sign off until next week.

P. S. Just received a letter from J. R. Wills, formerly of the Eaton Theatre, Eaton, Colo. Wills says he is now at the Loma Theatre, Socorro, N. M., and that he is going to reply to all those who requested programs from him. "I have been unable to participate up to this time," he writes, "but now I am ready, and I hope that this late date is not forfeiting my chances to hear from other members."

"Brother Orchid" Gets National Flower Campaign

A national campaign to promote "Brother Orchid" through a tieup seeking to popularize orchids, particularly with men, has been inaugurated by Warner Bros.

Arrangements have been completed for the full cooperation of the Florists' Telegraph Delivery Association, comprising more than 7,000 retail florists throughout the country. The organization will plug the picture as it promotes the sale of the new, miniature species known as "Brother Orchids." Angle is to persuade men to wear white orchids with formal attire and purple orchids with sports apparel.

Nationally-known figures will cooperate in launching the innovation by wearing "Brother Orchids." Newspaper and magazine fashion editors are set to plug the picture, with fan magazines also throwing their force behind the campaign.

Money Dates

JUNE

3rd

JEFFERSON DAVIS BORN 1808. This is a legal holiday in the southern states and is celebrated as Confederate Memorial Day in Louisiana and Tennessee. It is a good time to play a picture with a Civil War background. "Virginia City" has some scenes portraying the Confederate president, making it especially suitable for the occasion. Invite any local Confederate veterans to the theatre on this day.

6th

NATHAN HALE, PATRIOT, BORN 1755. He was the author of the famous phrase, "I regret that I have but one life to lay down for my country." This date is a good one on which to play "Sons of Liberty" in which Hale is portrayed.

8th

THEODORE ROOSEVELT created the first Conservation Commission, 1908. This provides a good build-up for animal shorts. Tie up with local Sportsmen's Associations including rifle and gun clubs.

"SATURDAY'S CHILDREN"

Screenplay by Julius J. and Philip G. Epstein. Based on the Pulitzer Prize Play by Maxwell Anderson; Directed by Vincent Sherman. Associate producer, Henry Blanke.

An STB Showmanalysis (REG. U. S. PAT. OFF.)

Loosen Your Budget to Exploit This Comedy-Drama About Two Young People Living on a Budget

PERHAPS the most significant aspect in connection with "Saturday's Children" is the fact that John Garfield has a role different from any he has ever enacted during his screen career. According to the publicity, "Garfield laughs," and that will be welcome news to moviegoers. The picture also has a story that's bound to "hit home," for it concerns the struggles of a young couple during their first year of married life. Besides an intriguing title, there are four names which should be responsible for much activity at the box office—John Garfield, Anne Shirley, Claude Rains and Roscoe Karns.

It looks as though the meat of your campaign will be stunts designed to appeal to newlyweds. Don't think, however, that it ends there, because unmarried folk and parents will be just as concerned about the problems of the story's young couple—unmarried folk because it will give them food for thought if they're considering marriage, and parents because they have their sons' and daughters' marital problems at heart.

For your teaser advertising, you might pose a series of questions: "Can two be as happy as one on $20 a week?—See 'Saturday's Children'." "Would you get married on $20 a week?—See 'Saturday's Children'." If you look at the smart, bright ads the Warner Bros. publicity department has prepared, you'll find many other questions, and angles, which can be utilized in teaser layouts.

"Were You Born on Saturday?"

At almost any novelty company you can obtain a hundred-year calendar with which you can determine on what day of the week you, or anyone else, were born. Set up a table in the lobby, with an attractive girl in attendance. A sign bears copy that "if you are one of 'Saturday's Children' you'll receive a guest ticket to see, etc." The girl could ask patrons when they were born, and by consulting the calendar could determine whether or not they would be entitled to guest tickets. You could stage this stunt in cooperation with a local department store or some other business establishment.

One of the best build-ups for the picture is a budget contest to run three days in the newspaper. On the first day, unmarried people answer the question, "Would you get married on $20 a week?" On the second day, the question to be answered by married people is "How would you budget a $20 weekly income?" And on the third, parents are asked "Would you allow your daughter (or son) to get married on a $20 weekly income?" Guest tickets could be awarded winners each day, or if at all possible it would be best to present a crisp new $20 bill to the winner in each classification. You might make the $20 a grand prize.

If you can obtain "stage money" consisting of $20 bills, these could be distributed. Perhaps this copy would do: "Lots of young people get married on $20 weekly . . . at least John Garfield and Anne Shirley do in 'Saturday's Children' and they've got a million in love . . . you'll have 6,120 seconds of joy when you see how they do it at the Blank Theatre."

Perhaps a new show never starts on Saturday at your theatre. Well, this would be a good time to make an exception to that rule. And you could make it an unusual event, too. A deserving young couple, for example, who are planning to be married could be given the opportunity to be "merged" in a public wedding on your stage on opening day, with merchants cooperating to provide them with all the necessaries to start housekeeping. The newspaper will have to be in on it, too, so that the event will be well publicized. Besides running cooperative ads, the merchants can use tie-up displays in their windows.

Keep in touch with the society editor to learn the identities of newlyweds and send them invitations to be your guests at certain evening performances of "Saturday's Children." Knowledge of these couples can also be obtained by contacting social clubs, churches.

Either handbills, blotters, or card rules could be distributed to office workers, inasmuch as the picture deals with two office workers who got married. Copy should hinge on that angle.

Get Bank to Cooperate

It isn't often that you have a chance to enlist the cooperation of the local bank, but this time you have a logical excuse. Perhaps you can arrange to have displays placed in the window or in a prominent place inside the bank, emphasizing the fact that "everybody, whether married or single, should put aside a certain amount each week for a 'rainy' day," and that "if you want to see how a young couple budgeted themselves on $20 weekly, see 'Saturday's Children'." In stores where budget banks are sold, tie-up displays could be used.

Every Sunday night over the blue network of the National Broadcasting Co., the "Good Will Hour" program is broadcast from 10 to 11 p.m., E.D.T. If your local station "airs" this program, or if it carries any other dealing with marital problems, try to get spot announcements following the broadcast. There's good copy for this purpose in the press book.

That old gag of photographing people on the street then circling certain persons and publishing the picture in the newspaper, offering a free ticket to the person circled, is still effective; but this time you can snap young couples wherever they may happen to be, with pictures of them, circled, appearing in the newspaper. Those entitled to tickets could identify themselves at the theatre or at the newspaper office.

Get one of the stills showing Claude Rains and Anne Shirley, who play father and daughter in the picture. Use it as a basis for a typical father-daughter photo contest, displaying the best photos in your lobby or in the window of a cooperating photographer. Similarly, a sweetheart photo contest could also be held.

Distribute heralds printed along the lines of a wedding invitation, calling attention to the wedding in the picture. Heralds might also be made up in the form of marriage licenses, with "Warning . . . See 'Saturday's Children' first!" overprinted in red.

In deference to those who have to work late on Saturday night, you could arrange a special midnight showing, announcing that it's especially for those who can't get to the theatre during the day. See that the announcement reaches all those working on Saturday. Address envelopes to "Saturday's Children."

Opportunity for Tieups

Don't forget that, inasmuch as "Saturday's Children" deals with the domestic scene, tieups can be made with stores selling electric mixers, electric ranges, refrigerators, waffle irons, kitchen utensils and other household conveniences. Of course, the couple in the picture don't have all these conveniences, but it's still a good plug for the picture, using the angle that "you don't have to be a millionaire to enjoy the convenience of a Blank refrigerator . . . just a few pennies a day will keep it in your home."

You might also get a department store to feature "low-budgeted dresses for the thrifty housewife." As a matter of fact, a number of stores might be persuaded to go in on a cooperative page or double-truck, advertising values for "those married or planning to marry."

Real gingham might be used as the background for your lobby frames, and the material might be pasted over cut-out letters of the title. The illustration on the 24-sheet will serve admirably as the centerpiece for a lobby display or as a cutout for the marquee.



Here are views of John Garfield in the characterizations of several of his past films, proving that for the first time Garfield laughs in "Saturday's Children." Using the cut to be found in the press book, get newspaper readers to identify the productions represented by the poses, tickets going to winners. Get the stills and make them part of a lobby display on the "Garfield laughs" angle.

Business Wil
when they



Bing CROSBY

IF I HAD MY

with

Charles WINNINGER
EI BRENDEL
Allyn Joslyn · Claire Dodd · Nana Bryant

and these famous favorites of all time—

Eddie Leonard · Trixie Friganza · Grace LaRue
Julian Eltinge · Blanche Ring

Screenplay by
William CONSELMAN and James V. KERN
Original Story by David Butler,
William Conselman and James V. Kern

Produced and Directed by DAVID BUTLER

A NEW UNIVERSAL PICTURE!

Hum Sing!

Gloria JEAN

WAY



5 great new tunes

"Meet the Sun Halfway"
"I Haven't Time to Be a Millionaire"
"Pessimistic Character"
"If I Had My Way"
"April Played the Fiddle"

and these two never-to-be-forgotten hits, sung by the artists who made them internationally famous

"IDA"...sung by Eddie Leonard
"RINGS ON MY FINGERS"
...sung by Blanche Ring

Original Music and Lyrics by James V. Monaco and Johnny Burke

PRINTS NOW
in your U Exchange for Screenings!

The Box Office Slant

My Favorite Wife

RKO Radio | Comedy | 88 mins.

(Prod. No. 25—Nat'l Release, May 17)

Cast: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick, Ann Shoemaker, Scotty Beckett, Mary Lou Harrington, Donald MacBride, Hugh O'Connell, Granville Bates, Pedro de Cordoba. Credits: Produced by Leo McCarey. Directed by Garson Kanin. Screenplay by Bella and Samuel Spewack. Story by Bella and Samuel Spewack and Leo McCarey. Director of photography, Rudolph Mate. Art director, Van Nest Polglase. Musical score, Roy Webb. Film editor, Robert Wise.

Plot: Declared legally dead seven years after her ship has been wrecked, Irene Dunne returns just in time to find her husband, Grant, wed to Gail Patrick. His difficulties begin when he tries to keep Gail from knowing who Irene really is, and complications set in when Irene reveals that another man, Scott, had also been marooned with her on an island. Eventually, in court, Grant's second wedding is annulled, with Gail finding consolation in Scott and Grant and Irene beginning again where they left off.

Comment: If there's an audience in the house, and there surely will be a large one they'll be laughing throughout most of this delightful comedy, for it is indeed an audience picture. Because of this, word-of-mouth comment will make sailing smooth for "My Favorite Wife" in most communities. At times, the situations and dialogue border perilously near the risque, but never go over the line; therefore, Aunt Emma will have no cause for complaint. Garson Kanin's expert direction succeeds in keeping things moving merrily along, and the performances of the four principals are flawless. In a supporting role as the judge, Granville Bates vies strongly with the others for comedy honors. For exploitation see Showmanalysis on page 18 of this issue. **(ADULT)**

Catchline: "It's slightly scandalous, daringly delightful and deliriously funny."

AUDIENCE SLANT: THEY'LL LAUGH AND THOROUGHLY ENJOY IT.

BOX OFFICE SLANT: FOUR NAMES THAT MEAN SOMETHING, PLUS EXPLOITATION TO APPRISE THE PUBLIC OF THE FILM'S ENTERTAINMENT QUALITIES, SHOULD RESULT IN GOOD GROSSES.

Typhoon

(Hollywood Preview)

(Technicolor)

Para. | Drama | 71 mins.

(Prod. No. 3934, Nat'l release May 17)

Cast: Dorothy Lamour, Robert Preston, Lynne Overman, J. Carroll Naish, Chief Thunder Cloud, Frank Reicher, John Rogers, Paul Harvey, Norma Nelson, Jack Carson and others. Credits: Screenplay, Allen Rivkin, based on story by Steve Gisher. Photography, William Mellor. Special effects, Gordon Jennings. Film editor, Alma Macrorie. Song, Frederick Hollander and Frank Loesser. Directed by Louis King. Associate producer, Anthony Veiller.

Plot: When the ship captained by Dorothy Lamour's father is breaking up in a storm, she is lashed to a life raft and cast afloat. She grows up with no companions save a chimpanzee, until years later Lynne Overman, a pearl fisher, and Robert Preston, land there from his submarine. Preston has been trying to drown his sorrows in continual drunkenness but Dorothy cures him of this and wins his love. A typhoon and fire wrecks their island but they escape in a sailboat to seek happiness elsewhere.

Summary: This feature is likely to prove a greater first run success than a consistent winner for all locations. The cameramen earn all of its honors and the dramatic beauty of the storm at sea which breaks up a ship, the typhoon and fire sweeping an island will match anything yet shown. The picture is a real triumph for Technicolor, and makes one regret that the same cannot be said for the story and actors. Here Lynne Overman, who creates some fine comedy in trying to save the situation, and a clever chimpanzee get the honors. Dorothy Lamour and Bob Preston do their best with unconvincing lines and story situations. In fact, the story will prove a field day for those audience members who like to pick flaws in picture plots. The sales drive will have to be directed at whatever following Dorothy Lamour has built in your city with her previous pictures, and in playing up the thrills and majestic spectacle which color brings to the storm and typhoon scenes. Most cities have camera clubs. Get the assistance of your dealers in photographic supplies to use their windows and your lobby for showing of photos by camera club members and other amateurs of storm scenes and others showing the violence of nature. Get a general showing in department stores and women's specialty shops of the sarong type of bathing suits and lounging wear. If timely, this can be backed up by a contest to find the local girl most nearly matching the physical measurements of Dorothy Lamour, with merchandise and other promoted prizes for the winners. Music store displays of Lamour recording and quarter hour programs devoted to waxed songs by your star will further arouse interest in the picture. If your Sunday paper has a roto section, get enough pictures of local beauties in sarongs to go with one of Dorothy Lamour to make a page, published the Sunday before your opening. **(FAMILY)**

Catchline: "Nature's most terrifying cataclysm in matchless color."

AUDIENCE SLANT: THE STORM SCENES WILL IMPRESS EVERYONE; THE STORY WILL HAVE MORE DISCRIMINATING PATRONS COMPLAINING.

BOX OFFICE SLANT: WILL NEED STRONG HELP TO BETTER AVERAGE RETURNS.

Legion of Decency Ratings

(For Week Ending May 4)

SUITABLE FOR GENERAL PATRONAGE

An Angel From Texas — Pals of the Silver Sage
If I Had My Way — Suicide Legion
Saps at Sea

SUITABLE FOR ADULTS ONLY

Saturday's Children — In Old Missouri
I Was an Adventuress — 20 Mule Team

OBJECTIONABLE IN PART

My Favorite Wife — Man With Nine Lives

20 Mule Team

MGM | Drama | 84 mins.

(Prod. No. 35, Nat'l Release, May 3)

Cast: Wallace Beery, Leo Carrillo, Marjorie Rambeau, Anne Baxter, Douglas Fowley, Noah Beery, Jr., Berton Churchill, Arthur Hohl, Clem Bevans, Charles Halton, Minor Watson, Oscar O'Shea, Lloyd Ingraham. Credits: Directed by Richard Thorpe. Produced by J. Walter Ruben. Screenplay by Cyril Hume, E. E. Paremore and Richard Maibaum. Based on a story by Robert C. DuSoe and Owen Atkinson. Art director, Cedric Gibbons. Director of photography, Clyde de Vinna. Film Editor, Frank Sullivan.

Plot: Beery is a mule skinner for the borax company which operated in Death Valley, Calif. in 1870. Noah Beery, Jr., is the paymaster, who is forced to inform Beery and all the other employes that the company may be forced to suspend and that it cannot pay them. Fowley, who knew Beery under another name and who knew he was wanted for killing a man, discovers that Beery has found evidence on a dead man leading to a big borax deposit. He arranges with Beery to lead him to it and meanwhile sets his cap for Marjorie's daughter. But Marjorie, the saloon keeper, wants her to marry Noah, Jr. Fowley double-crosses Beery and stakes the claim himself after wounding Beery, Jr., who had been guarding it. He had also shot Marjorie. In a running battle, Beery kills him. Noah, Jr. gets his girl and Beery marries Marjorie.

Comment: This is a meaty part for Wallace Beery and one of the type in which he excels. The picture is laid in the desert entirely and there's little glamour and precious little romance in it. But it's a good rousing he-man picture with all it takes to pull the men in and just enough of the feminine element to keep the women amused. Beery and Marjorie Rambeau give standout performances, and Leo Carrillo is excellent as the Indian "swamper." Rubens' production has taken advantage of all the beauty of the hills and mountains in Death Valley and Director Thorpe has kept the story moving at a swift pace. Tie up with the 20-Mule Team ballyhoo which MGM is sending from coast to coast. Get a ballyhoo of a team of mules yourself. Put up traffic signs reading, "Drive Slow—20-Mule Team Ahead." **(FAMILY)**

Catchline: "Action with the kick of 20 mules."

AUDIENCE SLANT: ENOUGH ROMANCE FOR THE WOMEN AND PLENTY OF ACTION FOR THE MEN.

BOX OFFICE SLANT: SHOULD DO BETTER THAN BEERY'S LAST FEW PICTURES.

I Was An Adventuress

20th-Fox | Drama | 81 mins.

(Prod. No. 38, Nat'l Release, May 10)

Cast: Zorina, Richard Greene, Erich von Stroheim, Peter Lorre, Sig Rumann, Fritz Feld, Cora Witherspoon, Anthony Kemble-Cooper, Paul Porcasi, Inez Palange, Egon Brecher, Roger Imhof, Rolfe Sedan, Eddie Conrad, Fortunio Bonanova. Credits: Associate producer, Nunnally Johnson. Directed by Gregory Ratoff. Screenplay by Karl Tunberg, Don Ettlinger and John O'Hare. Based on an original production by Gregor Rabinovitsch, written by Jacques Companeez, Herbert Juttke, Hans Jacoby and Michel Duran. Directors of photography, Leon Shamroy and Edward Cronjager. Art direction by Richard Day and Joseph C. Wright. Film editor, Francis D. Lyon. Musical direction, David Buttolph.

Plot: Zorina, Von Stroheim and Lorre are a team of crooks who fleece people of jewels and money. When they arrive at Nice, the victim selected is Richard Greene. But Zorina

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 27

falls in love with him and decides to leave Von Stroheim and Lorre and marry Greene, which she does without their knowledge. Later they find her in Paris and she tricks them into thinking she has been arrested. But they come to her home and steal her guests' jewels. Pursued, Lorre leaves von Stroheim, promising to meet him at the boat for America. He does, but he has returned all the jewels. Zorina remains happy with Greene.

Comment: This picture is really Zorina's big chance and she takes it, ably assisted by Eric von Stroheim in his first American picture in years. The latter is a superb actor and his presence in this picture will make his absence for the past few years felt all the more keenly. Zorina shines better than ever before, with a good production number for her to demonstrate her terpsichorean ability. Richard Greene is requisitely handsome and takes his part of a rich Frenchman with an English accent quite well. Peter Lorre is something of a comedian, which may be welcomed by his fans. There are plenty of style tieups to help put the picture over. Sell the romantic interest. Don't forget to plug the dance numbers and the presence of Erich von Stroheim in the picture. **(ADULT)**

Catchline: "Alluring, desirable . . . she had known all of life . . . and then met love."

AUDIENCE SLANT: HAS PLENTY OF GLAMOR AND ROMANCE TO BRING THE WOMEN IN. ZORINA'S DANCE NUMBERS ARE ALSO PLEASING TO THE EYE.

BOX OFFICE SLANT: BETTER-THAN-AVERAGE PICTURE WITH A CHANCE TO TOP THE BILL IN MANY A SPOT.

Alias The Deacon

(Hollywood preview)

Univ. **Comedy** **73 mins.**

(Prod. No. 4015, Nat'l Release, May 17)

Cast: Bob Burns, Mischa Auer, Peggy Moran, Dennis O'Keefe, Edward Brophy, Thurston Hall, Spencer Charters, Jack Carson, Guinn Williams, Virginia Brissac, Bennie Bartlett, Mira McKinney, Janet Shaw, Ruth Warren, Shemp Howard, Harlan Briggs, Charles Lane and others. **Credits:** Screenplay by Nat Perrin and Charles Grayson, based on the stage play by John B. Hymer and Leroy Clemens. Photography, Stanley Cortez. Film editor, Milton Carruth. Directed by Christy Cabanne. Associate producer, Ben Pivar.

Plot: Bob Burns, sanctimonius-aired card sharper, is ordered to leave town by a sheriff. He and Peggy Moran get a lift with truck-driver Dennis O'Keefe, who is fired for violating company rules and carrying passengers. Burns finds Virginia Brissac, widow operating a small hotel, is likely to lose her hotel to Thurston Hall, town banker and fight promoter. When an opponent fails to show up, O'Keefe fights Nat Pendleton and stays 10 rounds to get money for a down payment on a garage. Hall refuses to pay, then accuses O'Keefe of robbing him. Burns entices Hall and Jack Carson, Pendleton's manager, into a poker game; wins the note on Virginia's hotel and Hall's wallet from the manager. Leaving the romance of O'Keefe and Peggy assured, and the widow's hotel safe, Burns moves on.

Comment: Here's first class audience entertainment—it should be since this marks the third time in twelve years that Universal has made the same picture. The "deacon" role is a natural for Bob Burns, and he gets strong comedy aid from Ed Brophy as his carnival shill; Mischa Auer as the village barber and Nat Pendelton as the dumb prize fighter. Strong enough to carry alone in all but the major situations, it is also a perfect counterbalance for any heavy dramatic offering. The barber role is new for this screening and was written in, and some other minor changes were made from the stage plot. There's a good chance for a Sunday section art break showing the principals in the picture and those who had the same roles in previous screening, planted for an 8-column strip without ducats as prized for those identifying those shown. You could picture Bob Burns and Jean Hersholt; Dennis O'Keefe and Ralph Graves; Peggy Moran and June Marlow; Jack Carson and Ned Sparks; Nat Pendleton and Tom Kennedy; Virginia Brissac and Myrtle Steadman and Bennie Bartlett and Maurice Murphy. A street ballyhoo tying in perfectly can be arranged by sending a loudly dressed man out with a street peddler's three legged stand. He sets this up on a corner or in the doorway of a vacant store and starts doing the carnival man three card trick. When he gets a crowd he can drop a scroll on the front of the stand giving data and date about your showing. Arrange spot announcements in the time breaks following Bob Burns' appearance on the Bing Crosby program. In the picture, Bob Burns brings in a few items touching his numerous relatives. Another good newspaper plant is a contest for the best 25-word story about one of Bob's relatives. **(FAMILY)**

Catchline: "An expert proves two wrongs can end up right."

AUDIENCE SLANT: SPRINKLED WITH LAUGHS FOR ANY HOUSE'S PATRONS.

BOX OFFICE SLANT: WILL REPAY EXTRA SELLING EFFORT AND SHOULD BUILD FROM WORD-OF-MOUTH PRAISE.

In Old Missouri

Republic **Comedy** **67 mins.**

(Prod. No. 921—Nat'l Release, April 17)

Cast: Leon Weaver, Frank Weaver, June Weaver, June Storey, Marjorie Gateson, Thurston Hall, Alan Ladd, Loretta Weaver, Andrew Tombes, Mildred Shay, Willis Claire, Leonard Carey, Earle S. Dewey, Forbes Murray, The Hall Johnson Choir. **Credits:** Associate Producer, Armand Schaefer. Directed by Frank McDonald. Original screenplay by Dorrell and Stuart McGowan. Director of photography, Ernest Miller. Art director, John Victor Mackay. Film editor, Ernest Nims. Choral arrangement by Hall Johnson.

Plot: Suffering from "deductions" taken from their yearly earnings by their landlord, Weaver Brothers and Elviry, sharecroppers, decide to visit him (Hall) in his palatial home. They seek a solution to their problem, but he is so upset over a playboy son, Ladd, and a giddy social-climbing wife, Majorie Gateson, that to get away from it all he turns everything over to the Weaver family. Meanwhile, Hall's partners are really conspiring to buy him out, and accordingly get his creditors to demand payments at once so they can accomplish their purpose. They also plan a charity auction, at which they expect Marjorie to lose everything; but the Weavers turn the tables on them and place on auction Marjorie's gowns and wraps, with French girls imported by Ladd serving as models. With the money collected, the creditors are paid. The partners try once more—this time by attempting to prove the Weavers took Hall's possessions by force and "did away" with him. But the Weavers prove this charge false, and through a clever ruse, expose the crooked partners.

Comment: Critics, keenly analytical as they are, could pick this picture to pieces, and find something wrong with every piece. But average small town audiences don't view pictures in that light; they view them solely on their entertainment merits, and there is no denying that "In Old Missouri" is laugh-packed hillbilly hi-jinks. The whole family will thoroughly enjoy it. Finding suitable material for the peculiar talents of the Weavers would seem difficult, but the Republic powers-that-be succeed admirably. There's little rhyme or reason for many of the situations, but the whole thing adds up to diverting, homespun screen fare. To please, the Weavers have only to be themselves, but good performances are also scored by Thurston Hall, Marjorie Gateson and Alan Ladd. Old fiddlers' contest, jalopy street ballyhoo, window displays of Missouri songs, various tieups on vacuum sweepers, washing machines, etc., as well as fashion promotions, can be used to good advantage. **(FAMILY)**

Catchline: "The Weavers rub elbows with 'them thar city-bred sassiety critters'."

AUDIENCE SLANT: MIRTH-PROVOKING ENTERTAINMENT FOR SMALL TOWN AUDIENCES.

BOX OFFICE SLANT: SHOULD DO ALL RIGHT ON FAMILY NIGHT OR MARKET DAY.

(*More Box Office Slants on Page* 24)



MY FAVORITE WIFE

An SHR Showmanalysis (REG. U. S. PAT. OFF.)

Romance, Comedy, Big Names Must Be Plugged Hard For Best Results

Story by Bella and Samuel Spewack. Produced by Leo McCarey. Directed by Garson Kanin.

THE title of this picture suggests immediately that it is a comedy and in view of that, it should be sold as such. There's a quartet of big names in it—Irene Dunne, Cary Grant, Randolph Scott and Gail Patrick. These, too, provide an excellent selling angle. The implications in the title and the story further provide selling angles.

Examining these, one by one, we find first that the comedy angle is predominant in the story. So let's put it over. There are a number of stills which can be used in a "What are they saying?" contest in the local newspaper. The answers should, if possible, be exclusively funny. This can be promoted by giving a few comedy lines yourself as suggestions and offering prizes for the funniest lines submitted. Another contest can be for the best toast to "My Favorite Wife" which can also bring in some good gags.

RKO has also made up some excellent stills for newspaper planting which put over the comedy angle. Those available on mats have comedy captions. For lobby display purposes, you can add your own captions after mounting them on a large board. An innovation in the press book is a complete description of every still available.

You Can Reveal the Plot

The story of the picture is in itself hilarious. It is of the type that is not hurt by revealing it to a potential audience. You can let them know that Grant has married Gail Patrick when the picture starts and that his first wife, Irene Dunne, whom he believed dead, enters the scene, having been cast away on a South Sea Island for seven years. And right there in the very beginning is where the comedy starts.

With this in mind, you can go after any number of tieups and stunts. For instance, you can run newspaper contests (or if newspapers are not available the same thing can be done with heralds) on any number of subjects suggested by this brief outline of the story—"Where are your sympathies, with the first or second wife?" "What should a person do if her or his spouse, supposed dead, returns just when he or she has remarried?" would make another good question along this line. You might also give an outline of the story and ask for endings, the best ones to be rewarded with suitable prizes. Of course, this sort of thing must be done before the picture opens and is only good for first runs.

A simple idea to put over the title would be to have a man walk up and down the main streets, carrying a sign reading, "Cary Grant unfair to bachelors—he married Irene Dunne and Gail Patrick at the Strand in 'My Favorite Wife'."

You can get local radio stations—or newspapers—or if necessary use your own heralds for contests in which housewives will tell "Why I am his favorite wife" or men will tell "Why she is my favorite wife." Such contests if properly handled will put over the comedy angle in the picture as well as the title. We don't have room to give you all the details on this, but such a contest worked in connection with local advertising campaigns on certain food products will materially help the picture, without cost to you.

Messengers With Jumbo Telegram

Another ballyhoo idea is to have a couple of messenger boys (pint-sized preferred) drag a huge "telegram" on which is lettered, "To my favorite wife, Palace Theatre—Although we are scheduled to leave on our honeymoon tonight my first wife has just returned from the desert island where she was marooned for seven years." A similar stunt would be to stick big "Wanted" posters up with letter calling for the return of "My Favorite Wife," missing for seven years. Somewhat along the same line is the stunt of having a girl in bridal costume walk through the street with a big sign on her back reading, "Just married—but I'm not his favorite wife—see why at the Strand." A gag like that will attract plenty of attention and laughs, which after all is the main idea in selling a comedy picture.

Since Cary Grant has two wives in the picture, there is a wife in the title and brides are always popular, it would be a good idea to present every couple obtaining a license to wed during the engagement with a pair of tickets to see "My Favorite Wife."



A "What Are They Saying" Contest

You can promote keen interest in your engagement of "My Favorite Wife" by utilizing the layout reproduced above (it's available as a 3-column mat) in a newspaper contest in which readers are asked to supply the dialogue for Cary Grant and Gail Patrick after he tells her that his first wife, Irene Dunne, is alive. Ditto for Irene Dunne. Offer ducats for the most original entries.

There's one idea in the press book which should appeal to the editor of the woman's page of your newspaper. When Irene Dunne comes back from her seven years' castaway on a desert island, she has no clothes but the ones she used in 1933. So she dresses in her seven year old togs. How about a comparison of the styles of seven years ago with those of today? You could also run a story of this with comment by the editor on changes in styles, with suitable illustrations.

Many Good Newspaper Angles

Besides the woman's page and the general run of the paper (not forgetting the amusement page, of course) there are a couple of other spots in the paper where you can plant stuff about "My Favorite Wife." The Advice-to-the-Lovelorn page can carry a couple of items on different days on the quandary of the various characters. Columnists of this type often like to get away from the abstract and especially when all their readers can see these very problems right before them. Then you can run an ad in personal columns reading like this: "I need help! I'm married to two wives. Please come to the Palace Theatre next Friday evening and help me select 'My Favorite Wife'."

There's one especially good tieup which you ought to put to work on this picture. Irene Dunne appears in a series of ads for Max Factor products. You can make your own tieup with beauty shops, drug stores, department stores, etc., adding portraits of the star and scene stills from the picture.

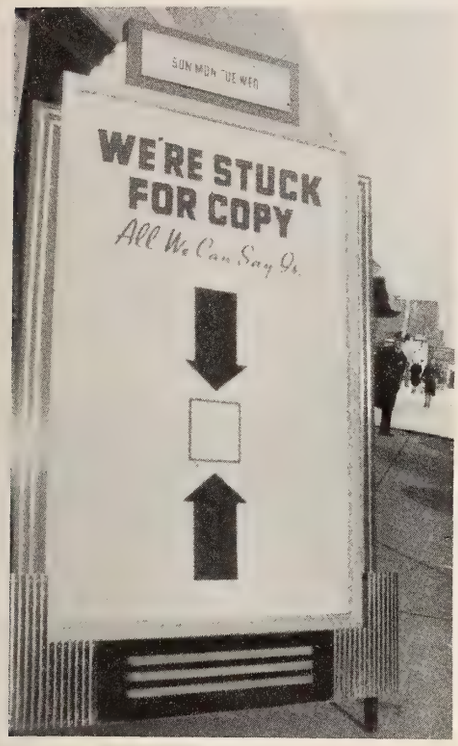
Store Tieups and Coop Ads

For store tieups and cooperative ads the title is a perfect one. It has long been noted that although women do the most shopping, men, when they do shop, buy mostly for their wives. So you can appeal to men by making tieups with jewelry shops, furniture stores and other emporiums where the number of men making purchases for their wives is likely to be large. This can apply equally well to florists. Book stores, on the other hand, can appeal to women with a display of cook books grouped with a sign reading, "How to become his 'Favorite Wife'." The same can be done with various foods and with stores selling ladies' doodads and knickknacks.

A novelty throwaway that will get laughs and interest the women especially can be easily made up. It is folded once. On the outside appears the phrase, "What men know about women." The inside is perfectly blank and on the reverse side appear your playdates and copy.

Compare With "Too Many Husbands"

There's an interesting angle in connection with this picture which you may have already thought of. The plot is about the same as that of "Too Many Husbands," a recent Columbia picture, except that here it is the man that has two wives while in the other picture it was a wife with two husbands. If "Too Many Husbands" went over well in your town, you can use a line like this: "If you laughed at 'Too Many Husbands,' you'll roar at 'My Favorite Wife'." Newspaper stories can make the comparison in advance. In fact, it might be a good bet to avoid any unfavorable notices from the critics who may think they have discovered something big in the similarity of the plots—a possibility you can circumvent by pointing it out yourself.



"Had 'Em Looking and Reading"

The lobby gag shown above on Columbia's "Mr. Smith Goes to Washington" really "had 'em looking and reading the small-typed message" in the square, according to Manager Bud Erickson of Warners' Rhodes Theatre, Chicago.

Miller's "It's a Date" Campaign Covers 'Most All Angles

A majority of the population of Morgantown, W. Va., had a date to see "It's a Date" at the Metropolitan Theatre recently, and all because of the excellent campaign engineered by Frank Miller, advertising manager.

The teaser campaign started a week in advance, with the blow-off coming in the form of a 60-inch ad the day before opening. Special scene cuts and stories were planted in the daily newspapers.

In a contest directed to music students, prizes were offered for the best essays on Schubert or Puccini. A poster contest was also held, with prize-winning displays appearing in a downtown store window. A requirement was that the South Sea atmosphere of the picture must be stressed in the posters.

A large wheel display was placed in the lobby. Patrons were invited to spin it, and if it stopped on "It's a Date," lucky patrons received free tickets.

Miller tied in with a soda shop for the promotion of an "It's a Date" Sundae.

For the last day of the run, a special matinee was arranged at which daughters, when accompanied by their mothers, were admitted free. The stunt was restricted to the first fifty mother-and-daughter couples. Flower, candy and gift shops were brought into play by means of tieups, and Montgomery-Ward passed out autographed photos.

On telephone booths around town posters were placed, urging the public to "Make a date to see 'It's a Date.'" A display touching on the same theme was used in the Telephone Company's window.

Window and newspaper tieups were made on hats, coats, dolls, handbags, robes, sweaters and scarfs. Miller also took advantage of the Lane Cedar Chest national promotion by contacting the local dealer for cooperative ads, window displays, roto heralds and consumer mailing pieces.

Several 3- and 24-sheets were posted.

Tank Town Showmanship

Man Who Ignores Selling Shorts Like Man All Dressed Up Without Shoes, Says Southern Theatreman

By "OLE THREE-SHEET"

HERE I am again still shootin' my mouth. BUT, who knows? Maybe I'm right!

I have noticed a long time now there have been pages and pages written about SELL SHORT SUBJECTS. You know, that is one thing a lot of fellows really let go by. Have you ever stopped to consider how you would look going down the street all dressed up and not have your shoes on? ? ? ?

Well, that is about how a program in your house would look or seem without shorts. I say anything worth running is certainly worth selling, and after all, the film companies don't give those shorts away; we pay plenty for them. I have seen some fellows advertise their shorts like this: "Also selected short features or short subjects." Who the heck and what the heck does the patron know about what they are? You say they don't come to the show to see short subjects; you're wrong! I see kids and grown people every week ask "when are you going to have Donald Duck, or Popeye?" or say "when are you gonna play another Three Stooges comedy?" After all, fellows, a program must be balanced with the proper shorts and sold properly if we expect to get money out of our business.

There are one-sheets on most shorts. Most exchanges carry stock one-sheets on every short feature produced. Why not buy stock one-sheets and make cutouts, or shadow boxes etc.? You can build a swell display on a short for a buck, and that display may bring in an extra ten dollars. Of course, if your patrons are not used to being sold short subjects as well as the feature, it will take a little time and horse sense to build that part of your publicity up to where it will show you it pays.

Honestly, I don't think a man is a real showman when he doesn't sell his short subjects.

I believe more fellows should realize how much the proper publicity behind a cartoon or a historical short can mean to the box-office. BUT if we sell them too good the film companies may ask for more money for them next time . . . HA . . .

This is just my idea of shorts and I have found out that it pays. If you have any new ideas I can assure you I am the fellow that needs them and wants them . . . BAD . . .

Yours for better B.O., due to sellin' shorts.

(Another on this series on "Tank Town Showmanship" will appear in an early issue.)

Exploitation on "Pinocchio" Directed at Schools

Through an endorsement and the co-operation of the Parent Teachers Association, bulletins on "Pinocchio's" run at the Center Theatre, Radio City, were sent for posting to all high school, grade, elementary and vocational schools in New York City.

A second phase of the Center's school promotion designed to aid business before Easter Week was the extending of invitations to editors of all school papers inviting them to see "Pinocchio" and review it for their publications.

Real Dates for Reel Dates

Bernie Kreisler, manager of Universal's Washington branch, sent a real date to all the exhibitors in his territory to plug for reel dates on "It's a Date." P.S. The date was good, too.

Theatre Advertising—Practical Layouts



The accompanying examples on this page have been laid out with the average small town newspaper in mind. Both one column ads can be set up with little difficulty. If your newspaper can set boxes and layouts on an angle so much the better. You'll find much more can be done in the way of attractive ads. An Ad Spot (so-called in RKO press books) has been used in a 1 x 6″ layout. These ad spots are a swell idea and can be used for a variety of layouts, large and small. Part of a two column ad mat has been cut down to fit a 1 x 4″ layout in the other. Check with your "Primrose Path" press book on the original. When you have selected an ad mat for reduction be sure the part you intend using is large enough to reproduce clearly and that you have not cut away the "meat" of the illustration. Pencil out the part you *do not want*. This will help the composing room in cutting. Indicate, as shown, the elimination of setting column rules. Unless this is done the ad is sometimes set with an additional border just inside the column rule. Your ad border, if you set one, should be in far enough from the column rule to allow for ample white space. If you find these layouts of assistance in making up your ads we will be glad to continue similar examples each week with as much detailed info concerning their make-up as possible.

DARK COMM

In Great De

BY LEADING THEATRES E

Raoul Walsh :

ROXY ..... NEW YORK CITY, N. Y.

PARAMOUNT and FENWAY
(DAY AND DATE) • BOSTON, MASS.

EARLE ..... PHILADELPHIA, PA.

FOX ..... ST. LOUIS, MO.
ALVIN ..... PITTSBURGH, PA.
COLONIAL ..... RICHMOND, VA.
NORVA ..... NORFOLK, VA.
STRAND ..... LOUISVILLE, KY.
ESQUIRE and UPTOWN ..... KANSAS CITY, MO.
NEW MALCO ..... MEMPHIS, TENN.
STATE ..... OMAHA, NEBR.
ORPHEUM ..... PORTLAND, ORE.
PALOMAR ..... SEATTLE, WASH.
PARAMOUNT ..... DENVER, COLO.
GRAND ..... ALBANY, N. Y.
20th CENTURY ..... BUFFALO, N. Y.
CENTURY ..... ROCHESTER, N. Y.
PARAMOUNT ..... SYRACUSE, N. Y.
STRAND ..... PROVIDENCE, R. I.
WARNER ..... BRIDGEPORT, CONN.

CAST
•
CLAIRE TREVOR
JOHN WAYNE
WALTER PIDGEON
ROY ROGERS
GEORGE HAYES
PORTER HALL
MARJORIE MAIN
RAYMOND WALBURN

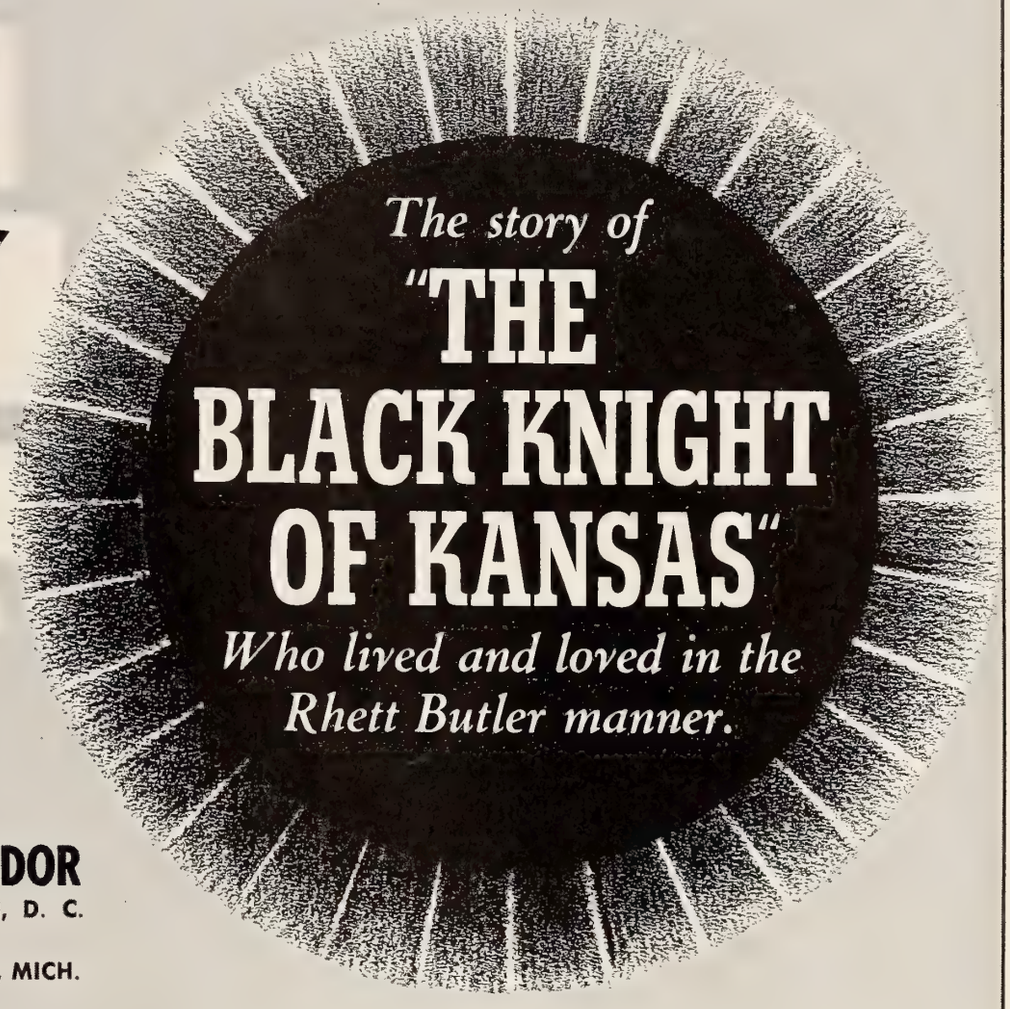
A REPUBL

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RYWHERE

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LE and AMBASSADOR
AND DATE) • WASHINGTON, D. C.

.....DETROIT, MICH.

OSEVELT .....CHICAGO, ILL.

RAMOUNT .....SAN FRANCISCO, CALIF.
ID .....HARTFORD, CONN.
R SHERMAN.....NEW HAVEN, CONN.
EY.....BALTIMORE, MD.
RT.....CINCINNATI, OHIO
NIAL.....DAYTON, OHIO
EY.....ATLANTIC CITY, N. J.
.....BATTLE CREEK, MICH.
INGTON.....BAY CITY, MICH.
.....FLINT, MICH.
STIC.....GRAND RAPIDS, MICH.
OL .....JACKSON, MICH.
OL.....KALAMAZOO, MICH.
MER .....LANSING, MICH.
ID.....PONTIAC, MICH.
Y.....PORT HURON, MICH.
KLIN .....SAGINAW, MICH.

WARNER'S

DOWNTOWN (DAY AND DATE) **HOLLYWOOD**
LOS ANGELES, CALIF. • HOLLYWOOD, CALIF.
RIALTO.....TACOMA, WASH.
ORPHEUM .....OAKLAND, CALIF.
EMPIRE.....BIRMINGHAM, ALA.
SAVANNAH.....SAVANNAH, GA.
PARAMOUNT.....BATON ROUGE, LA.
SAENGER.....PENSACOLA, FLA.
MAJESTIC.....SHREVEPORT, LA.
CROWN .....MOBILE, ALA.
MAJESTIC .....HOUSTON, TEX.
MAJESTIC.....DALLAS, TEX.
SHERIDAN.....MIAMI, FLA.
STATE.....OKLAHOMA CITY, OKLA.

PICTURE

Hollywood

STR West Coast Offices Guaranty Building 6331 Hollywood Blvd. Hollywood, Calif. Telephone, Hollywood 1390

. . . Program Notes From the Studios . . .

"The Man From Fleet Street" is the new title of "This Man Reuter," which Warner Bros. will produce with EDWARD G. ROBINSON and MIRIAM HOPKINS in the starring roles. Shooting starts on May 6 under the direction of WILLIAM DIETERLE.

DONALD DOUGLAS, who recently played the romantic lead in "The Return of Philo Vance," was set for a featured role with WILLIAM POWELL and MYRNA LOY in MGM's "I Love You Again," which is being directed by W. S. VAN DYKE. EDMUND LOWE is also featured in the cast.

After a week of rehearsal, Paramount's "Dancing on a Dime" went before the cameras under the direction of JOSEPH SANTLEY. The cast includes ROBERT PAIGE, GRACE MACDONALD, VIRGINIA DALE, CAROL ADAMS, EDDIE QUILLAN, FRANK JENKS and WILLIAM FRAWLEY.

Republic's "Doctors Don't Tell," with JOHN WAYNE, SIGRID GURIE and CHARLES COBURN in the leading roles, wound up shooting last week. BERNARD VORHAUS directed the *Saturday Evening Post* story.

JOHN FORD, producer-director of "The Long Voyage Home," is acting as his own dance director in a hilarious drunken party staged at the Walter Wanger studios. "The dance is an Irish Jig," Ford says, "and who am I to let anyone tell me how it should be done."

With TYRONE POWER, LINDA DARNELL, MARY ASTOR and DEAN JAGGER in the leading roles, "Brigham Young" went before the cameras at 20th Century-Fox with HENRY HATHAWAY directing. The star-studded cast also includes JANE DARWELL, JEAN ROGERS, BRIAN DONLEVY, JOHN CARRADINE and VINCENT PRICE.

"Frontier Crusader," initial TIM MCCOY western for Producers Releasing Corp., is set to go before the cameras this week with PETER STEWART directing.

With PENNY SINGLETON completely recovered from injuries sustained in a recent automobile accident, Columbia is starting the sixth of the "Blondie" series, as yet untitled. FRANK STRAYER, who has megaphoned every picture in the series, will direct PENNY, ARTHUR LAKE and LARRY SIMMS.

Director ALBERT S. ROGELL has signed FLORENCE SHIRLEY for a comedy spot in his current Universal production, "One of the Boston Bullertons." MISS SHIRLEY joins a cast which includes NANCY KELLY, ROLAND YOUNG, HUGH HERBERT, ROBERT CUMMINGS, MONTAGUE LOVE and MARY FORBES.

EDWARD SMALL has closed a deal for a song, "South of Pago Pago," to be used as the theme number in his picture, which is before the cameras under the direction of ALFRED E. GREEN. The song was written by LEW POLLACK, CHET FORREST and BOB WRIGHT.

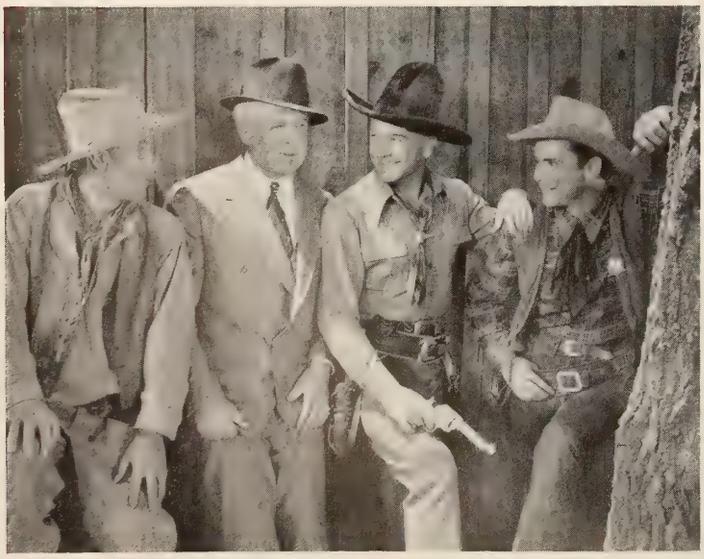
ROBERT STEVENSON, brilliant English director who recently completed "Tom Brown's School Days," will remain on the RKO lot to direct the forthcoming ROBERT SISK production, "Sanda Mala," a novel by MAURICE COLLIS.

If the deal goes through, ANN SHERIDAN will be seen in the feminine lead, opposite GARY COOPER, in "The Life of John Doe," which FRANK CAPRA will make for WB release.

The third in the current "Dr. Christian" series, still untitled, went before the cameras last week at the Fine Arts studios. In addition to JEAN HERSHOLT, the cast includes EDGAR KENNEDY, DOROTHY LOVETT, FRANK ALBERSTON, ROD LAROCQUE and VEDA ANN BORG. WILLIAM MCCANN is directing.

As soon as he completes work in EDWARD SMALL'S "South of Pago Pago," VICTOR MCLAGLEN reports to Universal for the male lead in "A Modern Monte Cristo." MARGARET LINDSAY will play the feminine lead.

ALEXANDER KORDA may co-star VIVIEN LEIGH and LAURENCE OLIVIER in a picture when he returns from his trip to England. KORDA has a one-film-a-year contract with MISS LEIGH and one more picture to do with OLIVIER. ZOLTAN KORDA is now in Hollywood winding up production of "The Thief of Bagdad."



LEO MCCAREY is planning to do another picture with CARY GRANT and IRENE DUNNE co-starred, if the deal for the two stars can be arranged.

Four Men From Hollywood

***Producer* HARRY SHERMAN, *who turns out the well known Paramount Hopalong Cassidy pictures, is shown on location at Lone Pine with the three stars of his new film "Three Men From Texas." Left to right,* ANDY CLYDE, SHERMAN, WILLIAM BOYD *and* RUSSELL HAYDEN.**



Between Takes

ROLAND YOUNG *as Amos Bullerton and* NANCY KELLY *as Jane Bullerton in Universal's "One of the Boston Bullertons," rest before starting on another scene.*

Completing Screenplay on "So Gallantly Gleaming"

WALTER WANGER announces that SONYA LEVIEN has completed the screenplay of his forthcoming production, "So Gallantly Gleaming." Miss LEVIEN has left the studio for a brief vacation and upon her return will make the final revisions in the script. Production of the film is scheduled for late June.

"So Gallantly Gleaming" is the dramatization of the lives of General JOHN C. FREMONT and his no less famous wife, JESSIE BENTON. The original story, depicting an important era in the development of the American West, is by HARVEY THEW and PETER ORDWAY.

Darmour Finishes "Alive"

Production on LARRY DARMOUR'S "Keep 'Im Alive," latest JACK HOLT starrer, finished this week under the direction of LEWIS COLLINS. The cast supporting HOLT is headed by VICKI LESTER, STANLEY FIELDS, DORIS LLOYD and NOEL MADISON.

Studios Running in High Gear

With about fifty pictures in production, Hollywood is running in high gear for the first time in many months, Paramount, MGM and RKO head the list with eight each in work, followed by 20th Century-Fox and with six each. Warner Bros. has five, United Artists four and Universal two. In addition, the studios have almost as many more ready for the cameras.

McDonald Directs "Op'ry"

Republic's "Grand Ole Op'ry," starring the WEAVER BROTHERS and ELVIRY went before the cameras under the direction of FRANK MCDONALD. LOIS RANSON and JOHN HARTLEY have been assigned the romantic leads. MCDONALD recently completed the GENE AUTRY starrer, "GAUCHO SERENADE."

Lloyd Signs Martha Scott

MARTHA SCOTT, who made her screen debut in SOL LESSER'S "Our Town," has been signed by FRANK LLOYD to a three-year contract calling for one picture a year. MISS SCOTT is currently working for LLOYD in "Howards of Virginia."



Conference on the Set

Producer EDWARD SMALL, FRANCES FARMER *and Director* ALFRED E. GREEN *confer on the set of "South of Pago-Pago," which* SMALL *is making for United Artists realese. Others in the cast with* MISS FARMER *include* VICTOR MCLAGLEN, JON HALL, OLYMPE BRADNE, GENE LOCKHART *and* DOUGLAS DUMBRILLE.

"They Knew What They Wanted" Changed to "The Other Man"

RKO has announced that the title of its forthcoming production "They Knew What They Wanted," which will be a co-starring vehicle for CAROLE LOMBARD and CHARLES LAUGHTON, has been changed to "The Other Man." The picture will be directed by GARSON KANIN and produced by ERICH POMMER. ROBERT ARDREY is currently working on the screenplay.

Foran in "Rangers of Fortune"

Director SAM WOOD has signed DICK FORAN for one of the top roles in Paramount's "Rangers of Fortune," now before the cameras. FORAN joins a cast which includes FRED MACMURRAY, PATRICIA MORISON and JOSEPH SCHILDKRAUT. FORAN is under contract to Warner Bros.

Ballerina Signed for "Flotsam"

TONI NOVISKA, ballerina of the Polish Grand Opera Ballet and now a refugee from her homeland, has been signed by DAVID L. LOEW-ALBERT LEWIN productions for "Flotsam," which will be released by United Artists. The picture in which she will play, is a story by ERICH MARIA REMARQUE, and deals with Europe's refugees.

Another for Davis-Boyer

Screening of the first rough cut of "All This, and Heaven Too," has led Warner Bros. to search for another vehicle in which to co-star BETTE DAVIS and CHARLES BOYER. The picture was directed by ANATOLE LITVAK and the cast included BARBARA O'NEIL, VIRGINIA WEIDLER, WALTER HAMPDEN, HARRY DAVENPORT, IAN KEITH, MAURICE COSTELLO and JANET BEECHER.

20th-Fox Purchases "Rogue Male"

"Rogue Male," a novel written by JEFFREY HOUSEHOLD, has been purchased by 20th Century-Fox and will be produced under the title of "Man Hunt," with KENNETH MACGOWAN as associate producer.

Stooges Takes Census

THE THREE STOOGES are working in a short subject at Columbia demonstrating how they think the census ought to have been taken by UNCLE SAM.

Geo. Cukor to Direct Katherine Hepburn in "Philadelphia Story"

GEORGE CUKOR, who directed KATHERINE HEPBURN in her greatest film success, "Little Women," and also in the earlier "A Bill of Divorcement," was assigned to rejoin her when MGM starts June production on "Philadelphia Story," the PHILIP BARRY play in which she has scored outstandingly during the past year at the Shubert Theatre, New York.

CUKOR completed direction last week of "Susan and God," the JOAN CRAWFORD and FREDERIC MARCH co-starring vehicle, and leaves for Chicago immediately for conferences with MISS HEPBURN. The picture will be produced by JOSEPH MANKIEWICZ.

Paramount Buys "Road to Rio" As Crosby-Hope Co-Starrer

BING CROSBY and BOB HOPE, the team that clicked in "Road to Singapore," will be reunited by Paramount in another tropical adventure, it was announced by WILLIAM LE-BARON, the studio's managing director of production.

"Road to Rio," an original story by DON HARTMAN and SY BARTLETT, has been purchased as a starring vehicle for the pair. Decision to acquire the story was based on the sensational nationwide business being done by "Singapore," which is breaking box office records from coast to coast, and scores of letters from exhibitors for more musicals of the same calibre.

Producer, director and writing assignments have not been determined, as yet, since start of production is uncertain. CROSBY has two other assignments at the studio, "Ghost Music" with MARY MARTIN, and "Blue Lagoon," in which he is scheduled to co-star with HOPE.

"Steel" Ends—"Diamonds" Starts

RICHARD ARLEN and ANDY DEVINE completed work on Universal's "Hot Steel" and go into immediate preparations for their next, "Black Diamonds," which is scheduled to go before the cameras this week. CHRISTY CABANNE will again direct with BEN PIVAR as associate producer.

"Wyoming" Beery's Next

WALLY BEERY'S next picture for MGM will be "Wyoming," a story of the State after the Civil War days. RICHARD THORPE, who directed BEERY in "20 Mule Team," will direct and MILTON BREN will produce. JACK JEVNE and HUGO BUTLER are writing the screenplay from the original by JEVNE. The picture will go into production within the next three weeks.

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

According to LEO MCCAREY, good directors, and producers, have a sixth sense for recognizing that particular quality which often is called "personality" or "charm". While there is such a thing as personality and charm, neither have that elusive something, which has been variously called "It" and "Oomph".

Split a jug of cider with LUM and ABNER on the "Jot-Em-Down" set, before the take-off of their first starring picture for Voco Productions, "Dreaming Out Loud." We also tore a herring and played a little checkers and acted like a real cut-up . . . but not before we finished all the "vittles". Good luck, boys.

For the first time, Warner Bros. will put out a trailer to plug a short subject, "The Cavalcade of Academy Awards". A special film, running about 100 feet, is being prepared to ballyhoo the subject which was produced under the supervision of FRANK CAPRA.

Paramount achieved a corner on Hollywood's Indian Chief market when two more noble redskins joined the cast of CECIL B. DE MILLE'S "North West Mounted Police". CHIEF THUNDERBIRD and CHIEF YAWLACHIE, both well-known Indian thespians, were the new additions to the cast, joining dear old CHIEF THUNDERCLOUD. Sounds like rain.

The "old timers" have another treat coming up in MGM's "Little Nellie Kelly," the Broadway stage hit of many years ago by GEORGE M. COHAN. Would be a swell idea to dig up CHARLIE KING for the part he played in the original.

For a producing outfit with no announcement of coming production, Samuel Goldwyn studios is the busiest place in Hollywood as far as writers are concerned. GOLDWYN is preparing seven stories, namely, "Seventh Cavalry," "Natchez," "Hans Christian Andersen," "City Without Men," "Tahiti," "Black Gold" and "The Little Foxes." Meanwhile WALTER WANGER and JOHN FORD are keeping the stages busy.

1939 shipments of Technicolor positive prints was an increase of more than six times the output of 1934 . . . and with the new reduction in price, 1940 should break all records.

Lum and Abner Hosts At Party At Start of Their First Picture

On the eve of starting date for their first starring vehicle "Dreaming Out Loud," LUM *and* ABNER *of radio fame were hosts to the newspaper folk, members of the cast and crew at a "picnic in the Jot-em-Down Store." Shown here in the "farm implement" department of the famous store are, left to right: First row*—BOBS WATSON, LUM (CHESTER LAUCK) *and* ABNER (NORRIS GOFF), FRANCES LANGFORD *and* ROBERT WILCOX. *Top row—Director* HAROLD YOUNG, JACK VOTION *and* DONALD BRIGGS. *RKO-Radio will release the Votion-Coslow picture.*



The Box Office Slant

(Continued from page 17)

Turnabout

(Hollywood Preview)

UA Comedy 83 mins.

(Nat'l Release, May 17)

Cast: Adolphe Menjou, Carole Landis, John Hubbard, William Gargan, Veree Teasdale, Mary Astor, Donald Meek, Joyce Compton, Inez Courtney, Franklin Pangborn, Marjorie Main, Berton Churchill, Margaret Roach, Ray Turner, Norman Budd, Polly Ann Young, Eleanor Riley, Murray Alper, Miki Morita, Yolande Mollot, George Renavent. Credits: Produced and directed by Hal Roach. Screenplay by Mickell Novak, Berne Giler and John McClain. Based on the novel, "Turnabout," by Thorne Smith. Director of photography, Norbert Brodine. Photographic effects, Roy Seawright. Film editor, Bert Jordan. Art direction, Nicolai Remisoff. Musical score, Arthur Morton.

Plot: Hubbard and his wife, Carole Landis, have domestic quarrels quite frequently. One night during a tiff they express a wish that they might exchange places. Ram, a deity whose bust stands on their mantle shelf, takes on life and tells the couple he will grant their wish. The next morning, Carole, in the guise of her husband, goes to the office and shocks Hubbard's partners — Menjou and Gargan, causes Churchill, a pineapple king, to sever his connections with the company. At home, Hubbard confounds the servants with an exhibition of athletic prowess and other masculine traits. Visited by a doctor, he is told to watch his diet, if he wants to give birth to a healthy, normal baby. When night comes, both express the wish that they be themselves once more, and the deity grants their wish. Only one item is forgotten, however—Hubbard is left with the prospect of having a baby.

Comment: The screwiest, most fantastic comedy ever exhibited, this has some of the same novelty as "Topper" but the idea developed in the plot—that of a man and wife changing places—tends to put the picture in the extreme novelty class and its acceptance at the box office will depend largely on the selling campaign, as one can imagine. There are plenty of spicy situations and gags which make for moments of hilarity and most theatregoers should find it different entertainment. John Hubbard and Carole Landis, as the "Turnabout" husband and wife, very capably handle their exacting assignments, and top ranking performances are turned in by Adolphe Menjou, Donald Meek, William Gargan and the rest of the supporting cast. Production and direction are of the usual Roach standard. A herald printed in reverse with a note at the bottom instructing folks to read it against a mirror, will attract attention. For street ballyhoo, a man and woman dressed as opposites could be spotted in the business district with the signs on their backs advertising the production. Arrange window displays with book stores. **(ADULT)**

Catchline: "He was she and she was he."

AUDIENCE SLANT: HAS PLENTY OF SPICY SITUATIONS AND GAGS FOR THEATREGOERS WHO LIKE DIFFERENT ENTERTAINMENT

BOX OFFICE SLANT: AN EXTREME NOVELTY THAT WILL DEPEND LARGELY ON THE SELLING CAMPAIGN.

Pals of the Silver Sage

Monogram Western 52 mins.

(Prod. No. 3954, Nat'l Release, April 20)

Cast: Tex Ritter, Sugar Dawn, Slim Andrews, Clarissa Curtis, Glen Strange, Carleton Young, John McGuinn, Chester Gann, Warner Richmond. Credits: Produced by Edward Finney. Director, Al Herman. Photography, Marcel A. LePicard. Film Editor, Robert Golden. Original screenplay by George Martin.

Plot: Ritter and his pal Andrews, while in search of a job, stumble on a bunch of cattle rustlers changing brands on cattle. Ritter decides to investigate and obtains work on the ranch owned by little Sugar Dawn. Young discovers him at work and convinces the sheriff that he is the rustler responsible for all the stolen cattle. Ritter eludes the sheriff long enough to battle it out, capture Young and Strange and explain the whole situation.

Comment: From beginning to end this film is chock full of action. Cowboys, rustlers, cattle, defenseless women, shooting—you'll find that everything is included in this fast-moving story. Tex Ritter performs ably as the hero and increases the enjoyment of the picture by the rendition of two tunes. Sugar Dawn is a cute little lass. She rides a Shetland pony and ropes a calf in an expert manner. Other good performances are turned in by Slim Andrews, Ritter's pal, and Glen Strange, the cattle rustler. Tie up with music stores for window displays of the star and his guitar. Arrange a lobby display of cowboy equipment. **(FAMILY)**

Catchline: "Hell-and-thunder action as Tex hurtles to the defense of a helpless youngster!"

AUDIENCE SLANT: THE ACTION FANS WILL GO FOR THIS FAST MOVING WESTERN.

BOX OFFICE SLANT: AVERAGE WESTERN BUSINESS.

Five Little Peppers at Home

Columbia Drama 67 mins.

(National Release, February 8)

Cast: Edith Fellows, Dorothy Ann Seese, Clarence Kolb, Dorothy Peterson, Ronald Sinclair, Charles Peck, Tommy Bond, Bobby Larson, Rex Evans, Herbert Rawlinson, Laura Treadwell. Credits: Directed by Charles Barton. Screenplay by Harry Sauber. Based on a book by Margaret Sidney. Director of photography, Allen G. Siegler. Art director, Lionel Banks. Film editor, Viola Lawrence.

Plot: The five little Peppers are the guests of a financier, Kolb, owner of a mine purported to be rich in copper deposits. He suffers financial reverses, and in order to meet obligations, plans to sell the mine. When no one will buy, he is forced to give up his home and go back to the Peppers' original home at Gusty Corners. Meanwhile, his butler, Evans, a geology expert, discovers the mine has copper deposits. Kolb is offered his palatial home back again, but he prefers to build one in Gusty Corners.

Comment: Here is a pleasant little picture for the family, although its drawing power is limited because of the absence of names. It is possible it may do fairly well where the first in the series was successful or where the public is acquainted with the books on which it is based. Much of the footage is occupied by little Dorothy Ann Seese, whose cute childish sayings will please many an adult. A mine cave-in is the cause for melodramatics near the end, but it's carried a little too far. The performances are uniformly good, but none stand out. A large book ballyhoo, a classified offer of a prize for the first edition of the Margaret Sidney novel, displays in schools and libraries are a few of the stunts to be utilized in exploiting the picture. **(FAMILY)**

Catchline: "They're bigger and better than ever in another Pepper potpourri of fun."

AUDIENCE SLANT: LIGHT AND PLEASANT ENTERTAINMENT FOR THE FAMILY.

BOX OFFICE SLANT: ITS DRAWING POWER IS LIMITED, NECESSITATING IN MANY SITUATIONS THE ADDITION OF A STRONGER FEATURE.

Good Easter Display

An Easter display that caused 'em to stop and look was devised by the manager of the La Brea Theatre, Los Angeles. It consisted of an 8-foot Easter bunny mounted on a green backdrop, surrounded by cardboard Easter eggs bearing the titles of coming attractions. On a grass mat at the base of the display were ducks, chicks, candy eggs, etc., and incorporated in the design were Easter greetings.

Showmen's Parade

LOUIS PADOLF, formerly a salesman in Pittsburgh and more recently with RKO in Grand Rapids has taken over the Virginian Theatre, Parkersburg, W. Va., from C. B. HALL, veteran exhibitor who has retired.

MORT S. and A. J. ENGLAND have taken a long term lease on the Roxy Theatre, Clearfield, Penna. from TONY COLOSE. V. F. SCOTT has managed and booked the house for the past year.

JOHN PEKRAS has announced the sale of his four theatres in Elyria, O., to MAC GREENWALD, Paramount salesman. GREENWALD has been with Paramount for 18 years.

The estate of CAULDWELL BROWN, who died several weeks ago, has sold to the Shea Circuit, four theatres in Zanesville, O. The circuit already had one house in the town and the transaction gives them complete control of all Zanesville theatres.

The following managers were transferred throughout Fabian's Staten Island Theatres. JOHN FIRNKOESS, manager of the Paramount, in Stapleton, was made city manager at Middletown, N. Y. ELIUE GLASS, manager of the Liberty in Stapleton, was brought to the Paramount in place of FIRNKOESS. ART LANE was moved from the Strand, Great Kills, to the Liberty in Stapleton to take over where GLASS left off. ALEXANDER DE FAZIO, assistant manager of Fabian's St. George was moved down to Great Kills to become manager of the Strand. GEORGE TRILLING, manager of the Ritz Theatre in Port Richmond, was promoted to the home office to become the official booker for the circuit. No one has been appointed to the Ritz to succeed TRILLING. Assistant manager of the Strand Theatre LOUIS RICCI was moved to the Staten Theatre in New Dorp to act in the same capacity.

Zeidell's Medical Exhibit On "Passage" Impresses Patrons

An exhibit which, in its entirety, was valued at about $1,000, was promoted by Manager Harry Zeidell of the Alpha Theatre, Bell, Calif., in connection with the showing of "Disputed Passage."

The display represented an operating room, and was authentic even to dummy figure on the operating table and all the medical paraphernalia.

Whereas this type of exhibit is conceded by most showmen to scare patrons away, it had just the opposite effect at the Alpha. Because it was so complete and so important, patrons felt the picture it advertised certainly must be big, and accordingly came to see "Disputed Passage."

Prescription Stunt Ties In With "Vigil in the Night"

Through a hook-in between the Miller Theatre, Wichita, Kansas, and the Tilford drug stores for the run of "Vigil in the Night," five thousand advance teaser cards were printed and distributed through their nine local drug stores. A doctor's prescription idea was used for the novelty cards.

All ushers were dressed in white nurses' uniforms and the doorman in a white uniform of the type used by doctors. Special letters were sent to all nurses of the St. Francis and Wichita hospitals, and hospital and accident insurance was made the basis of a tieup that netted display space in newspapers.

Excitingly Together!



VIVIEN LEIGH

the Scarlett O'Hara of "Gone With The Wind"



LAURENCE OLIVIER

the star of "Rebecca" and "Wuthering Heights"

and **LESLIE BANKS** in

21 DAYS TOGETHER

with **FRANCIS SULLIVAN**

HAY PETRIE · ESME PERCY · ROBERT NEWTON

Based on a story by John Galsworthy · Directed by BASIL DEAN

A COLUMBIA PICTURE

COLUMBIA PICTURES

PRINTED IN U.S.A.

Short Subject Reviews

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning May 3)

CAPITOL—The Domineering Male (MGM) rev. 3-30-40; Home on the Range (MGM) rev. 3-30-40.

*CRITERION—Stranger Than Fiction No. 72 (Universal) rev. 4-6-40; South of the Boudoir (Col.).

PARAMOUNT — Popular Science No. 4 (Para.) rev. 2-24-40; Stealin' Ain't Honest (Para.) rev. this issue; Not So Dumb (Para.) rev. 3-23-40.

ROXY—Over the Seven Seas (20th-Fox); Wot's All th' Shootin' Fer? (20th-Fox).

STRAND—A Gun Dog's Life (Vita.); Slap-Happy Pappy (Vita.).

CHICAGO LOOP

(Week Ending May 4)

APOLLO—Tomorrow's Stars (Col.) rev. 4-27-40; Me Feelins Is Hurt (Para.) rev. this issue.

GARRICK—Confederate Honey (Vita.).

ROOSEVELT—George Olsen and His Music (Para.) rev. 3-23-40; Over the Seven Seas (20th-Fox); A Bear's Tale (Vita.).

UNITED ARTISTS — Unusual Occupations No. 4 (Para.) rev. this issue; Sea Scouts (RKO-Disney) rev. 7-22-39.

Unusual Occupations No. 4 *(Interesting)*

Para. (L9-4) Unusual Occupations 10 mins.

This subject shows the world's greatest woman bag-puncher; a dentist who builds miniature bridges, merry-go-rounds and ferris wheels out of toothpicks; a woman who paints pictures on cobwebs, and best of all, the Californian who has a half-million-dollar collection of old western relics. It's all very interesting, and a good builder-upper for any program. Get your newspaper to sponsor an "Unusual Occupations" contest, the winners to demonstrate their occupations, or hobbies, on the stage, if possible.

The Flag Speaks *(A Must)*

MGM (Special Technicolor Subject) 19 mins.

Real Americans salute the Flag, but few know the story behind its stars and stripes. In this well directed and acted featuret, that story, as narrated by John Nesbitt, instills love and respect for the American Flag in the hearts and minds of every spectator. The subject concludes with actual examples of correct flag etiquette — a campaign which the American Legion has been fostering for many years. Definitely every man, woman and child should see "The Flag Speaks," and it's pretty certain that the majority of them will, since not only the Legion but also the Daughters of the American Revolution and scores of other patriotic and civic organizations are backing its showing. Instead of having to sell it to your patrons, you'll find them coming to you with requests for its exhibition in your theatre. The release date is set for Flag Day, June 14, 1940.

Me Feelins Is Hurt *(Fair)*

Para. (E9-5) Popeye Cartoon No. 5 7 mins.

When Olive Oyl pledges allegiance to the wild west, Popeye sets out for the plains. He has some difficulties with a mustang and cow-punching Bluto, but the inevitable can of spinach brings him out on top. It's only a fair cartoon. Tie up with dealers on Popeye products, and use a cutout of the cartoon character on a bucking broncho in your lobby.

Popular Science No. 5 *(Very Good)*

Para. (J9-5) Popular Science 10 mins.

Bachelor girls will enjoy the sequence devoted to a one-room home that has everything, but the most outstanding is that covering the various activities in connection with air speed and air safety at Langley Field, Va. Sell the subject via heralds stuffed in current issues of *Popular Science* magazine. The one-room home clip paves the way for tieups with stores on housewares.

"Is Modern Morality a Failure?"

Produced several years ago by James A. FitzPatrick this is the first of a projected Pro and Con Series. This screen debate by Dr. Stephen S. Wise and Bertrand Russell has been edited from its original two-reel length to approximately eight minutes. The arguments advanced by both men are not too convincing, but aside from this, the confinement of the camera to one small set, and jumpy continuity (a result of the editing), erase any effectiveness the debate might have had. Most people attend the movies for entertainment, and despite the fact that the subject is said to be of vital importance to everyone, few will care to hear it discussed when they are intent on being entertained. The current Bertrand Russell case, however, which has received much publicity, may attract attention to the subject, which was independently produced by FitzPatrick, who also acted as chairman of the debate. For booking information, write James A. FitzPatrick, Room 609, 729 Seventh Ave., N.Y.C.

Have You Met Yvette? *(Good)*

Para. (A9-8) Headliner No. 8 10 mins.

A radio songstress from Louisiana is introduced in a rather novel way, after which the audience sees how a band subject is filmed. It's a novel treatment for this type of short subject, but a voice, just because it has a French accent, doesn't seem to merit the build-up Yvette receives. Paul Baron leads the orchestra, and Ben Grauer is in the cast. Use an announcement on the radio page to the effect that this is Yvette's first screen appearance. Get your music store to use a display card.

Stealin' Ain't Honest *(Average)*

Para. (E9-4) Popeye No. 4 7 mins.

Popeye, Bluto and Olive Oyl go in search of Olive's gold mine. Of course, the greedy Bluto tries to get all the gold for himself, but our hero, revitalized by the food most kiddies don't like, succeeds in getting it for Olive and himself. Judged by Popeye cartoon standards, this one is average. Use the Popeye Manual to aid you in making tieups, putting over stunts, etc. The title is good as a motto for the kiddies.

The Blue Streak *(Excellent)*

Para. (R9-10) Sportlight No. 10 10 mins.

Like the majority of Sportlights, this issue packs a lot of good entertainment. It's all about blue geese which migrate from the Hudson Bay country to the Gulf of Mexico. How the crafty Cree Indians of Canada "bag" them, as well as the methods used by Gulf country sportsmen, is interesting to watch. Tie up with stores selling rifles and sportswear. Appeal to hunting enthusiasts.

Two Subjects to Sell

Special single-column ad mats, in addition to a number of publicity stories, have been prepared by the Short Subjects Department of Interstate Circuit, Inc., for managers' use in advertising and publicizing "The Singing Dude," a Technicolor musical featuret, and "Tomorrow's Stars," a single-reel subject on baseball. If you're playing these subjects, it would be smart showmanship to give them strong plugs, because they've got what it takes to please audiences.

. . NEWSREEL SYNOPSES . .

(Released Saturday, May 4)

MOVIETONE (Vol. 22, No. 68)—War in Norway; Successor to Brenda Frazier; Lew Lehr and baby show; Society hunt in Maryland; Auto race in Pennsylvania; Bishop consecrated at Little Rock, Ark.; Fiesta at Joplin, Mo.

PATHE (Vol. 11, No. 83)—War in Norway; Gen. Dawes speaks before U.C.C.; General Motors Futurama at N. Y. Fair; British cruiser in Los Angeles harbor; Mock convention at Fulton, Mo.

UNIVERSAL (Vol. 12, No. 872)—British cruiser in Los Angeles harbor; U. S. Cavalry gets new mounts; Highway of tomorrow; Girls' ballet school opens; Pelicans greet Spring; Kite flying contest at Chicago; War in Norway.

PARAMOUNT (No. 71)—Parachutist jumps off Trylon; Gold mine discovered; Plaque at Associated Press Bldg. dedicated; Industrial models at patent office in Washington; War in Norway.

NEWS OF THE DAY (Vol. 11, No. 266)—War in Norway; Giant French liner goes to war; Spring herring run starts at Cape Cod; General Motors Futurama at N. Y. Fair; Rodeo near Hollywood; Maryland society hunt.

Note: Films of the war in Norway were on their way to the United States by Clipper at time of going to press, and were to be attached to all newsreels on arrival. Their exact nature was not known at press time. All the reels will have these pictures if they arrive on time.

(Released Wednesday, May 1)

PARAMOUNT (No. 70)—Liners bring families of diplomats home from warring nations; Clean-up Drive for N. Y. Fair; "Theme girl" picked for Golden Gate Fair; Penn Relay Carnival; Drake Carnival at Des Moines; Water skiing at Santa Barbara, Calif.; Parade of presidential candidates.

MOVIETONE (Vol. 22, No. 67)—Occupation of Denmark; Roosevelt leaves Warm Springs; French liner prepares to put to sea; Captain McHale in New York; World's Fair Perisphere prepared for opening; Apple blossom time at Wenatchee, Wash.; Mrs. Charles H. Mayo honored; "Theme girl" picked for Golden Gate Fair; Penn Relay Carnival; Drake Relays at Des Moines; Wood Memorial Race; Water skiing at Santa Barbara, Calif.; Wellesley College girls in water ballet.

NEWS OF THE DAY (Vol. 11, No. 265)—Invasion of Denmark; R.A.F. bomber back from Norway; Captain McHale in New York; Roosevelt leaves Warm Springs; "Theme girl" picked for Golden Gate Fair; Spring housecleaning for N. Y. Fair; Wellesley College girls in water ballet; Apple blossom time at Wenatchee, Wash.; Water skiing at Santa Barbara, Calif.; Penn Relay Carnival.

UNIVERSAL (Vol. 12, No. 871)—Belgians ready for invasion; Roosevelt leaves Warm Springs; Navy's new destroyer launched; Exiles arrive from war zone; French liner prepares to put to sea; Shoe fashions; City of future in N. Y. Fair Diorama; "Theme girl" picked for Golden Gate Fair; Baby Sandy gets 1940 award; Water skiing at Santa Barbara, Calif.; Penn Relay Carnival; Wood Memorial Race.

PATHE (Vol. 11, No. 82)—Roosevelt leaves Warm Springs; Mormacsea home from Norway; Spring cleaning for N. Y. Fair; City of Future in N. Y. Fair Diorama; "Theme girl" picked for Golden Gate Fair; Penn Relay Carnival; Wood Memorial Race.

The Studio Check-Up

[This Week: In Production—51; Being Edited—68
Last Week: In Production—52; Being Edited—61
Last Year: In Production—47; Being Edited—68]

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED

PASSPORT TO ALCATRAZ*
FUGITIVE FROM A PRISON CAMP*
ISLAND OF DOOMED MEN*
LONE WOLF MEETS A LADY*
BABIES FOR SALE*
I MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Osa Johnson.

MAN FROM TUMBLEWEEDS—Bill Elliott, Iris Meredith. Director, Joe Lewis.

RETURN OF WILD BILL — Bill Elliott, Iris Meredith. Director, Joe Lewis.

IN PRODUCTION

ARIZONA—Jean Arthur, William Holden, Warren William, Porter Hall. Director, Wesley Ruggles.

HOWARDS OF VIRGINIA—Cary Grant, Alan Marshall, Sir Cedric Hardwicke. Producer-director, Frank Lloyd.

FIVE LITTLE PEPPERS ABROAD—Edith Fellowes, Dorothy Peterson, Tommy Bond. Director, Charles Barton.

KEEP 'IM ALIVE—Jack Holt, Vicki Lester, Stanley Fields. Director, Lewis Collins.

WEST OF ABILENE—Charles Starrett, Marjorie Cooley. Director, Ralph Ceder.

BLONDIE (Untitled)—Penny Singleton, Arthur Lake. Director, Frank Strayer.

METRO-GOLDWYN-MAYER

BEING EDITED

NEW MOON*
EDISON THE MAN*
ANDY HARDY MEETS DEBUTANTE*
WATERLOO BRIDGE*
PRIDE AND PREJUDICE*
SUSAN AND GOD*
MORTAL STORM*

IN PRODUCTION

BOOM TOWN—Clark Gable, Spencer Tracy, Hedy Lamarr, Claudette Colbert. Director, Jack Conway.

TO OWN THE WORLD—Lana Turner, Lew Ayres. Director, Harold S. Bucquet.

STRIKE UP THE BAND—Mickey Rooney, Judy Garland, Douglas McPhail. Director, Busby Berkeley.

PHANTOM RAIDERS — Walter Pidgeon, Rita Johnson, Nat Pendleton. Director, Jacques Tourneur.

OLD LADY 31—Charles Coburn, Billie Burke, Beulah Bondi. Director, Robert Sinclair.

I LOVE YOU AGAIN—William Powell, Myrna Loy, Frank McHugh. Director, W. S. Van Dyke II.

GOLD RUSH MAISIE—Ann Sothern, Lee Bowman. Director, Edwin L. Marin.

ONE CAME HOME — Robert Young, Maureen O'Sullivan, Lewis Stone, William Gargan. Director, S. Sylvan Simon.

(In England)

BUSMAN'S HONEYMOON—Robert Montgomery, Constance Cummings Director, Arthur Woods. Producer, Ben Goetz.

MONOGRAM

BEING EDITED

RIDERS FROM NOWHERE*
KID FROM SANTA FE*

IN PRODUCTION

WILD HORSE RANGE—Jack Randall. Director, Raymond K. Johnson.

PARAMOUNT

BEING EDITED

UNTAMED (Tech.)*
OPENED BY MISTAKE*
THOSE WERE THE DAYS*
HIDDEN GOLD*
WAY OF ALL FLESH*
SAFARI*
GOLDEN GLOVES*
STAGECOACH WAR*
QUEEN OF THE MOB*
DOWN WENT McGINTY*
DATE WITH DESTINY*
GHOST BREAKERS*
LIFE WITH HENRY*

IN PRODUCTION (1939-40)

NORTHWEST MOUNTED POLICE (Tech.)*
I WANT A DIVORCE*
NIGHT AT EARL CARROLL'S—J. Carroll Naish, Earl Carroll Girls, Anthony Quinn. Director, Kurt Neumann.

RANGERS OF FORTUNE—Fred MacMurray, Patricia Morison, Albert Dekker. Director, Sam Wood.

TEXAS RANGERS RIDE AGAIN—John Howard, Ellen Drew, May Robson. Director, James Hogan.

DANCING ON A DIME—Grace MacDonald, Robert Paige, Virginia Dale. Director, Joseph Santley.

COMIN' ROUND THE MOUNTAIN—Bob Burns, Una Merkel. Director, George Archainbaud.

IN PRODUCTION (1940-41)

THREE MEN FROM TEXAS—William Boyd, Russell Hayden, Esther Estrella. Director, Lesley Selander.

RKO-RADIO

BEING EDITED

YOU CAN'T FOOL YOUR WIFE*
VILLAIN STILL PURSUED HER*
TOM BROWN'S SCHOOL DAYS*
PRAIRIE LAW*
ANNE OF WINDY POPLARS*
THE RAMPARTS WE WATCH—March of Time Feature.

IN PRODUCTION (1939-40)

LUCKY PARTNERS—Ginger Rogers, Ronald Colman. Director, Lewis Milestone.

RKO-RADIO (Continued)

THOUSAND DOLLAR MARRIAGE—Leon Errol, Dennis O'Keefe, Adele Pearce. Director, Les Goodwins.

CROSS COUNTRY ROMANCE—Gene Raymond, Wendy Barrie. Director, Frank Woodruff.

MILLIONAIRES IN PRISON—Lee Tracy, Linda Hayes, Raymond Walburn. Director, Ray McCarey.

HAVE IT YOUR OWN WAY—Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Fields. Director, Roy Del Ruth.

DR. CHRISTIAN No. 3 (Untitled)—Jean Hersholt, Edgar Kennedy, Dorothy Lovett. Director. William McGann.

STAGE TO CHINO—George O'Brien. Director, Dave Howard.

IN PRODUCTION (1940-41)

DREAMING OUT LOUD— Lum & Abner, Frances Langford, Frank Craven. Director, Harold Young.

REPUBLIC

BEING EDITED

WOMEN IN WAR*
CROOKED ROAD*
GAUCHO SERENADE*
GANGS OF CHICAGO*
DOCTORS DON'T TELL*

IN PRODUCTION

ROCKY MOUNTAIN RANGERS*
WAGONS WESTWARD—Chester Morris, Anita Louise, Buck Jones, George Hayes, Ona Munson. Director, Lew Landers.

GRAND OLE OPRY—Weaver Brothers, Elviry, Loretta Weaver, Lois Ranson. Director, Frank McDonald.

20th CENTURY-FOX

BEING EDITED (1939-40)

SAILOR'S LADY*
EARTHBOUND*
MARRIAGE IN TRANSIT*
MARYLAND*
LUCKY CISCO KID*
LILLIAN RUSSELL*
GIRL IN 313*

BEING EDITED (1940-41)

YOUNG PEOPLE—Shirley Temple, Jack Oakie, Charlotte Greenwood. Director, Allan Dwan.

IN PRODUCTION (1939-40)

FOUR SONS—Don Ameche, Nancy Kelly, Alan Curtis. Director, Archie Mayo.

IN PRODUCTION (1940-41)

BRIGHAM YOUNG*
ELSA MAXWELL'S PUBLIC DEB. No. 1*
GIRL FROM AVENUE A—Jane Withers, Kent Taylor, Elyse Knox. Director, Otto Brower.

PIER 13—Lynn Bari, Lloyd Nolan, Douglas Fowley. Director, Eugene Forde.

STREET OF MEMORIES—Guy Kibbee, Lynne Roberts. Director, Shepard Traube.

UNITED ARTISTS

BEING EDITED

THE WESTERNER (Goldwyn)*
OUR TOWN (Lesser)*
GREAT DICTATOR (Chaplin)—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

THIEF OF BAGDAD (Korda) (Tech.)—Sabu, Conrad Veidt, June Duprez.

IN PRODUCTION

SOUTH OF PAGO PAGO (Small)*
FOREIGN CORRESPONDENT (Wanger)*
LONG VOYAGE HOME (Argosy)—John Wayne, Thomas Mitchell. Producer, Director, John Ford.

CAPTAIN CAUTION (Roach) — Victor Mature, Louise Platt, Bruce Cabot. Director, Richard Wallace.

UNIVERSAL

BEING EDITED

LA CONGA NIGHTS*
SANDY IS A LADY*
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY*
SOUTH TO KARANGA*
BAD MAN FROM RED BUTTE
LOVE, HONOR AND OH, BABY*
SKI PATROL*
YOU'RE NOT SO TOUGH*
HOT STEEL—Richard Arlen, Andy Devine, Peggy Moran. Director, Christy Cabanne.

IN PRODUCTION

ONE OF THE BOSTON BULLERTONS—Nancy Kelly, Roland Young, Robert Cummings. Director, Al Rogell.

BOYS FROM SYRACUSE—Allan Jones, Martha Raye, Joe Penner, Rosemary Lane. Director, Edward Sutherland.

WARNER BROTHERS

BEING EDITED

FUGITIVE FROM JUSTICE*
FLIGHT ANGELS*
TORRID ZONE*
BROTHER ORCHID*
ALL THIS AND HEAVEN, TOO*
SEA HAWK*

IN PRODUCTION

LIFE OF KNUTE ROCKNE—Pat O'Brien, Ronald Reagan, Gail Page. Director, Lloyd Bacon.

EPISODE—Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman. Director, Kurt Bernhardt.

THEY DRIVE BY NIGHT—George Raft, Ann Sheridan, Humphrey Bogart. Director, Raoul Walsh.

THE SENTENCE—George Brent, Virginia Bruce, Brenda Marshall. Director, Vincent Sherman.

NO TIME FOR COMEDY—James Stewart, Rosalind Russell, Charlie Ruggles. Director, William Keighley.

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Advance Dope

Dates Shown Are Release Dates

This department is primarily intended to convey important information regarding product on which no press book or ad material are available. Showmen who run pictures pre-release will find it a valuable source. Listings will appear but once.

FOREIGN CORRESPONDENT

UA | Drama | Not Set

Selling Names: Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Robert Benchley.
Director: Alfred Hitchcock.
Producer: Walter Wanger.
Story Idea: Joel McCrea, an American newsman, tries to get the lowdown on the confusing European political situation. He gets himself enmeshed in an international plot of mock diplomacy that makes his every move hazardous. He witnesses a kidnapping and an assasination, but they are incidental in comparison to what McCrea finds when he tries to bring the story he is writing to a climax.
Catchline: "He tried to get the lowdown on the European situation."

ROCKY MOUNTAIN RANGERS

Rep | Western | Not Set

Selling Names: Bob Livingston, Duncan Renaldo, Raymond Hatton, Rosella Towne.
Director: George Sherman.
Assoc. Producer: Harry Grey.
Story Idea: The three Mesquiteers, as Rangers, are forbidden by their laws to go into the "panhandle" territory abandoned by Texas when she entered the Union, even though lawlessness is unrestrained. Bob Livingston disguises himself as "The Laredo Kid" and gets into Leroy Mason's gang. In this way he eventually lures them into Texas territory, where they are arrested by the Rangers and put in jail.
Catchline: "He went into action when he found that lawlessness reigned."

YOU'RE NOT SO TOUGH

Univ | Drama | July 26

Selling Names: Dead End Kids, Nan Grey, Henry Armetta, Rosina Galli.
Director: Joe May.
Assoc. Producer: Ken Goldsmith.
Story Idea: Billy Halop, Huntz Hall and their gang are hard-boiled wise guys of the hobo trail, who believe the world owes them a living. They get to a ranch owned by Rosina Galli and when Halop discovers that she had lost a son when he was three years old, he leads her to believe that he is the long lost boy. He plans to make a getaway with Rosina's money, but stays to help her, when he discovers that a crooked association is trying to put her out of business.
Catchline: "A couple of hard-boiled wise guys find their hearts."

PRAIRIE LAW

RKO | Western | June 7

Selling Names: George O'Brien, Virginia Vale, Paul Everton.
Director: David Howard.
Producer: Bert Gilroy.
Story Idea: George O'Brien, a young cattleman, tries to restore law and order to a prairie community. The town is run by Paul Everton, a crooked judge and land shark, who has been selling town lots on the promise of unlimited water from wells he would dig. Everton has his henchmen pick a quarrel with O'Brien, so that he could put him in jail and forestall his interference. O'Brien sends Henry Hall, prosecuting attorney, to round up the ranchers, so that they can free him and get busy cleaning up the town.
Catchline: "He restored law and order to a prairie community."

BABIES FOR SALE

Columbia | Drama | May 16

Selling Names: Rochelle Hudson, Glenn Ford, Miles Mander, Isabel Jewell.
Director: Charles Barton.
Producer: Irving Briskin.
Story Idea: Glenn Ford, newspaper reporter, writes an editorial on the illicit practice of baby selling. He meets Rochelle Hudson, a young woman who was forced to ask for aid from Miles Mander, doctor of a Mercy Shelter, because her husband had been killed. When Rochelle refuses to give up the baby after it is born, she is notified of its death. Ford and Rochelle trace the baby through its footprints.
Catchline: "Deprived of her new-born baby . . . the law upheld her proof."

ELSA MAXWELL'S PUBLIC DEB #1

20th-Fox | Drama | Sept. 27

Selling Names: George Murphy, Brenda Joyce, Elsa Maxwell, Ralph Bellamy.
Director: Gregory Ratoff.
Assoc. Producer: Gene Markey.
Story Idea: Brenda Joyce, debutante heiress to a vast soup fortune, breaks out in a sudden rash of social idealism . . . Communism. She gets into a peck of trouble when she leads a parade, causing a riot and finally landing in jail. To try to straighten things out and keep the soup company from going bankrupt because of a national boycott due to Brenda's activities, Elsa Maxwell arranges for George Murphy, a chap down on his luck, to accompany Brenda everywhere and also let it be known that they are in love. Brenda finally gets straightened out— breaks her engagement to Ralph Bellamy and marries Murphy.
Catchline: "He became a national hero when he proved the truth about Americanism."

DOCTORS DON'T TELL

Republic | Drama | Not Set

Selling Names: Charles Coburn, Sigrid Gurie, John Wayne.
Director: Bernard Vorhaus.
Assoc. Producer: Sol C. Siegel.
Story Idea: Charles Coburn and his daughter, Sigrid Gurie, political refugees from Germany, arrive in America and a home is found for them in the heart of the dust bowl, a community without a doctor. Sigrid meets John Wayne and they fall in love, but Sigrid refuses to marry him because she remains loyal to her fiance, Roland Varno, a young German officer who helped them escape. Varno arrives, but he has become such a devotee of the Nazi cause, that Sigrid sends him back alone, remaining here to marry Wayne.
Catchline: "His lips were sealed by his oath of office."

GIRL IN 313

20th-Fox | Drama | July 12

Selling Names: Florence Rice, Kent Taylor, Lionel Atwill, Katharine Aldridge.
Director: Ricardo Cortez.
Producer: Sol M. Wurtzel.
Story Idea: Florence Rice, at the bar of an exclusive jewelry showing, makes friends with Kent Taylor, another guest. Katharine Aldridge, one of the models with a particularly lavish display of jewels, has her diamond necklace lifted by Florence during a lull in the proceedings. Florence and Taylor become fast friends after Taylor tests her loyalty to him and his gang. But Florence is finally revealed as a super detective using these methods to gain entree into criminal circles, and Taylor gets killed when he attempts to avoid arrest.
Catchline: "Her heart echoed his desire."

APRIL, 1940, INDEX

A listing of the highlights of the past month's issues of STR, indexed and cross-indexed for ready reference.

Advertising Clinic ..... **Apr. 6, p. 24**
Air Conditioning ..... **Apr. 27, p. 36**
Bulletin Board ..... **Apr. 27, p. 38**
Equipment Literature Bureau ..... **Apr. 27, p. 40**
Exploitation Campaigns—by Pictures
Abe Lincoln in Illinois ..... Apr. 6, p. 28
Bluebird, The ..... Apr. 27, p. 18
Brother Rat and a Baby ..... Apr. 27, p. 16
Charlie McCarthy, Detective ..... Apr. 27, p. 18
Dr. Cyclops ..... Apr. 27, p. 16
Dr. Ehrlich's Magic Bullet ..... Apr. 6, p. 28
Earl of Chicago ..... Apr. 27, p. 16
Four Wives ..... Apr. 6, p. 28
Geronimo ..... Apr. 13, p. 13
Gone With the Wind ..... Apr. 13, p. 10
Hunchback of Notre Dame ..... Apr. 20, p. 20
Invisible Man Returns ..... Apr. 27, p. 10
Northwest Passage ..... Apr. 6, p. 37
Rebecca ..... Apr. 13, p. 13
Swanee River ..... Apr. 6, p. 28
Three Cheers for the Irish ..... Apr. 6, p. 37
Virginia City ..... Apr. 20, p. 10
Wolf of New York ..... Apr. 27, p. 18
Young Tom Edison ..... Apr. 6, p. 28
Exploitation Campaigns—by Stunts
Coloring Contest ..... Apr. 27, p. 18
Essay Contest ..... Apr. 20, p. 9
Talking Book ..... Apr. 27, p. 18
Helpful Hints ..... **Apr. 27, p. 16**
March 1940 Index ..... **Apr. 6, p. 36**
Memorial Day Exploitation ..... **Apr. 20, p. 9**
Mother's Day Exploitation ..... **Apr. 20, p. 9**
Neely Bill ..... **Apr. 20, p. 8**
New Theatres
Empire Theatre, Syracuse, New York ..... Apr. 27, p. 28
Metro Theatre, Cairo, Egypt ..... Apr. 27, p. 34
Paramount Theatre, Burlington, N. C. ..... Apr. 27, p. 37
Westwood Theatre, Cincinnati, Ohio ..... Apr. 27, p. 32
Safety ..... **Apr. 27, p. 35**
Screen Illumination ..... **Apr. 27, p. 30**
Short Subjects—Exploitation
Cavalcade of Academy Awards ..... Apr. 6. p. 32
Design for Happiness ..... Apr. 27, p. 20
Drunk Driving ..... Apr. 27, p. 21
Flag Speaks ..... Apr. 27, p. 21
Jackpot ..... Apr. 27, p. 7
Teddy, the Rough Rider ..... Apr. 6, p. 32
Showmanalyses
Dark Command ..... Apr. 13, p. 14
Irene ..... Apr. 27, p. 8
It All Came True ..... Apr. 13, p. 15
My Son, My Son ..... Apr. 6, p. 31
One Million, B. C. ..... Apr. 27, p. 9
Son of the Navy ..... Apr. 6, p. 30
'Til We Meet Again ..... Apr. 27, p. 14
Two Girls on Broadway ..... Apr. 20, p. 11
Spring Cleaning ..... **Apr. 27, p. 34**
Tank Town Showmanship ..... **Apr. 13, p. 13**
Theatre Advertising ..... **Apr. 13, p. 17; Apr. 27, p. 21**

Feature Booking Guide

a—BEFORE DATE OF ISSUE INDICATES ADVANCE DOPE; b—BOX OFFICE SLANT.

Initial Before Release Indicates Audience Suitability: *(F) Family. (A) Adults.*

ASTOR PICTURES

Title	Mins.	Stars		Rel. Date	See Issue of
Bat Whispers (My-D)	86	C. Morris-U. Merkel			Reissued
Crooked Circle (C)	70	Zasu Pitts-Jimmy Gleason	(F)		Reissued
Everything Is Rhythm (Mu)		Harry Roy & Band		7/22/39	Not Rev.
Heart of New York (Mu)	80	Jolson-Evans-Morgan			Reissued
Hell's Angels (D)	100	Lyon-Harlow-Hall		1/10/40	Reissued
Monster Walks (My-D)	60	Mischa Auer			Reissued
Our Daily Bread (D)	75	Tom Keene-John Qualen	(A)	5/1/40	Reissued
Out of Singapore (D)	76	Noah Beery-Dorothy Burgess		6/24/39	Reissued
Rain (D)	85	J. Crawford-W. Huston			Reissued
Scarface (D)	88	P. Muni-G. Raft-A. Dvorak			Reissued
Sky Devils (C-D)	88	Spencer Tracy			Reissued
Street Scene (D)	79	Sylvia Sidney			Reissued
Three Broadway Girls (C)	83	Blondell-Evans-Claire			Reissued
Tombstone Canyon (W)	67	Bob Burns			Reissued
Tonight Or Never (D)	92	Swanson-Douglas-Karloff			Reissued
Tumbleweeds (W)	86	William S. Hart		5/1/39	Reissued
U-67 (D)	60	Alan Hale-Claude Allister		8/1/39	Reissued
Vengeance of the Deep (D)	70	Lloyd Hughes	(F)	2/15/40	b3/2/40

COLUMBIA

1938-39

Behind Prison Gates (D)	63	Brian Donlevy-Jacqueline Wells	(A)	7/28/39	b8/26/39
Blondie Takes a Vacation (C)	68	Penny Singleton-Arthur Lake	(F)	7/20/39	b7/22/39
Clouds Over Europe (C-D)	79	Olivier-Hobson-Richardson	(F)	6/20/39	b6/24/39
Coast Guard (D)	70	Scott-Bellamy-Dee	(F)	8/4/39	b9/2/39
Five Little Peppers and How They Grew (C-D)	60	Edith Fellows-Dorothy Peterson	(F)	8/22/39	b8/26/39
Golden Boy (D)	101	Barbara Stanwyck-Wm. Holden	(F)	9/5/39	b8/19/39
Good Girls Go to Paris (C)	78	Joan Blondell-Melvyn Douglas	(A)	6/30/39	b6/24/39
Konga, The Wild Stallion (D)	63	Fred Stone-Rochelle Hudson	(F)	8/30/39	b9/16/39
Man From Sundown (W)	58	Chas. Starrett-Iris Meredith	(F)	7/15/39	b8/19/39
Man They Couldn't Hang (D)	65	Boris Karloff-Lorna Gray	(A)	8/17/39	b8/19/39
Parents on Trial (D)	78	Jean Parker-Johnny Downs	(F)	6/29/39	b9/23/39
Riders of Black River (W)	59	Chas. Starrett-Iris Meredith	(F)	8/23/39	b9/30/39
Trapped in the Sky (D)	60	Jack Holt-Katherine DeMille	(F)	6/1/39	b2/18/39
Western Caravans (W)	58	Chas. Starrett-Iris Meredith	(F)	6/15/39	b7/22/39
Woman Is the Judge (D)	62	Otto Kruger-Rochelle Hudson	(A)	7/10/39	b9/30/39

1939-40

Amazing Mr. Williams (C-D)	86	Joan Blondell-Melvyn Douglas	(F)	11/23/39	b11/25/39
Arizona		Jean Arthur-Holden-Williams			In Prod.
Babies for Sales (D)		Rochelle Hudson-Glenn Ford		5/16/40	a5/4/40
Beware Spooks (C)	68	Joe E. Brown-Mary Carlisle	(F)	10/24/39	b10/28/39
Blazing Six Shooters (W)	61	Charles Starrett-Iris Meredith	(F)	4/4/40	b3/16/40
Blondie (untitled)		Penny Singleton-Arthur Lake			In Prod.
Blondie Brings Up Baby (C)	68	Penny Singleton-Arthur Lake	(F)	11/9/39	b11/11/39
Blondie On a Budget (C)	73	Penny Singleton-Arthur Lake	(F)	2/29/40	b3/2/40
Bullets for Rustlers (W)	58	Charles Starrett-Lorna Gray		3/5/40	a11/25/39
Cafe Hostess (D)	63	Preston Foster-Ann Dvorak	(A)	11/30/39	b1/13/40
Convicted Woman (D)	66	Hudson-Lane-Lang	(A)	1/31/40	b3/2/40
Doctor Takes a Wife (C)	88	Loretta Young-Ray Milland	(A)	4/25/40	b4/27/40
Five Little Peppers Abroad (C)		Edith Fellowes Dorothy Peterson			In Prod.
Five Little Peppers at Home (D)	65	Edith Fellowes-Clarence Kolb	(F)	2/8/40	b5/4/40
Fugitive at Large (D)	66	Jack Holt-Patricia Ellis	(F)	12/7/39	b8/5/39
Fugitive From a Prison Camp (D)		Jack Holt-Marian Marsh			a4/13/40
Hidden Power (D)	59	Jack Holt-Gertrude Michael	(F)	9/7/39	b5/27/39
His Girl Friday (C)	92	Grant-Russell-Bellamy	(A)	1/18/40	b1/6/40
Howards of Virginia		Cary Grant-Martha Scott-Carlson			In Prod.
I Married Adventure		Travelogue Feature		4/18/40	In Prod.
Island of Doomed Men (D)		Peter Lorre-Rochelle Hudson		5/20/40	a4/20/40
Keep 'Im Alive (D)		Jack Holt-Vicki Lester			In Prod.
Lone Wolf Meets a Lady (My)		Warren William-Jean Muir		5/30/40	a4/27/40
Lone Wolf Strikes (My-D)	66	Warren William-Joan Perry	(A)	1/26/40	b1/27/40
Man From Tumbleweeds (W)		Bill Elliott-Iris Meredith			In Prod.
Man With Nine Lives (D)	69	Boris Karloff-Jo Ann Sayers	(A)	4/11/40	b4/20/40
Men Without Souls (D) (Former title, "Escape from the Big House")	62	John Litel-Rochelle Hudson		3/4/40	a2/17/40
Miracle on Main Street (D)	78	Margo-W. Abel-L. Talbot	(A)	10/29/39	b2/3/40
Mr. Smith Goes to Washington (C-D)	130	Jean Arthur-James Stewart	(F)	10/19/39	b10/7/39
Music In My Heart (Mu-C)	72	Tony Martin-Rita Hayworth	(F)	1/10/40	b12/30/39
My Son Is Guilty (D)	63	Jacqueline Wells-Bruce Cabot	(F)	12/28/39	b1/20/40
Outpost of the Mounties (W)	63	Chas Starrett-Iris Meredith	(F)	9/14/39	b11/25/39
Outside the 3-Mile Limit (D)	63	Jack Holt-Irene Ware	(F)	3/7/40	b2/17/40
Passport to Alcatraz (D)		Jack Holt-Cecelia Callejo		6/6/40	a1/17/40
Pioneers of the Frontier (W)	58	Bill Elliott-Linda Winters	(F)	2/1/40	b2/24/40
Return of Wild Bill (W)		Bill Elliott-Iris Meredith			In Prod.
Scandal Sheet (D)	65	Otto Kruger-Ona Munson	(A)	10/16/39	b10/28/39
Stranger From Texas (W)	54	Chas. Starrett-Lorna Gray	(F)	11/2/39	b12/23/39
Taming of the West (W)	55	Bill Elliott-Iris Meredith		12/7/39	a9/9/39
Ten Days in Paris (D)	82	Rex Harrison-Karen Verne	(F)	4/30/40	b10/21/39
Texas Stagecoach (W)	59	Chas. Starrett-Iris Meredith	(F)	6/6/40	b3/30/40
Those High Grey Walls (D)	82	Walter Connolly-Iris Meredith	(A)	9/21/39	b9/30/39
Too Many Husbands (C)	82	Arthur-MacMurray-Douglas	(A)	3/21/40	b3/9/40
Twenty-one Days Together (D) (Reviewed as "Three Weeks Together")	75	Vivien Leigh-Laurence Olivier	(A)		b4/6/40
Two-Fisted Rangers (W)	62	Chas. Starrett-Iris Meredith	(F)	1/4/40	b1/13/40
U-Boat 29 (D) (Reviewed as "Spy in Black")	79	Conrad Veidt-Valerie Hobson	(F)	10/7/39	b7/15/39
West of Abilene (W)		Charles Starret-Marjorie Cooley			In Prod.

FINE ARTS

Children of the Wild	57	Joan Valerie-J. Bush-LeR. Mason		10/12/39	Not Rev.
Cipher Bureau (D)	70	Leon Ames-John Woodbury	(F)	11/4/38	b10/29/38
Exile Express (D)	70	Anna Sten-Alan Marshal	(A)	5/27/39	b2/11/39
Frontier Scout	61	George Houston-Beth Marion		10/21/38	Not Rev.
Long Shot, The (D)	69	Gordon Jones-Marsha Hunt	(F)	1/6/39	b12/31/38
Panama Patrol (D)	69	Leon Ames-Charlotte Wynters	(F)	5/20/39	b2/25/39
Shadows Over Shanghai (D)	65	Jas. Dunn-Ralph Morgan-L. Gray	(F)	10/14/38	b9/17/38

MGM

1938-39

Andy Hardy Gets Spring Fever (C)	85	Mickey Rooney-Lewis Stone	(F)	7/21/39	b7/15/39
Goodbye, Mr. Chips (D)	114	Robert Donat-Greer Garson	(F)	7/28/39	b5/20/39
Lady of the Tropics (D)	92	Hedy Lamarr-Rob't Taylor	(A)	8/11/39	b8/12/39
Maisie (C-D)	72	Robert Young-Ann Sothern	(F)	6/23/39	b6/10/39

MGM

1938-39 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Miracles For Sale (D)	70	Florence Rice-Robert Young	(F)	8/4/39	b8/5/39
On Borrowed Time (D)	99	Lionel Barrymore-Beulah Bondi	(A)	7/7/39	b7/1/39
6,000 Enemies (D)	60	Walter Pidgeon-Rita Johnson	(A)	6/9/39	b6/3/39
Stronger Than Desire (D)	77	Virginia Bruce-Walter Pidgeon	(F)	6/30/39	b7/1/39
Tarzan Finds a Son! (D)	81	Weissmuller-O'Sullivan	(F)	6/16/39	b6/3/39
These Glamor Girls (C-D)	80	Lew Ayres-Lana Turner	(F)	8/18/39	b8/19/39
They All Come Out (D)	70	Rita Johnson-Tom Neal	(F)	7/14/39	b7/8/39
Wizard of Oz (Tech.) (Mu-C)	101	Judy Garland-Frank Morgan	(F)	8/25/39	b8/12/39

1939-40

And One Was Beautiful (D)	70	Jean Muir-Robert Cummings	(A)	4/5/40	b4/6/40
Andy Hardy Meets Debutante (C)		Mickey Rooney-Lewis Stone			a3/23/40
Another Thin Man (My-C)	102	William Powell-Myrna Loy	(F)	11/17/39	b11/18/39
Babes in Arms (Mu-C)	97	Mickey Rooney-Judy Garland	(F)	10/13/39	b9/23/39
Balalaika (Mu-D)	102	Nelson Eddy-Ilona Massey	(F)	12/29/39	b12/16/39
Bad Little Angel (D)	72	Virginia Weidler-Gene Reynolds	(F)	10/27/39	b10/28/39
Blackmail (D)	81	E. G. Robinson-Guinn Williams	(A)	9/8/39	b9/9/39
Boom Town (D)		Gable-Tracy-Lamarr-Colbert			In Prod.
Broadway Melody of 1940 (D)	100	Powell-Astaire-Murphy	(F)	2/9/40	b2/10/40
Busman's Honeymoon		Rob't Montgomery-C. Cummings			In Prod.
Congo Maisie (C-D)	70	Sothern-Carroll-Johnson	(F)	1/19/40	b1/20/40
Dancing Co-Ed (C)	84	Lana Turner-Richard Carlson	(F)	9/29/39	b9/30/39
Dr. Kildare's Strange Case (D)	76	Lionel Barrymore-Lew Ayres	(F)	4/12/40	b4/6/40
Earl of Chicago (C-D)	87	Montgomery-Owen-Arnold	(A)	1/5/40	b1/6/40
Edison the Man (D)		Spencer Tracy-Rita Johnson		5/10/40	a2/17/40
Fast and Furious (D)	73	Franchot Tone-Ann Sothern	(F)	10/6/39	b10/14/39
Florian (D)	93	Robert Young-Helen Gilbert	(F)	3/29/40	b3/30/40
Forty Little Mothers (C)	90	Eddie Cantor-Rita Johnson	(F)	4/26/40	b4/20/40
Ghost Comes Home (C)	78	Frank Morgan-Billie Burke	(F)	3/8/40	b3/2/40
Gold Rush Maisie (C)		Ann Sothern-Lee Bowman			In Prod.
Gone With the Wind (D)	228	Gable-Leigh-Howard (Tech.)	(F)		b12/16/39
Henry Goes Arizona (C)	67	Frank Morgan-Virginia Weidler	(F)	12/8/39	b12/9/39
I Love You Again (D)		Wm. Powell-Myrna Loy			In Prod.
I Take This Woman (D)	97	Spencer Tracy-Hedy Lamarr	(A)	2/1/40	b2/3/40
Joe and Ethel Turp Call on the President (D)	71	Ann Sothern-Walter Brennan	(F)	12/1/39	b12/9/39
Judge Hardy and Son (C)	90	Mickey Rooney-Lewis Stone	(F)	12/22/39	b12/16/39
Lambeth Walk (C)	66	Lupino Lane-Sally Gray	(F)	1/26/40	b1/27/40
Man From Dakota (D)	75	Wallace Beery-Dolores Del Rio	(A)	2/16/40	b2/24/40
Marx Bros. at the Circus (C)	87	Marx Bros.-Florence Rice	(F)	10/20/39	b10/14/39
Mortal Storm (D)		Margaret Sullavan-Jas. Stewart			a3/30/40
New Moon (O)		Jeanette MacDonald-Nelson Eddy			a12/2/39
Nick Carter, Master Detective (D)	60	Walter Pidgeon-Rita Johnson	(F)	12/15/39	b12/16/39
Ninotchka (C)	110	Greta Garbo-Melvyn Douglas	(A)	11/3/39	b10/7/39
Northwest Passage (D)	126	Tracy-Young-Brennan (Tech.)	(A)	2/23/40	b2/10/40
Old Lady 31		Coburn-Billie Burke-B. Bondi			In Prod.
One Came Home		R. Young-M. O'Sullivan-L. Stone			In Prod.
Phantom Raiders		Walter Pidgeon-Florence Rice			In Prod.
Pride and Prejudice (D)		Greer Garson-L. Olivier			a3/2/40
Remember? (C)	83	Robert Taylor-Greer Garson	(A)	11/10/39	b11/11/39
Secret of Dr. Kildare (D)	85	Lew Ayres-Laraine Day	(F)	11/24/39	b11/25/39
Shop Around the Corner (C)	100	Margaret Sullavan-J. Stewart	(A)	1/12/40	b1/6/40
Stars Look Down (D)	140	Lockwood-Redgrave	(A)		b3/16/40
Strange Cargo (D)	113	Gable-Crawford-Hunter	(A)	3/1/40	b3/2/40
Strike Up the Band (Mu-C)		Mickey Rooney-Judy Garland			In Prod.
Susan and God (D)		Joan Crawford-Fredric March		5/31/40	a3/23/40
Thunder Afloat (D)	91	Wallace Beery-Robert Young	(F)	9/22/39	b9/23/39
To Own the World		Lana Turner-Lew Ayres			In Prod.
20 Mule Team (D)	84	Wallace Beery-Leo Carrillo	(F)	5/3/40	b5/4/40
Two Girls on Broadway (Mu-D)	73	Turner-Murphy-Blondell	(F)	4/19/40	b4/27/40
Waterloo Bridge (D)		Vivien Leigh-Robert Taylor		5/17/40	a3/16/40
Women, The (D) (Part. Tech.)	131	Shearer-Crawford-Russell	(A)	9/1/39	b9/2/39
Young Tom Edison (D)	84	Mickey Rooney-Virginia Weidler	(F)	3/15/40	b2/17/40

MONOGRAM

1938-39

Across the Plains (W)	52	Jack Randall-Joyce Bryant	(F)	6/1/39	b5/27/39
Danger Flight (D)	61	John Trent-Marjorie Reynolds	(F)	11/1/39	b10/28/39
Fight For Peace (Doc)	69	Newsreels	(A)	10/1/39	b9/30/39
Girl From Rio (D)	63	Movita-Warren Hull	(F)	8/7/39	b8/19/39
Irish Luck (D)	58	Frankie Darro-Sheila Darcy	(F)	8/15/39	b8/26/39
Man From Texas (W)		Tex Ritter		7/21/39	a7/1/39
Mr. Wong in Chinatown (My-D)	68	Boris Karloff-Marjorie Reynolds	(F)	8/1/39	b7/22/39
Mutiny in the Big House (D)	83	Barton MacLane-Chas. Bickford	(F)	10/25/39	b10/14/39
Oklahoma Terror (W)		Jack Randall-Virginia Carroll		8/25/39	a8/5/39
Overland Mail (W)	51	Jack Randall	(F)	10/31/39	b11/18/39
Riders of the Frontier (W)	59	Tex Ritter-Hal Price	(F)	8/16/39	b9/9/39
Should a Girl Marry? (D)	60	Anne Nagel-Warren Hull	(A)	6/16/39	b7/22/39
Sky Patrol (D)	61	John Trent-Marjorie Reynolds	(F)	9/9/39	b9/23/39
Stunt Pilot (D)	61	John Trent-Marjorie Reynolds	(F)	6/29/39	b7/8/39

1939-40

Amateur Detective		Frankie Darro		5/23/40	In Prod.
Chasing Trouble (D)	64	F. Darro-Marjorie Reynolds	(F)	1/30/40	b2/3/40
Cheyenne Kid (W)	49	Jack Randall-Louise Stanley		2/24/40	a2/3/40
Covered Wagon Trails (W)		Jack Randall		4/10/40	Not Rev.
Cowboy from Sundown (W)		Tex Ritter		5/9/40	a3/23/40
Danger Ahead (W)	60	James Newill-Dorothea Kent		1/10/40	a12/23/39
East Side Kids (D)	62	Ames-Moore-Bryant-Barnett	(F)	2/10/40	b2/24/40
Fatal Hour (My-D)	60	Boris Karloff-Marjorie Reynolds	(F)	1/15/40	b1/20/40
Fighting Mad (W)	60	James Newill-Sally Blane	(F)	11/5/39	b4/6/40
Gang's All Here (C-D)	77	J. Buchanan-Horton-Kruger	(F)	11/17/39	b8/12/39
Gentleman from Arizona (W)	71	Farrell MacDonald-Barclay	(F)	12/25/39	b12/16/39
Heroes in Blue (D)	59	Dick Purcell-Bernadene Hayes	(F)	11/7/39	b11/25/39
Hidden Enemy (D)	63	Warren Hull-Kay Linaker	(F)	1/20/40	b4/13/40
Human Monster (D)	73	Bela Lugosi	(F)	3/9/40	b3/9/40
Kid From Santa Fe (W)		Jack Randall		5/16/40	a4/27/40
Land of the Six Guns (W)		Jack Randall-Louise Stanley		5/2/40	a4/13/40
Midnight Limited (D)	61	John King-Marjorie Reynolds	(F)	3/20/40	b3/23/40
Murder on the Yukon (W)		James Newill-Polly Ann Young		2/17/40	a2/3/40
Mysterious Mr. Reeder		Will Fyffe		4/30/40	Not Rev.
Pals of the Silver Sage (W)	52	Tex Ritter-Sugar Dawn	(F)	4/20/40	b5/4/40
Phantom Strikes (My)	58	Lawson-Henry	(F)	11/15/39	b11/18/39
Pioneer Days (W)	51	Jack Randall-June Willkins	(F)	1/25/40	b2/10/40
Riders From Nowhere (W)		Jack Randall-Margaret Reach			a4/27/40
Rhythm of the Rio Grande (W)	53	Tex Ritter-Susan Dale	(F)	3/2/40	b4/27/40
Roll, Wagons, Roll (W)	54	Tex Ritter	(F)	11/25/39	b12/23/39
Secret Four (D)	85	Sinclair-Lee-Lawton	(F)	1/15/40	b12/30/39
Sky Bandits (Former title, "Phantom Pilot")		James Newill		4/15/40	a3/16/40
Son of the Navy (D)		James Dunn-Jean Parker	(F)	3/30/40	b4/6/40
Tomboy (D)	70	Marcia Mae Jones-Jackie Moran	(F)	4/20/40	b4/27/40
Torpedo Raider (D)		Barry Mackay		2/28/40	Not Rev.
Westbound Stage (W)	52	Tex Ritter	(F)	12/15/39	b3/2/40
Wild Horse Range (W)		Jack Randall			In Prod.
Yukon Flight (W)	57	James Newill-Louise Stanley		12/5/39	a11/18/39

PARAMOUNT

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bulldog Drummond's Bride (C-D)	56	John Howard-Heather Angel	(F)	6/30/39	b7/8/39
Gracie Allen Murder Case (My-C)	75	Gracie Allen-Warren William	(F)	6/2/39	b5/20/39
Grand Jury Secrets (D)	66	John Howard-Gail Patrick	(F)	6/23/39	b6/10/39
Heritage of the Desert (W)	73	Donald Woods-Evelyn Venable	(F)	6/23/39	b3/18/39
Invitation to Happiness (D)	95	Fred MacMurray-Irene Dunne	(F)	6/16/39	b5/13/39
Island of Lost Men (D)	63	Anna May Wong-A. Quinn	(F)	7/28/39	b3/12/39
Magnificent Fraud (D)	75	Lloyd Nolan-Akim Tamiroff	(A)	7/21/39	b7/22/39
Man About Town (C)	86	Jack Benny-Dorothy Lamour	(F)	7/7/39	b6/10/39
Million Dollar Legs (C)	63	Betty Grable-Jackie Coogan	(F)	7/14/39	b7/15/39
Night Work (C)	61	Mary Boland-Charlie Ruggles	(F)	8/4/39	b8/12/39
Our Leading Citizen (D)	88	Bob Burns-Susan Hayward	(F)	8/11/39	b8/5/39
Renegade Trail (W)	57	Bill Boyd	(F)	8/18/39	b7/22/39
Star Maker (Mu-C)	94	Bing Crosby-Louise Campbell	(F)	8/25/39	b8/26/39
This Man Is News (My)	78	Valerie Hobson-Barry Barnes	(F)	8/18/39	b4/8/39
Undercover Doctor (D)	65	Lloyd Nolan-Heather Angel	(A)	6/9/39	b6/10/39

1939-40

Adventure in Diamonds (D)	72	Isa Miranda-George Brent	(A)	4/5/40	b1/27/40
All Women Have Secrets (D)	70	Joseph Allen-Jean Cagney	(A)	12/15/39	b12/9/39
Beau Geste (D)	114	Gary Cooper-Ray Milland	(F)	9/15/39	b7/22/39
Biscuit Eater (D)	79	Billie Lee-Cordell Hickman	(F)	5/24/40	b4/13/40
Buck Benny Rides Again (C)	85	Jack Benny-Virginia Dale	(F)	5/3/40	b4/13/40
Cat and the Canary (My-D)	73	Bob Hope-Paulette Goddard	(A)	11/10/39	b11/4/39
Comin' Round the Mountain (C)		Bob Burns-Una Merkel		8/16/40	In Prod.
Dancing on a Dime		Grace MacDonald-Rob't Paige			In Prod.
Date With Destiny (D) (Former title, "Destiny")		Basil Rathbone-Ellen Drew			a2/17/40
Death of a Champion (My-C)	67	Lynne Overman-J. Allen, Jr.	(F)	9/1/39	b8/26/39
Disputed Passage (D)	90	Dorothy Lamour-Akim Tamiroff	(A)	10/27/39	b10/14/39
Dr. Cyclops (Tech.) (D)	75	Albert Dekker-Janice Logan	(A)	4/12/40	b3/9/40
Down Went McGinty (D)		Brian Donlevy-Akim Tamiroff		7/19/40	a3/23/40
Emergency Squad (D)	60	William Henry-Louise Campbell	(F)	1/5/40	b11/13/40
Farmer's Daughter (C)	60	Martha Raye-Charlie Ruggles	(F)	3/29/40	b2/17/40
French Without Tears (C)	85	Ray Milland-Ellen Drew	(A)	4/26/40	b11/11/39
Geronimo (D)	88	Preston Foster-Ellen Drew	(F)	1/12/40	b11/25/39
Ghost Breakers (My-D)		Bob Hope-Paulette Goddard		7/26/40	a3/16/40
Golden Gloves (D)		Jean Cagney-Robert Ryan		8/2/40	a12/23/39
Great Victor Herbert (Mu-D)	90	Allan Jones-Mary Martin	(F)	12/29/39	b12/2/39
Gulliver's Travels	77	Tech. Cartoon Feature	(F)	12/22/39	b12/23/39
Hidden Gold (W) (Former title, "The Man From Bar 20")		Wm. Boyd-Russell Hayden		6/7/40	a12/16/39
Honeymoon in Bali (C)	95	F. MacMurray-Madeline Carroll	(A)	9/9/39	b9/16/39
I Want a Divorce (D)		Dick Powell-Joan Blondell		8/9/40	a4/27/40
Jamaica Inn (Cos-D)	110	Chas. Laughton	(F)	10/13/39	b5/27/39
Knights of the Range (W)	70	Russell Hayden-Jean Parker	(F)	2/23/40	b2/17/40
Law of the Pampas (W)	72	Wm. Boyd-Russell Hayden	(F)	11/3/39	b10/21/39
Life With Henry (C) (Former title "Henry Aldrich No. 1")		Jackie Cooper-Leila Ernst			a3/30/40
Llano Kid (W)	70	Tito Guizar-June Clayton	(F)	12/8/39	b11/11/39
Light of the Western Stars (W)	65	Jory-Hayden-Sayers	(F)	4/19/40	b4/27/40
Light That Failed (D)	96	Ronald Colman-Ida Lupino	(A)	2/9/40	b12/23/39
Night at Earl Carroll's		J. Carrol Naish-E. Carroll Girls			In Prod.
Night of Nights (D)	85	Pat O'Brien-Olympe Bradna	(A)	12/1/39	b12/2/39
Northwest Mounted Police (D)		Cooper-Carroll-Goddard (Tech.)			a4/20/40
Opened by Mistake (My-D)		Charles Ruggles-Robert Page		5/10/40	a10/28/39
Our Neighbors—the Carters (D)	83	Fay Bainter-Frank Craven	(F)	11/24/39	b11/4/39
Parole Fixer (D)	58	J. Carroll Naish-Wm. Henry	(A)	2/2/40	b2/10/40
Queen of the Mob (D) (Former title, "Woman from Hell")		Jean Cagney-Richard Denning		6/28/40	a1/20/40
Rangers of Fortune		MacMurray-Morison-Dekker			In Prod.
Range War (W)	67	Wm. Boyd-Russell Hayden	(F)	9/8/39	b8/5/39
Remember the Night (C-D)	92	B. Stanwyck-F. MacMurray	(A)	1/19/40	b1/13/40
Road to Singapore (C)	85	B. Crosby-D. Lamour-B. Hope	(F)	3/22/40	b2/24/40
Rulers of the Sea (D)	96	Fairbanks, Jr.-Lockwood	(F)	11/17/39	b9/16/39
Safari (D)		Madeline Carroll-Fairbanks, Jr.		6/14/40	a11/18/39
Santa Fe Marshal (W)	69	Wm. Boyd-Russell Hayden	(F)	1/26/40	b1/13/40
Seventeen (C-D)	75	Jackie Cooper-Betty Field		3/1/40	a7/1/39
Showdown (W)	63	Wm. Boyd-J. Clayton-Hayden	(F)	3/8/40	b3/2/40
Sidewalks of London (D)	86	Chas. Laughton-Vivien Leigh	(F)	2/16/40	b2/3/40
Stagecoach War (W) (Former title, "Hold Your Horses")		Wm. Boyd-Russell Hayden		7/12/40	a1/13/40
Television Spy (D)	58	William Henry-Judith Barrett	(F)	10/20/39	b9/16/39
Texas Rangers Ride Again		J. Howard-Ellen Drew-M. Robson			In Prod.
This Man in Paris (My-C)	86	Barry Barnes-Valerie Hobson	(A)		b7/15/39
Those Were the Days (C) (Former title, "At Good Old Siwash")		Wm. Holden-Bonita Granville		6/21/40	a11/25/39
$1,000 a Touchdown (C)	74	Joe E. Brown-Martha Raye	(F)	9/22/39	b9/30/39
Typhoon (Tech.) (D)	71	Dorothy Lamour-Robert Preston	(F)	5/17/40	b5/4/40
Untamed (D)		Miland-Tamiroff-Morison (Tech.)		7/5/40	a8/19/39
Way of All Flesh (D)		Akim Tamiroff-William Henry		5/31/40	a12/23/39
What a Life (C)	78	Jackie Cooper-Betty Field	(F)	10/1/39	b9/23/39
Women Without Names (D)	63	Ellen Drew-Robt. Paige	(F)	3/15/40	b2/24/40

1940-41

Three Men From Texas (W)		William Boyd-Russell Hayden			In Prod.

R.K.O.-RADIO

1938-39

Bachelor Mother (C)	82	Ginger Rogers-David Niven	(A)	8/4/39	b7/1/39
Bad Lands (W)	65	N. Beery, Jr.-G. Williams		8/11/39	b7/29/39
Career (D)	80	Alice Eden-John Archer	(F)	7/7/39	b7/8/39
Conspiracy (D)	58	Allan Lane-Linda Hayes	(A)	9/1/39	b8/26/39
Escape to Paradise (C-D)	60	Bob Breen-Kent Taylor	(F)	12/22/39	b12/9/39
Everything's On Ice (C-D)	66	Irene Dare-Roscoe Karns	(F)	10/6/39	b9/9/39
Fifth Avenue Girl (D)	85	Ginger Rogers-Tim Holt	(F)	9/22/39	b8/19/39
Fighting Gringo (W)	59	George O'Brien-Lupita Tovar	(F)	9/8/39	b9/2/39
Five Came Back (D)	73	Chester Morris-Wendy Barrie	(F)	6/23/39	b6/17/39
Girl and the Gambler (C)	62	Steffi Duna-Leo Carrillo	(F)	6/16/39	b6/10/39
Girl From Mexico (C)	70	Lupe Velez-Donald Woods	(F)	6/2/39	b5/20/39
In Name Only (D)	94	Lombard-Grant-Francis	(A)	8/18/39	b8/5/39
Saint in London (My-D)	70	Geo. Sanders-Sally Grey	(F)	6/30/39	b7/1/39
Spellbinder (D)	70	Lee Tracy-Barbara Reed	(A)	7/28/39	b7/29/39
Timber Stampede (W)	59	George O'Brien	(F)	6/30/39	b6/24/39
Way Down South (Mu-D)	62	Bob Breen	(F)	7/21/39	b7/29/39

1939-40

Abe Lincoln in Illinois (D)	107	Raymond Massey-Ruth Gordon	(F)	4/19/40	b1/6/40
Allegheny Uprising (D)	81	John Wayne-Claire Trevor	(F)	11/10/39	b10/28/39
Anne of Windy Poplars (D)		Anne Shirley-James Ellison		6/28/40	a4/13/40
Beyond Tomorrow (D)	84	Richard Carlson-Jean Parker	(A)	5/10/40	b3/30/40
Bill of Divorcement (D)	73	Maureen O'Hara-Adolphe Menjou	(A)	5/31/40	b3/16/40
Bullet Code (W)	59	George O'Brien-Virginia Vale	(F)	4/12/40	b3/2/40
Courageous Dr. Christian (D)	67	Jean Hersholt-Dorothy Lovett	(F)	4/5/40	b3/23/40
Cross Country Romance		Gene Raymond-Wendy Barrie		8/9/40	In Prod.
Curtain Call (C)	61	Barbara Reed-John Archer	(F)	4/26/40	b4/13/40
Day the Bookies Wept (C)	64	Joe Penner-Barbara Reed	(F)	9/15/39	b9/16/39
Dr. Christian (untitled)		Jean Hersholt-Dorothy Lovett			In Prod.
Flying Deuces (C)	67	Laurel & Hardy-Parker	(F)	11/3/39	b10/14/39
Full Confession (D)	73	Victor McLaglen-Sally Eilers	(A)	9/8/39	b8/26/39
Have It Your Own Way		Maureen O'Hara-Louis Hayward		8/23/40	In Prod.
Hunchback of Notre Dame (D)	115	C. Laughton-Maureen O'Hara	(A)	12/29/39	b12/23/39
Irene (Mu-C) (Part Tech.)	101	Anna Neagle-Ray Milland	(F)	5/3/40	b4/20/40
Isle of Destiny (D)	83	Ford-Lang-Gargan	(F)	3/8/40	b3/2/40
Legion of the Lawless (W)	57	Geo. O'Brien-Virginia Vale	(F)	1/5/40	b11/25/39
Little Orvie (C)	66	Johnny Sheffield-Ernest Truex	(F)	3/1/40	b3/2/40
Lucky Partners		Ginger Rogers-Ronald Colman		8/2/40	In Prod.
Marines Fly High (D)	67	Richard Dix-Lucille Ball		2/2/40	b2/17/40
Married and in Love (D)	60	Alan Marshal-Barbara Reed	(A)	12/22/39	b12/16/39
Marshal of Mesa City (W)	61	George O'Brien-Virginia Vale	(F)	11/3/39	b10/7/39

R.K.O.-RADIO

1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Meet Dr. Christian (D)	66	Jean Hersholt-Dorothy Lovett	(F)	11/17/39	b10/21/39
Mexican Spitfire (C)	65	Lupe Velez-Donald Woods	(F)	1/12/40	b12/16/39
Millionaire Playboy (C)	66	Joe Penner-Linda Hayes	(F)	3/15/40	b3/2/40
Millionaires in Prison		Lee Tracy-Linda Hayes		7/12/40	In Prod.
My Favorite Wife (C)	88	Dunne-Grant-Scott	(A)	5/17/40	b5/4/40
Nurse Edith Cavell (D)	99	Anna Neagle-George Sanders	(A)	9/29/39	b8/26/39
Pinocchio	85	Technicolor Cartoon	(F)	2/23/40	b2/3/40
Prairie Law (W)		Geo. O'Brien-Virginia Vale		6/7/40	a5/4/40
Primrose Path (D)	93	Ginger Rogers-Joel McCrea	(A)	3/22/40	b3/16/40
Queen of Destiny (H-D) (Reviewed as "Sixty Glorious Years")	90	Neagle-Walbrook (Tech.)	(F)	8/16/40	b10/29/39
Ramparts We Watch		March of Time Feature			In Prod.
Reno (D)	73	Richard Dix-Gail Patrick	(A)	12/1/39	b11/18/39
Saint's Double Trouble (D)	69	George Sanders-Helen Whitney	(F)	1/26/40	b1/20/40
Saint Takes Over (D)	60	Geo. Sanders-Wendy Barrie	(F)	6/7/40	b4/27/40
Stage to Chino (W)		George O'Brien			In Prod.
Sued for Libel (D)	63	Kent Taylor-Linda Hayes		10/27/39	b10/21/39
Swiss Family Robinson (D)	93	Mitchell-Best-Bartholomew	(F)	2/16/40	b2/3/40
That's Right, You're Wrong (Mu-C)	91	Kyser-Ball-Menjou	(F)	11/24/39	b11/18/39
Thousand Dollar Marriage		Leon Errol-Dennis O'Keefe		6/21/40	In Prod.
Three Sons (D)	72	Edward Ellis-Virginia Vale	(F)	10/13/39	b9/30/39
Tom Brown's Schooldays (D)		Jimmy Lydon-Hardwicke		6/14/40	a4/6/40
Two Thoroughbreds (D)	62	Jimmy Lydon-Joan Blondell	(F)	12/8/39	b12/2/39
Vigil in the Night (D)	96	Carole Lombard-Brian Aherne	(A)	2/9/40	b2/10/40
Villain Still Pursued Her (D)		Anita Louise-Richard Cromwell			a4/20/40
You Can't Fool Your Wife (C-D)		Lucille Ball-James Ellison		5/24/40	a3/16/40

1940-41

Dreaming Out Loud (C)		Lum & Abner-Frances Langford			In Prod.

REPUBLIC

1938-39

Colorado Sunset (W)	64	G. Autry-Smiley Burnette	(F)	7/31/39	b8/5/39
In Old Caliente (W)	57	Roy Rogers-Mary Hart	(F)	6/19/39	b7/22/39
In Old Monterey (W)	73	Autry-Burnette-Hayes	(F)	8/14/39	b7/29/39
Mickey, the Kid (D)	66	Byrd-Cabot-Ryan	(F)	7/3/39	b7/1/39
Mountain Rhythm (W)	59	Gene Autry-Smiley Burnette	(F)	6/9/39	b7/1/39
New Frontier (W)	65	3 Mesquiteers	(F)	8/10/39	b8/19/39
Rovin' Tumbleweeds (W)	64	Autry-Mary Carlisle	(F)	11/16/39	b11/25/39
She Married a Cop (Mu-C)	65	Phil Regan-Jean Parker	(F)	7/12/39	b7/1/39
Should Husbands Work (C)	66	The Gleasons	(F)	7/26/39	b7/22/39
Smuggled Cargo (D)	62	R. Hudson-Barry Mackay	(F)	8/21/39	b8/26/39
SOS—Tidal Wave (D)	60	Ralph Byrd-Kay Sutton	(A)	6/2/39	b6/3/39
Wall Street Cowboy (W)	66	Roy Rogers	(F)	9/6/39	b9/9/39
Wyoming Outlaw (W)	57	3 Mesquiteers	(F)	6/27/39	b7/15/39

1939-40

Arizona Kid (W)	61	Roy Rogers-Sally March	(F)	9/29/39	b10/7/39
Calling All Marines (D)	66	Donald Barry-Helen Mack	(F)	9/21/39	b9/16/39
Crooked Road (D)		Edmund Lowe-Irene Hervey			a4/6/40
Covered Trailer (C)	66	Gleasons-Davenport	(F)	11/10/39	b11/18/39
Covered Wagon Days (W)	56	Three Mesquiteers		4/22/40	a3/30/40
Cowboys From Texas (W)	57	Three Mesquiteers	(F)	11/29/39	b12/9/39
Dark Command (H-D)	94	John Wayne-Claire Trevor	(F)	4/15/40	b4/13/40
Days of Jesse James (W)	63	Roy Rogers-George Hayes	(F)	12/20/39	b12/23/39
Doctors Don't Tell (D)		J. Wayne-Sigrid Gurie-C. Coburn			a5/4/40
Flight at Midnight (D)	66	Roscoe Turner-Phil Regan	(F)	8/28/39	b9/2/39
Forgotten Girls (D)	68	Louise Platt-Donald Woods	(F)	3/15/40	b3/23/40
Gangs of Chicago (D)		Lola Lane-Lloyd Nolan-MacLane			a4/6/40
Gaucho Serenade (W)		Gene Autry-Smiley Burnette			a4/6/40
Ghost Valley Raiders (W)	57	Donald Barry-Lona Andre	(F)	3/26/40	b4/6/40
Grand Ole Opry (C)		Weaver Bros. & Elviry			In Prod.
Grandpa Goes to Town (C)	66	The Gleasons-Harry Davenport	(F)	4/19/40	b4/20/40
Heroes of the Saddle (W)	56	Three Mesquiteers	(F)	1/12/40	b1/20/40
Hi-Yo Silver (W)	69	Silver Chief-Lynn Roberts		4/10/40	b4/20/40
In Old Missouri (C)	67	Weaver Bros.-Elviry	(F)	4/17/40	b5/4/40
Jeepers Creepers (Mu)	69	Rogers-Weaver Bros.		10/27/39	b11/4/39
Kansas Terrors (W)	57	3 Mesquiteers-Jacqueline Wells	(F)	10/6/39	b10/21/39
Main Street Lawyer (D)	72	Edward Ellis-Anita Louise	(F)	11/3/39	b11/11/39
Money to Burn (C)	69	The Gleasons-Harry Davenport	(F)	12/28/39	b12/30/39
Pioneers of the West (W)	56	Three Mesquiteers	(F)	3/12/40	a3/16/40
Rancho Grande (W)	68	Gene Autry-Smiley Burnette	(F)	3/22/40	b3/30/40
Rocky Mountain Rangers (W)		Three Mesquiteers			a5/4/40
Sabotage (D)	69	Arleen Whelan-Gordon Oliver	(F)	10/13/39	b10/14/39
Saga of Death Valley (W)	58	Roy Rogers-George Hayes	(F)	11/22/39	b11/25/39
South of the Border (W)	71	Gene Autry-Smiley Burnette	(F)	12/15/39	b12/16/39
Thou Shalt Not Kill (D)	68	Charles Bickford-Doris Day	(F)	12/22/39	b12/16/39
Village Barn Dance (Mu-C)	74	Richard Cromwell-Doris Day	(F)	1/30/40	b2/3/40
Wagons Westward		Chester Morris-Anita Louise			In Prod.
Wolf of New York (D)	69	Edmund Lowe-Rose Hobart	(F)	1/25/40	b1/27/40
Women in War (D)		Elsie Janis-Wendy Barrie			a3/30/40
Young Buffalo Bill (W)	59	Roy Rogers-George Hayes	(F)	4/12/40	b4/20/40

20TH CENT.-FOX

1938-39

Charlie Chan in Reno (My)	68	Sidney Toler-Phyllis Brooks	(F)	6/16/39	b6/3/39
Frontier Marshal (W)	72	Randolph Scott-Binnie Barnes	(F)	7/28/39	b8/5/39
It Could Happen to You (C-D)	71	Stuart Erwin-Gloria Stuart	(F)	6/30/39	b6/17/39
Jones Family in Hollywood (C)	59	Jones Family	(F)	6/2/39	b5/27/39
Mr. Moto Takes Vacation (My)	65	Peter Lorre	(F)	7/14/39	b11/19/38
News Is Made At Night (C)	71	Preston Foster-Lynn Bari	(F)	7/21/39	b7/15/39
Second Fiddle (Mu-C)	87	Sonja Henie-Tyrone Power	(F)	6/23/39	b7/1/39
Ware Case (GB) (D)	78	Clive Brook-Jane Baxter	(F)	7/21/39	b7/15/39
Young Mr. Lincoln (D)	101	Henry Fonda-Marjorie Weaver	(F)	6/9/39	b6/3/39

1939-40

Adventures of Sherlock Holmes (My-D)	85	Basil Rathbone-Nigel Bruce	(F)	9/1/39	b8/26/39
Barricade (D)	71	Alice Faye-Warner Baxter		12/8/39	b12/2/39
Blue Bird (Tech.) (FA)	83	Shirley Temple-Nancy Kelly	(F)	3/22/40	b1/27/40
Charlie Chan At Treasure Island (My)	74	Sidney Toler-Sen Yung	(F)	9/8/39	b8/26/39
Charlie Chan's Murder Cruise (My)		Sidney Toler-Marjorie Weaver		6/21/40	a3/9/40
Charlie Chan in Panama (D)	67	Sidney Toler-Jean Rogers	(F)	3/1/40	b2/10/40
Chicken Wagon Family (C)	63	Jane Withers-Leo Carrillo	(F)	8/11/39	b8/19/39
Cisco Kid and the Lady (D)	74	Cesar Romero-Marjorie Weaver	(F)	12/29/39	b12/2/39
City in Darkness (My)	85	Sidney Toler-Lynn Bari	(F)	12/1/39	b11/25/39
City of Chance (D)	60	Donald Woods-C. Aubrey Smith	(A)	1/12/40	b12/30/39
Day-Time Wife (C)	72	Tyrone Power-Linda Darnell	(A)	11/24/39	b11/18/39
Drums Along the Mohawk (D)	103	H. Fonda-C. Colbert (Tech.)	(F)	11/10/39	b10/21/39
Earthbound (D)		Warner Baxter-Andrea Leeds		6/7/40	a3/30/40
Elsa Maxwell's Hotel For Women (D)	88	Darnell-Ellison-Maxwell	(A)	8/4/39	b8/5/39
Escape, The (D)	62	Kane Richmond-Amanda Duff	(A)	10/6/39	b9/9/39
Everything Happens at Night (C-D)	78	Sonja Henie-Ray Milland	(F)	12/22/39	b12/16/39
Four Sons		Ameche-Nancy Kelly-Alan Curtis		6/14/40	In Prod.
Free, Blonde and 21 (C)	74	Lynn Bari-Joan Davis	(F)	3/29/40	b2/17/40
Girl in 313 (D)		Florence Rice-Joan Valerie		7/12/40	a5/4/40
Grapes of Wrath (D)	129	Fonda-Bowdon-Grapewin	(A)	3/15/40	b1/27/40
Heaven With A Barbed Wire Fence (C-D)	62	Glenn Ford-Jean Rogers	(F)	11/3/39	b10/7/39
He Married His Wife (C)	83	McCrea-Kelly-Young	(F)	1/19/40	b1/13/40
Here I Am, A Stranger (D)	83	Richard Greene-Brenda Joyce	(F)	9/29/39	b9/23/39
High School (C)	72	J. Withers-Stephens-Edwards	(F)	1/26/40	b1/6/40
Hollywood Cavalcade (D)	98	Alice Faye-Don Ameche (Tech.)	(F)	10/13/39	b10/7/39
Honeymoon's Over (C)	68	Marjorie Weaver-Stuart Erwin	(F)	12/15/39	b12/9/39
Inspector Hornleigh on Holiday (My)	74	Gordon Harker-Alastair Sim	(F)	12/1/39	b2/3/40

20TH CENT.-FOX 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
I Was An Adventuress (D)	81	Zorina-Richard Greene	(A)	5/10/40	b5/4/40
Johnny Apollo (D)	83	Tyrone Power-Dorothy Lamour	(A)	4/19/40	b4/13/40
Lillian Russell (D)		Alice Faye-Don Ameche		5/24/40	a2/24/40
Little Old New York (D)	100	Alice Faye-MacMurray-Greene	(F)	2/9/40	b2/3/40
Lucky Cisco Kid (D)		Cesar Romero-Mary Hughes		6/28/40	a4/20/40
Man Who Wouldn't Talk (D)	61	Lloyd Nolan-Jean Rogers	(A)	2/2/40	b1/20/40
Marriage in Transit (D)		Virginia Gilmore-Joan Davis		5/31/40	a4/20/40
Maryland (D) (Tech.)		B. Joyce-Payne-Brennan		7/5/40	a3/9/40
On Their Own (C)	63	Jones Family	(F)	5/17/40	b4/13/40
Pack Up Your Troubles (C)	70	Jane Withers-Ritz Brothers	(F)	10/20/39	b9/23/39
Quick Millions (C)	61	Jones Family	(F)	8/25/39	b8/12/39
Rains Came (D)	103	Loy-Power-Brent	(A)	9/15/39	b9/9/39
Sailor's Lady (D)		Nancy Kelly-Jon Hall		6/19/40	a2/24/40
Shipyard Sally (Mu-D)		Gracie Fields	(F)	10/20/39	b7/29/39
Shooting High (Mu-D)	63	Withers-Autry-Weaver	(F)	4/26/40	b3/9/40
So This Is London (C)	70	Geo. Sanders-Drayton-Churchill	(A)	5/3/40	b2/4/39
Stanley and Livingstone (D)	100	S. Tracy-Greene-Kelly	(F)	8/18/39	b8/5/39
Star Dust (D)	83	Linda Darnell-John Payne	(F)	4/5/40	b4/6/40
Stop, Look and Love (C)	57	Jean Rogers-Robert Kellard	(F)	9/22/39	b9/2/39
Swanee River (Tech.) (D)	86	Al Jolson-Don Ameche-A. Leeds	(F)	1/5/40	b12/23/39
They Came By Night (D)	73	Will Fyffe	(F)	2/23/40	b3/9/40
Too Busy to Work (C)	65	Jones Family-Chandler-Davis	(F)	11/17/39	b11/4/39
20,000 Men a Year (D)	84	Randolph Scott	(F)	10/27/39	b10/28/39
Viva Cisco Kid (D)	70	Cesar Romero-Chris-Pin Martin	(F)	4/12/40	b3/23/40
Young as You Feel (C)	59	Jones Family	(F)	2/16/40	b2/3/40

1940-41

Brigham Young (H-D)		Tyrone Power-Linda Darnell		8/16/40	a4/27/40
Elsa Maxwell's Public Deb. # 1 (D)		G. Murphy-B. Joyce-C. Ruggles		9/27/40	a5/4/40
Girl from Avenue A (C)		Jane Withers-Kent Taylor		8/23/40	In Prod
Girl Must Live (C)	93	Margaret Lockwood-R. Houston	(A)		b5/27/39
Pier 13		Lynn Bari-Lloyd Nolan		9/6/40	In Prod.
Street of Memories		Guy Kibbee-Lynn Roberts		8/9/40	In Prod.
Young People		Shirley Temple-Jack Oakie			In Prod.

UNITED ARTISTS

Captain Caution		V. Mature-Louise Platt-B. Cabot			In Prod.
Chump At Oxford (C)	63	Stan Laurel-Oliver Hardy	(F)	2/16/40	b2/17/40
Eternally Yours (C)	91	Loretta Young-David Niven	(F)	10/12/39	b10/7/39
Foreign Correspondent		Joel McCrea-Herbert Marshall			a5/4/40
Four Feathers (Tech.) (D)	109	Duprez-Smith-Richardson	(F)	8/4/39	b4/29/39
Great Dictator		Charles Chaplin-P. Goddard			In Prod.
House Across the Bay (D)	88	Joan Bennett-George Raft	(A)	3/1/40	b3/2/40
Housekeeper's Daughter (C)	80	Joan Bennett-Adolphe Menjou	(F)	10/26/39	b9/16/39
Intermezzo—a Love Story (D)	70	Leslie Howard-Ingrid Bergman	(F)	9/22/39	b9/30/39
Lion Has Wings (D)	73	Merle Oberon-Ralph Richardson	(F)	1/19/40	b12/16/39
Long Voyage Home		John Wayne-Thos. Mitchell			In Prod.
Man in the Iron Mask (D)	110	Louis Hayward-Joan Bennett	(F)	8/11/39	b7/1/39
My Son, My Son! (D)	116	Brian Aherne-Madeleine Carroll	(A)	3/22/40	b3/9/40
Of Mice and Men (D)	106	Meredith-Fields-Chaney Jr.	(A)	1/12/40	b12/30/39
1,000,000 B.C. (D)	80	John Hubbard-Carole Landis	(F)	4/5/40	b4/13/40
Our Town (D)		Fay Bainter-Frank Craven		5/24/40	a3/2/40
Over the Moon (C-D)	78	Oberon-Rex Harrison (Tech.)	(F)	3/29/40	b11/11/39
Raffles (D)	71	D. Niven-Olivia de Havilland	(F)	12/29/39	b12/23/39
Real Glory (D)	96	Gary Cooper-Andrea Leeds	(F)	9/29/39	b9/16/39
Rebecca (D)	130	Olivier-Anderson-Fontaine	(A)	4/12/40	b3/23/40
Saps at Sea (C)	56	Stan Laurel-Oliver Hardy	(F)	5/3/40	b4/27/40
Slightly Honorable (My-C)	85	O'Brien-Terry-Arnold	(A)	12/22/39	b1/13/40
South of Pago Pago		Jon Hall-Victor McLaglen			a4/27/40
Thief of Bagdad		Sabu-Conrad Veidt (Tech.)			In Prod.
They Shall Have Music (Mu-D)	101	Jascha Heifetz-Andrea Leeds	(F)	8/18/39	b7/15/39
Turnabout (C)	83	Carole Landis-Hubbard-Menjou	(A)	5/17/40	b5/4/40
Westerner (D)		Gary Cooper-Walter Brennan			a12/30/39
Winter Carnival (C-D)	90	Ann Sheridan-Richard Carlson	(F)	7/28/39	b7/22/39

UNIVERSAL

1938-39

First Love (D)	83	Deanna Durbin-Helen Parrish	(F)	11/10/39	b11/4/39
Forgotten Women (D)	65	Sigrid Gurie-Donald Briggs	(A)	7/7/39	b7/8/39
House of Fear (My-D)	66	Wm. Gargan-Irene Hervey	(A)	6/30/39	b6/17/39
Inside Information (D)	62	June Lang-Dick Foran	(F)	6/2/39	b6/17/39
I Stole a Million (D)	78	George Raft-Claire Trevor	(A)	7/21/39	b7/22/39
Sun Never Sets (D)	96	Fairbanks, Jr.-Barbara O'Neill	(F)	6/9/39	b6/3/39
Unexpected Father (C-D)	73	Sandy-M. Auer-Shirley Ross	(F)	7/14/39	b7/22/39
When Tomorrow Comes (D)	90	Irene Dunne-Charles Boyer	(A)	8/11/39	b8/19/39

1939-40

Alias the Deacon (C)	73	Bob Burns	(F)	5/17/40	b5/4/40
Bad Man from Red Butte (W)		J. M. Brown-B. Baker-Fuzzy Knight			a4/27/40
Big Guy (D)	77	McLaglen-Cooper-Munson	(A)	12/24/39	b12/2/39
Black Friday (D)	64	Boris Karloff-Bela Lugosi	(A)	4/12/40	b3/9/40
Boys From Syracuse (C)		A. Jones-Martha Raye-J. Penner			In Prod.
Call a Messenger (C-D)	60	Tough Guys-Mary Carlisle	(F)	11/3/39	b9/23/39
Charlie McCarthy, Detective (My-C)	75	Bergen-McCarthy-Snerd	(F)	12/22/39	b12/23/39
Chip of the Flying U (W)	55	J. Mack Brown-Bob Baker	(F)	11/24/39	b1/27/40
Danger on Wheels (D)	61	Richard Arlen-Andy Devine		2/2/40	a10/21/39
		(Former title, "Test Driver")			
Desperate Trails (W)	60	Brown-Baker-Knight	(F)	9/8/39	b9/2/39
Destry Rides Again (D)	93	Marlene Dietrich-James Stewart	(F)	12/29/39	b12/2/39
Double Alibi (My)	65	Wayne Morris-Margaret Lindsay	(A)	3/1/40	b2/24/10
Enemy Agent (D)	60	Robt. Armstrong-Helen Vinson	(F)	4/19/40	b4/13/40
Framed (D)	60	Constance Moore-R. Armstrong		2/23/40	a11/18/39
Green Hell (D)	88	Joan Bennett-D. Fairbanks, Jr.	(F)	1/26/40	b1/20/40
Half a Sinner (D)	59	Heather Angel-John King		4/5/40	Not Rev.
Hawaiian Nights (Mu-C)	64	Downs-Moore-Quillan	(F)	9/8/39	b8/19/39
Hero For a Day (C-D)	62	Charles Grapewin-Anita Louise	(F)	10/6/39	b9/16/39
Honeymoon Deferred (D)	59	Margaret Lindsay-Edmund Lowe	(F)	2/16/40	b2/24/40
Hot Steel (D)		Richard Arlen-Andy Devine		5/24/40	In Prod.
House of the Seven Gables (D)	88	Vincent Price-Margaret Lindsay	(A)	4/12/40	b3/9/40
I Can't Give You Anything But Love Baby (C)		Peggy Moran-Johnny Downs		6/21/40	a4/6/40
If I Had My Way (Mu-C)	87	Bing Crosby-Gloria Jean	(F)	5/3/40	b4/27/40
Invisible Man Returns (D)	82	Hardwicke-Price-Grey	(A)	1/12/40	b1/20/40
It's a Date (Mu-D)	103	Deanna Durbin-Kay Francis	(F)	3/22/40	b3/23/40
La Conga Nights (C)		Hugh Herbert		5/31/40	a3/30/40
Laugh It Off (C)	63	Johnny Downs-Constance Moore	(F)	12/1/39	b12/30/39
Legion of Lost Flyers (D)	63	Arlen-Devine-Nagel	(F)	11/3/39	b9/16/39
Little Accident (C)	65	Baby Sandy-Florence Rice	(F)	10/27/39	b11/4/39
Love, Honor and Oh, Baby (C)		Wallace Ford-Kathryn Adams		6/7/40	a4/27/40
		(Former title "No Exit")			
Ma! He's Making Eyes At Me (C)	61	Tom Brown-Constance Moore	(F)	3/15/40	b4/13/40
Man From Montreal (D)	60	Richard Arlen-Andy Devine	(F)	12/8/39	b3/2/40
Mikado (Mu) (Tech.)	90	Kenny Baker		9/8/39	b5/20/39
Missing Evidence (D)	64	Preston Foster-Irene Hervey	(F)	12/15/39	b11/25/39
Mutiny On the Blackhawk (D)	67	Arlen-Moore-Devine	(F)	9/1/39	b8/5/39
My Little Chickadee (C)	83	Mae West-W. C. Fields	(A)	2/9/40	b2/10/40
Oh, Johnny, How You Can Love (C)	64	Tom Brown-Peggy Moran	(F)	1/5/40	b1/20/40
Oklahoma Frontier (W)	59	John Mack Brown-Bob Baker	(F)	10/20/39	b12/9/39
One Hour to Live (D)	60	Doris Nolan-Chas. Bickford	(A)	11/10/39	b9/23/39
One of the Boston Bullertons		N. Kelly-R. Young-R. Cummings		7/5/40	In Prod.
Riders of Pasco Basin (W)	56	J. M. Brown-Bob Baker		4/5/40	a9/30/39
		(Former title, "Vigilante War")			
Rio (D)	75	Sigrid Gurie-Basil Rathbone	(A)	9/29/39	b9/30/39
Sandy Is a Lady (C)		Sandy-Mischa Auer-Nan Grey		6/14/40	a3/2/40
Ski Patrol (D)		Luli Deste-Philip Dorn		5/10/40	a4/6/40
South to Karanga (D)		C. Bickford-L. Deste-D. Foran		8/2/40	a4/27/40
Tower of London (H-D)	92	Basil Rathbone-Boris Karloff	(F)	11/17/39	b11/25/39
Tropic Fury (D)	65	Richard Arlen-Andy Devine	(F)	10/13/39	b9/9/39
Two Bright Boys (D)	70	J. Cooper-Freddie Bartholomew	(F)	9/15/39	b9/9/39
Under-Pup (C)	90	Rob't Cummings-Nan Grey	(F)	9/1/39	b8/26/39
West of Carson City (W)		J. M. Brown-Bob Baker		1/19/40	a9/16/39
		(Former title, "Galloping Kid")			
Witness Vanishes (My)	60	Edmund Lowe-Wendy Barrie	(F)	9/22/39	b9/16/39
You're Not So Tough		Dead End Kids-Nan Grey		7/26/40	In Prod.
Zanzibar (D)	72	Lola Lane-James Craig	(F)	3/8/40	b3/30/40

WARNER BROS. 1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Angels Wash Their Faces (C-D)	86	Dead End Kids-Reagan-Sheridan	(F)	8/26/39	b9/9/39
Cowboy Quarterback (C)	56	Bert Wheeler-Marie Wilson	(F)	7/29/39	b8/12/39
Daughters Courageous (D)	107	John Garfield-Priscilla Lane	(F)	7/22/39	b6/17/39
Each Dawn I Die (D)	92	Cagney-Raft-Bryan	(A)	8/19/39	b7/22/39
Everybody's Hobby (C)	55	Irene Rich-Henry O'Neill	(F)	8/26/39	b8/19/39
		(Reviewed as "Hobby Family")			
Hell's Kitchen (D)	81	Lindsay-Dead End Kids	(F)	7/8/39	b7/8/39
Indianapolis Speedway (D)	82	Pat O'Brien-Ann Sheridan	(F)	8/5/39	b7/22/39
Juarez (H-D)	127	Paul Muni-Bette Davis	(F)	6/10/39	b4/29/39
Kid From Kokomo (C)	92	Pat O'Brien-Joan Blondell	(F)	6/24/39	b5/20/39
Man Who Dared (D)	59	Charles Grapewin-Jane Bryan	(F)	6/3/39	b4/8/39
		(Reviewed as "I Am Not Afraid")			
Nancy Drew—Trouble Shooter (My)	69	Bonita Granville-F. Thomas	(F)	6/17/39	b9/30/39
Naughty, But Nice (C)	90	Dick Powell-Gale Page	(F)	7/1/39	b7/1/39
Torchy Plays With Dynamite (D)	59	Jane Wyman-Tom Kennedy	(F)	8/12/39	b10/21/39
Waterfront (D)	59	Dennis Morgan-Gloria Dickson	(F)	7/15/39	b7/22/39

1939-40

All This and Heaven Too		Bette Davis-Charles Boyer		6/29/40	a3/2/40
Angel From Texas (C)	69	Albert-Wyman-Reagan	(F)	4/27/40	b4/13/40
British Intelligence (D)	62	Boris Karloff-Margaret Lindsay	(A)	1/20/40	b1/13/40
Brother Orchid (C-D)		E. G. Robinson-Sothern-Bellamy		6/8/40	a4/20/40
Brother Rat and a Baby (C)	87	Wayne Morris-Priscilla Lane	(F)	1/13/40	b1/6/40
Calling Philo Vance (My)	62	James Stephenson	(A)	2/3/40	b2/3/40
Castle on the Hudson (D)	76	Garfield-O'Brien-Sheridan	(A)	2/17/40	b3/2/40
Child Is Born (D)	79	Geraldine Fitzgerald-J. Lynn	(A)	1/6/40	b9/9/39
Dead End Kids on Dress Parade (D)	62	Litel-Dead End Kids	(F)	11/18/39	b11/4/39
Dr. Ehrlich's Magic Bullet (D)	102	Edw. G. Robinson-Ruth Gordon	(A)	3/2/40	b2/10/40
Dust Be My Destiny (D)	88	John Garfield-Priscilla Lane	(A)	9/16/39	b8/19/39
Episode		De Havilland-J. Lynn-J. Wyman			In Prod.
Espionage Agent (D)	83	Joel McCrea-Jeffrey Lynn	(F)	9/30/39	b9/30/39
Fighting 69th (D)	90	James Cagney-Priscilla Lane	(A)	1/27/40	b1/6/40
Flight Angels (D)		Ralph Bellamy-Dennis Morgan		5/18/40	a3/23/40
		(Former title, "Flight 8")			
Four Wives (D)	99	Lane Sisters-G. Page-J. Lynn	(F)	12/25/39	b11/25/39
Fugitive From Justice (D)	56	Roger Pryor-Lucille Fairbanks		6/15/40	a12/2/39
Gambling on the High Seas (D)	58	Wayne Morris-Jane Wyman	(F)	6/22/40	b2/24/40
Granny Get Your Gun (D)	56	May Robson-Harry Davenport	(F)	2/10/40	b1/6/40
Invisible Stripes (D)	82	Raft-Holden-Robson	(A)	12/30/39	b12/23/39
It All Came True (D)	97	Ann Sheridan-Jeffrey Lynn	(A)	4/6/40	b3/23/40
Kid Nightingale (C)	58	John Payne	(F)	11/4/39	b9/23/39
King of Lumberjacks (D)	61	John Payne-Gloria Dickson	(F)	4/13/40	b2/24/40
Life of Knute Rockne		Pat O'Brien-Ronald Reagan			In Prod.
Mad Empress (D)	95	Modea Novara-L. Atwill	(A)	12/16/39	b4/29/39
		(Reviewed as "Juarez and Maxmilian"—States Rights)			
Murder in the Air (D)	55	Ronald Reagan-Lya Lys	(F)	6/1/40	b2/24/40
Nancy Drew and Hidden Staircase (My)	60	Bonita Granville-Frankie Thomas	(F)	9/9/39	b8/26/39
No Place to Go (C-D)	57	Gloria Dickson-Dennis Morgan	(F)	9/23/39	b9/9/39
No Time for Comedy (C)		J. Stewart-R. Russell-C. Ruggles			In Prod.
Old Maid (D)	95	Bette Davis-George Brent	(A)	9/2/39	b8/5/39
On Your Toes (Mu-C)	94	Vera Zorina-Eddie Albert	(F)	10/14/39	b10/14/39
Pride of the Blue Grass (D)	65	Edith Fellows-Jimmy McCallion	(F)	10/7/39	b11/11/39
Private Lives of Elizabeth & Essex (H-D) (Tech.)	106	Flynn-Bette Davis	(F)	11/11/39	b9/30/39
Private Detective (C-D)	57	Jane Wyman-Dick Foran	(F)	12/9/39	b12/9/39
Return of Dr. X (My-D)	62	Lys-Bogart-Morris-Lane	(A)	12/2/39	b11/18/39
Roaring Twenties (D)	106	Cagney-Lynn-Lane	(A)	10/28/39	b10/21/39
Saturday's Children (D)	101	Olivia de Havilland-Garfield	(F)	5/11/40	b4/13/40
Sea Hawk (D)		Flynn-Marshall-Crisp			a3/23/40
Sentence, The (D)		Geo. Brent-Virginia Bruce			In Prod.
Smashing the Money Ring (D)	56	Ronald Reagan-Eddie Foy Jr.	(F)	10/21/39	b10/28/39
Tear Gas Squad (D)	58	D. Morgan-J. Payne-G. Dickson		5/4/40	b3/23/40
They Drive by Night		Raft-Sheridan-Bogart			In Prod.
Three Cheers for the Irish (C-D)	100	Priscilla Lane-Dennis Morgan	(F)	3/16/40	b3/9/40
Till We Meet Again (D)	100	Merle Oberon-George Brent	(F)	4/20/40	b4/6/40
Torrid Zone		Cagney-O'Brien-Sheridan		5/25/40	In Prod.
Virginia City (H-W)	121	Flynn-Hopkins-Scott	(F)	3/23/40	b3/23/40
We Are Not Alone (D)	112	Paul Muni-Jane Bryan	(A)	11/25/39	b11/11/39

MISCELLANEOUS

Bad Boy (D)	66	Johnny Downs-Rosalind Keith	(F)	Atlas	b1/27/40
Black Eyes (D)	72	Mary Maguire-Otto Kruger	(A)	Alliance	b9/9/39
Black Limelight (My)	63	Raymond Massey-Joan Marion	(A)	Alliance	b7/1/39
Buried Alive (D)	74	Beverly Roberts-Rob't Wilcox	(A)	Producers	b1/13/40
Captain Moonlight (D)		John Garrick-Winifred Shotter	(A)	Atlas	b4/27/40
Challenge, The (D)	69	Trenker-Douglas	(F)	Film Alliance	b9/30/39
Daughter of the Tong (D)	56	Evelyn Brent-Grant Withers	(A)	Metrop.	b8/19/39
Dead Men Tell No Tales (My)	76	Emlyn Williams-Sara Seeger	(A)	Alliance	b7/29/39
Death Goes North (My-D)	64	Ed. Edwards-Sheila Bromley	(F)	Warwick	b7/29/39
Flaming Lead (W)	55	Ken Maynard	(F)	Colony	b7/1/39
George Washington Carver (D)	69	G. W. Carver-B. Washington III.	(A)	St. George	b4/13/40
Goose Step (D)	85	Roland Drew-Steffi Duna	(A)	Producers	b11/18/39
		(Reviewed as "Hitler, Beast of Berlin")			
Hidden Menace (D)	56	Otto Kruger-Gertrude Michael	(F)	Alliance	b4/13/40
Housemaster (D)	83	Kruger-Holmes-Churchill	(F)	Alliance	b2/12/38
Invisible Killer (D)	63	Grace Bradley-Roland Drew	(F)	Producers	b2/10/40
Keep Punching (D)	81	Henry Armstrong-Mae Johnson	(F)	M-C Pics	b12/9/39
Mill on the Floss (D)	80	Geraldine Fitzgerald-F. Lawton	(F)	Standard	b11/18/39
Murder Is News (My-D)	55	John Gallaudet-Iris Meredith	(A)	Warwick	b6/24/39
North Sea Patrol (D)	61	Toone-Kelly	(F)	Alliance	b12/30/39
One Night In Paris (My-D)	74	Lodge-Kelly-Williams	(F)	Alliance	b8/5/39
Outsider (D)	91	Geo. Sanders-Mary Maguire	(F)	Alliance	b3/23/40
Pecomania (D)	65	Nina Mae McKinney-Jack Carter	(F)	Lenwal	b12/9/39
Royal Divorce (Cos-D)	84	Chatterton-P. Blanchar	(F)	Select	b8/5/39
Second Bureau (D)	65	Marta Labarr-Charles Oliver	(A)	Film Alliance	b7/8/39
Son of Ingagi (D)	66	Alfred Grant-Daisy Bufford	(A)	Sack	b1/20/40
Spies of the Air (My-D)	78	Barry Barnes-Roger Livesy	(A)	Alliance	b8/12/39
Torpedoed! (D)	70	H. B. Warner-Beery-Cromwell	(F)	Film Alliance	b9/23/39
Torture Ship (D)	57	Irving Pichel-Jacqueline Wells	(A)	Producers	b11/25/39
Typhoon Treasure (D)	68	Campbell Copeline-Gwen Munro	(A)	Ace Pics	b7/1/39

Foreign Language

Harvest (D)	75	Gabriel Gabrio-Edouard Delmont	(A)	Cinema	b11/25/39
Human Beast (D)	79	Jean Gabin-Simone Simon	(A)	Juno	b4/24/40
Louise (Opera)	72	Grace Moore	(A)	Mayer-Burstyn	b2/10/40

(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CS-D) Costume Drama; (W) Western; (Mu-C) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy; (H) Historical

Shorts Booking Guide

COLUMBIA 1938-39

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
Boom Goes the Groom		17½	Not Rev.
Chump Takes a Bump		16½	Not Rev.
Home On the Rage	Pretty Good	17	12/17/38
Many Sappy Returns	Funny	18	8/27/38
Mooching Through Georgia	Good Slapstick	19	9/ 9/39
Mutiny On the Body		17½	Not Rev.
Nag In the Bag	Funny	17	12/17/38
Nightshirt Bandit	Funny	17	12/24/38
Not Guilty Enough	Funny	17	10/29/38
Now It Can Be Sold	Funny	17	4/ 8/39
Pest From the West	Keaton Humor	18	6/24/39
Pie a la Maid		18	Not Rev.
Rattling Romeo		17	Not Rev.
Sap Takes a Wrap	Funny	15½	3/18/39
Star Is Shorn		17½	Not Rev.
Swing You Swingers	Very Funny	18½	4/22/39
Sue My Lawyer	Fairly Good	17	10/ 1/38
Trouble Finds Andy Clyde	Fair Slapstick	18	10/ 7/39
COLOR RHAPSODIES (16) (Tech.)			
Animal Cracker Circus	Good	7	10/ 1/38
Gorilla Hunt		8	Not Rev.
Happy Tots	Fair	7	4/22/39
Hollywood Graduation	Clever	7	9/10/38
Hollywood Sweepstakes		8	Not Rev.
House That Jack Built	Very Amusing	7	5/13/39
Kangaroo Kid		7½	Not Rev.
Little Moth's Big Flame	Clever	8	12/17/38
Lucky Pigs	Good	7	7/ 1/39
Midnight Frolics		7	Not Rev.
Nell's Yells		7	Not Rev.
Peaceful Neighbors	Well Done	8½	2/11/39
COLUMBIA TOURS (6)			
Bermuda—Islands of Paradise	Colorful	10½	9/11/37
Big Town Commuters		9	Not Rev.
In Morocco	Interesting	10	9/16/39
Man Made Island	Interesting	9½	6/17/39
Province of Quebec	Good	11	12/17/38
Sojourn In India		10	Not Rev.
COMMUNITY SINGS (12)			
College Songs	Lively	10	10/ 1/38
Friendship Songs	Satisfactory	10	2/ 4/39
Moonlight Melodies		10½	Not Rev.
Parade of Hits		9½	Not Rev.
Romantic Tunes	Excellent	10	6/17/39
Season's Idea		11	Not Rev.
Songs of the West		10	Not Rev.
South Sea Songs	Good	10	10/29/38
Strauss Waltzes	Different	10	4/29/39
Sweetheart Melodies		10½	Not Rev.
GREAT MOMENTS OF HISTORY (6)			
KRAZY KAT (8)			
Golf Chumps		7	Not Rev.
Gym Jams	Good	6½	9/10/38
Hot Dogs On Ice		6	Not Rev.
Krazy's Bear Tale	Fair	7½	3/18/39
Krazy's Shoe Shop		7	Not Rev.
Lone Mountie		7	Not Rev.
MUSIC HALL VANITIES (6)			
Montmartre Madness	Entertaining	10	5/27/39
Night In a Music Hall	Entertaining	10½	2/ 4/39
Night at the Troc		10½	Not Rev.
Yankee Doodle Home	Good	10	6/ 3/39
PICTUREGRAPHS (6)			
SCRAPPY (8)			
Early Bird	Good	6½	10/ 1/38
Happy Birthday	For the Kiddies	6	2/ 4/39
Scrappy's Added Attraction		6½	Not Rev.
Scrappy's Rodeo		7	Not Rev.
Scrappy's Side Show		7	Not Rev.
Worm's Eye View	Just Filler	7	5/13/39
SCREEN SNAPSHOTS (13)			
No. 1 (Series 18)		10	Not Rev.
No. 2		10	Not Rev.
No. 3		10	Not Rev.
No. 4	Enjoyable	10	2/ 4/39
No. 5		9	Not Rev.
No. 6	Excellent	10½	3/18/39
No. 7		10	Not Rev.
No. 8	Good	9½	4/29/39
No. 9	Interesting	10	5/13/39
No. 10	For Rabid Fans	10	6/17/39
SPORT THRILLS (13)			
Big Fish	Satisfactory	10	9/ 9/39
Diving Rhythm	Excellent	10	5/13/39
Football Giants	Interesting	10	10/ 1/38
Jockeys Up	Excellent	9½	6/17/39
King Vulture	Outstanding	11	1/ 7/39
Navy Champions	Fair	9½	4/29/39
Odd Sports		10½	Not Rev.
Ski Rhythm	Excellent	10	12/17/38
Technique of Tennis	Excellent	10	6/17/39
There Goes Rusty		10½	Not Rev.
STOOGE COMEDIES (8)			
A Ducking They Did Go	Good Slapstick	16½	4/22/39
Flat Foot Stooges	Good Slapstick	15½	2/ 4/39
Mutts to You	Okay Slapstick	18	12/17/38
Saved by the Bell		17	Not Rev.
Three Little Sew and Sews		16	Not Rev.
Violent Is the Word For Curley	Fair Slapstick	18	9/10/38
We Want Our Mummy		17	Not Rev.
Yes, We Have No Bonanzas		16	Not Rev.
WASHINGTON PARADE (6)			
Inside the Capitol	Good	11	6/10/39
Inside the White House	Fair	11	2/11/39
Library of Congress	Informative	10	8/26/39
Washington	Very Good	10	12/17/38

COLUMBIA 1939-40

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
All American Blondes	Fair	17	11/11/39
Andy Clyde Gets Spring Chicken	Mere Filler	18	1/ 6/40
Awful Goof		19	Not Rev.
Glove Slingers	Good Slapstick	18	1/ 6/40
Heckler	Fairly Funny	18	2/24/40
Mr. Clyde Goes to Broadway		18	Not Rev.
Money Squawks		18	Not Rev.
Nothing But Pleasure	Amusing	18	2/17/40
Pardon My Berth Marks	Filler	18	3/16/40
Skinny the Moocher	Funny	16½	9/ 2/39
South of the Boudoir		18	Not Rev.
Static In the Attic	Funny	20	9/ 2/39
Teacher's Pest	Fairly Funny	18	8/12/39
You're Next		18	Not Rev.
CINESCOPES (6)			
Berth of a Queen	Interesting	11	4/20/40
Fashion Takes a Holiday	Feminine Appeal	11	3/16/40
Threads of a Nation	Interesting	11	2/24/40
World of 1960	Interesting	10	1/ 6/40
COLUMBIA TOURS (6)			
Beautiful Switzerland	Average	10	12/30/39
Historic Cities of India		10	Not Rev.
Holland and the Zuyder Zee	Interesting	10	9/16/39
Life in Paris		10	Not Rev.
New Hampshire	Good Travel Film	11	3/16/40
Pleasurebound in Canada		10	Not Rev.
Unveiling Algeria	Fair	10	4/20/40
COLOR RHAPSODIES (16) (Tech.)			
Blackboard Review		7	Not Rev.
Boy, a Gun and Birds	Fair	7	1/ 6/40
Crop Chasers	Good	7½	10/14/39
Dreams On Ice	Cute	7	10/14/39
Egg Hunt		7½	Not Rev.
Greyhound and the Rabbit	Filler	7	4/20/40
Happy Tots' Expedition		6½	Not Rev.
Jitterbug Knights	Fair	7	9/ 9/39
Mother Goose in Swing-time		7	Not Rev.
Mountain Ears	Cute	7	10/14/39
COMMUNITY SINGS (10)			
College Songs		10	Not Rev.
Crosby Hit Songs		9	Not Rev.
Gypsy Songs	Very Good	10	2/17/40
Old Time Songs		9½	Not Rev.
Songs of Hit Parade		10	Not Rev.
Stephen Foster Songs		10	Not Rev.
FABLES CARTOONS (6)			
Barnyard Babies		6	Not Rev.
Little Lost Sheep	Fair	7	9/16/39
Park Your Baby	Average	7	2/24/40
Practise Makes Perfect	Dull	6	4/20/40
FOOLS WHO MADE HISTORY (6)			
Story of Charles Good-year	Excellent	10	10/21/39
Story of Elias Howe	Excellent	11	9/16/39
HAPPY HOUR			
Book of Books	Outstanding	10	11/18/39
Building of Boys	Noteworthy	10	10/21/39
MOMENTS OF COMEDY (6)			
PALS AND PETS (6)			
PHANTASIES CARTOONS (10)			
Charm Bracelet		6½	Not Rev.
Man of Tin		7	Not Rev.
Millionaire Hobo		6½	Not Rev.
Mouse Exterminator	Fair	6½	1/27/39
News Oddities		6½	Not Rev.
SCREEN SNAPSHOTS (12)			
No. 1 Art of Make-Up	Very Good	10	10/14/39
No. 2 Training Animal Stars	Above Average	10	11/11/39
No. 3 Novelty Parties		10	Not Rev.
No. 4 Trip Thru Studios		10	Not Rev.
No. 5 Art in Hollywood	Fan Appeal	11	3/16/40
No. 6 Hollywood Recre-ations	Good	10	4/20/40
STOOGE COMEDIES (8)			
A Plumbing We Will Go		18	Not Rev.
Calling All Curs	Good Slapstick	18	8/12/39
Oily To Bed, Oily To Rise	Swell Slapstick	18	9/16/39
Rockin' Through the Rockies	Slap-Happy Fun	16½	3/16/40
Three Sappy People		18½	Not Rev.
You Nazty Spy!	Swell Satire	18	2/10/40
WASHINGTON PARADE (6)			
Inside the F.B.I.		11	Not Rev.
Smithsonian Institution	Exceptional	11	11/11/39
Social Security		11	Not Rev.
U. S. Treasury	Excellent	10	2/10/40
WORLD OF SPORTS (12)			
Bows and Arrows	Very Good	10	10/21/39
Flying Targets	For Sportsmen	10	3/16/40
Jai Alai	Good	9	12/30/39
Rough House Fiesta		10	Not Rev.
Skiing Technique		10	Not Rev.
Sport of Kings		10	Not Rev.
Tomorrow's Stars	Good	10	4/27/40

MGM 1938-39

	Comment	Running Time	Reviewed Issue Of
CARTOONS (15)			
Art Gallery (Tech.)	Excellent	8	5/27/39
Bear That Couldn't Sleep	Clever	9	7/15/39
Blue Danube	Beautiful	9	12/30/39
Bookworm (Tech.)	Good	9	9/16/39
Goldilocks and the Three Bears	Good	8	7/29/39
Jitterbug Follies	Fair	9	3/25/39
Little Goldfish (Tech.)	Amusing	8	4/22/39
Mama's New Hat	Poor	7	3/18/39
One Mother's Family	Very Funny	9	10/28/39
Seal Skinners	Poor	7	4/15/39
Wanted No Master		8	Not Rev.
CRIME DOESN'T PAY (6)			
Drunk Driving	Fine	21	10/28/39
Help Wanted	Excellent	21	7/22/39
Money to Loan	Excellent	20	4/ 1/39
Think First	One of the Best	20	10/ 7/39
While America Sleeps	Timely	21	4/22/39
Wrong Way Out	Excellent	17	1/ 7/39
MINIATURES (10)			
City of Little Men	Splendid	11	9/ 3/38
Great Heart	Impressive	11	1/28/39
Greener Hills	Good	11	7/ 8/39
Hollywood Hobbies	Good	10	7/ 8/39
Ice Antics	Entertaining	10	2/25/39
Love On Tap		11	Not Rev.
Miracle of Salt Lake	Satisfactory	10	12/10/38
Prophet Without Honor	Excellent	11	6/17/39
Streamlined Swing	Entertaining	9	10/15/38
They Live Again	Excellent	10	11/12/38
MUSICALS (6)			
Dream of Love	Impressive	17	2/25/39
Happily Buried	Fair	21	5/27/39
Men of Steel	Okay	21	1/ 7/39
Once Over Lightly	Darn Clever	20	1/28/39
Somewhat Secret	Entertaining	21	4/22/39
OUR GANG (12)			
Aladdin's Lantern	Funny	11	10/15/38
Alfalfa's Aunt	Humorous	11	1/28/39
Auto Antics	Amusing	10	9/ 9/39
Clown Princes	Funny	10	5/ 6/39
Cousin Wilbur	Fairly Amusing	10	6/17/39
Dog Daze	Good	11	7/29/39
Duel Personalities	Amusing	10	3/25/39
Football Romeo	Good Gang	10	12/17/38
Joy Scouts	Fair	10	7/29/39
Men in Fright	Enjoyable	11	11/12/38
Practical Jokers	Satisfactory	9	1/ 7/39
Tiny Troubles	Fair	10	3/25/39
PASSING PARADE (10)			
Angel of Mercy	Impressive	10	6/24/39
Giant of Norway	Excellent	11	7/29/39
New Roadways	Very Good	10	2/25/39
No. 1	Very Good	10	11/12/38
One Against the World	Exceptional	10	9/ 2/39
Story of Alfred Nobel	Excellent	11	2/25/39
Story of Dr. Jenner	Excellent	10	4/22/39
Story That Couldn't Be Printed	Inspiring	10	8/ 5/39
Unseen Guardians	Excellent	11	10/ 7/39
Yankee Doodle Goes to Town	Outstanding	10	6/24/39
PETE SMITH SPECIALTIES (13)			
Culinary Carving	Fair	9	8/ 5/39
Double Diving	Excellent	8	1/28/39
Football Thrills of 1938	For Grid Fans Only	10	9/16/39
Heroes At Leisure	Exciting	8	2/25/39
Hot On Ice	Good	10	11/12/38
Man's Greatest Friend	Excellent	10	12/17/38
Marine Circus (Tech.)	Excellent	9	4/22/39
Penny's Picnic (Tech.)	Appetizing	10	1/ 7/39
Poetry of Nature	Novel	8	7/15/39
Radio Hams	Very Good	10	6/24/39
Set 'Em Up	Very Good	10	10/28/39
Take a Cue	Excellent	10	8/19/39
Weather Wizards	Very Good	9	4/22/39
ROBERT BENCHLEY (8)			
An Hour For Lunch	Good Satire	9	3/25/39
Dark Magic	Very Funny	9	5/27/39
Home Early	Funny	9	6/24/39
How to Eat	Excellent	10	7/ 8/39
How to Sublet	Amusing	8	1/28/39
How to Watch Football	Funny	9	11/12/38
Mental Poise	Fair	7	1/ 7/39
Opening Day	Subtle Stuff	9	12/10/38
TRAVELTALKS (12) (Tech.)			
Ancient Egypt	Fascinating	8	2/25/39
Cairo, City of Contrast	Fascinating	9	10/15/38
Colorful Curacao	Very Good	8	7/29/39
Glimpses of Australia	Good	9	6/ 3/39
Imperial Delhi	Average	8	3/25/39
Jaipur, the Pink City	Good	8	12/10/38
Java Journeys		8	Not Rev.
Madeira, Isle of Romance	Enchanting	8	11/19/38
Picturesque Udaipur	Interesting	8	7/15/39
Rural Hungary	Good	9	6/17/39
Singapore and Jahore	Interesting	9	1/28/39
Sydney—Pride of Australia	Good	9	1/ 7/39

MGM 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTOONS (18) (Tech.)			
Fishing Bear	Clever	9	2/ 3/40
Home on the Range	Cute	9	3/ 3/40
Mad Maestro	Good	8	1/20/40
Peace on Earth	Definitely a "Must".	8	12/ 9/39
Puss Gets the Boot	Good	9	3/ 9/40
Rainy Day		8	Not Rev.
CRIME DOESN'T PAY (6)			
Jack Pot	One of the Best	19	3/30/40
Know Your Money	Excellent	21	2/ 3/40
Pound Foolish	Excellent	20	1/20/40
METROSCOPIX (1)			
CAREY WILSON MINIATURES (9)			
Ashcan Fleet	Excellent	11	10/ 7/39
Door Will Open	Unusual	11	3/30/40
Failure at Fifty	Excellent	10	10/28/39
Mendelssohn's Wedding March	For Romanticists	11	11/25/39
Miracle at Lourdes	Excellent	11	1/20/40
Old South	Interesting	10	2/ 3/40
Rumba Rhythm	Entertaining	10	9/ 2/39
Where Turf Meets Surf	Fair	10	2/ 3/40
OUR GANG (8)			
Alfalfa's Double	Chucklesome	11	2/ 3/40
All About Hash		11	Not Rev.
Big Premiere	Poor	10	3/30/40
Captain Spanky's Showboat	Funny	10	10/14/39
Dad For a Day	Good	11	11/25/39
New Pupil	Poor	11	4/27/40
Time Out for Lessons	Fair	11	12/23/39
JOHN NESBITT PASSING PARADE (8)			
Forgotten Victory	Interesting	9	12/30/39
Hidden Master	Fair	10	4/27/40
XXX Medico	Excellent	10	4/27/40
PETE SMITH SPECIALTIES (13)			
Domineering Male	Excellent	10	3/30/40
Let's Talk Turkey	Swell	10	11/25/39
Maintain the Right	Very Good	10	1/20/40
Romance of the Potato	Good	9	12/23/39
Ski Birds	Excellent	8	11/25/39
Stuffie	Swell	11	3/ 9/40
What's Your I.Q.?	Good	7½	3/ 9/40
ROBERT BENCHLEY (4)			
Day of Rest	Funny	10	10/28/39
Home Movies	A Howl	9	3/ 9/40
See Your Doctor	Very Funny	8	12/23/39
That Inferior Feeling	Excellent	10	1/20/40
SPECIAL SUBJECT			
Flag Speaks	A Must	19	5/ 4/40
Northward Ho!	A Trailer	9	3/ 9/40
FITZPATRICK TRAVELTALKS (12) (Tech.)			
Calling on Colombia	Standard	8	4/27/40
Day on Treasure Island	Colortul	10	9/ 9/39
Land of Alaska Nellie	Good	10	1/27/40
Modern New Orleans		9	Not Rev.
Natural Wonders of Washington State	Okay	10	10/28/39
Night Descends on Treasure Island	Fair	9	3/ 9/40
Old Natchez	Good	9	2/ 3/40
Quaint St. Augustine	Charming	9	11/25/39
Seattle, Gateway to the Northwest	Standard	9	3/30/40
Sitka and Juneau	Interesting	9	4/27/40
Valiant Venezuela	Standard	9	12/23/39

PARAMOUNT 1938-39

	Comment	Running Time	Reviewed Issue Of
BETTY BOOP CARTOONS (12)			
Buzzy Boop at the Concert	Poor	7	9/24/38
Musical Mountaineers	Amusing	7	6/ 3/39
My Friend the Monkey	Poor	7	2/11/39
On With the New	Okay	7	12/17/38
Pudgy in Thrills and Chills	Fair	7	1/21/39
Pudgy the Watchman	Fair	7	8/13/38
Rhythm on the Reservation	Fair	7	8/ 5/39
Sally Swing	Poor	7	10/15/38
Seared Crows	Average	7	7/ 1/39
So Does An Automobile	Good	7	4/ 1/39
Yip Yip Yippy	Good	7	7/29/39
COLOR CLASSICS (6) (Tech.)			
All's Fair at the Fair	Good	7	8/27/38
Always Kickin'	Fair	7	2/11/39
Barnyard Brat	Cute	7	7/29/39
Playful Polar Bears	Cute	7	11/12/38
Small Fry	Okay	7	4/29/39
COLOR CRUISES (7)			
Colombia	Fair	10	7/29/39
Costa Rica	Fair	10	11/26/38
Guatemala	Excellent	10	8/27/38
Land of Inca Memories	Fair	10	1/21/39
Jamaica	Fair	10	7/15/39
Mexico	Poor	10	9/24/38
Republic of Panama	Interesting	9	4/ 8/39
HEADLINERS (15)			
Busse Rhythm	Standard	10½	10/15/38
Champagne Music of Lawrence Welk	Snappy	10	3/ 4/39
Hal Kemp & Orch	Okay	9	11/26/38
Lights! Action! Lucas!	Excellent	10	8/27/38
Moments of Charm	Splendid	10	7/16/38
Music Through the Years	Lacks Movement	11	2/11/39
Orrin Tucker & Orch	Snappy	10	11/12/38
Paramount Presents Hoagy Carmichael	Tuneful	10	5/27/39
Song Is Born	Unusual	10	12/17/38
Sweet Moments	Sweet They Are	10	8/26/39
Tempo of Tomorrow	Good	10	7/ 1/39
Three Kings and a Queen	Good Music	10	4/ 1/39

PARAMOUNT 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
PARAGRAPHICS (13)			
Breaking the News	Excellent	10	8/26/39
Circus Co-Ed	Very Good	10	3/ 4/39
Farewell Vienna	For Music Lovers	10	7/22/39
Fisherman's Pluck	Swell Sport Short	10	4/ 1/39
Mildewed Melodramas	Very Funny	11	9/24/38
Oh Say, Can You Ski?	Commercial	10	12/17/38
Raising Canines	Interesting	10	10/15/38
Rube Goldberg's Travelgab	Very Funny	8½	10/15/38
Swans		10	Not Rev.
Tannhauser	Classic	12	8/13/38
That's Africa	Unusual	10	3/ 4/39
Unfinished Symphony	Classic	10	11/26/38
PICTORIALS (12) Part Tech.			
No. 1	Standard	10	8/13/38
No. 2	Good	10	8/27/38
No. 3	Slow	10	9/24/38
No. 4	Fair	10	11/19/38
No. 5	Fair	9	12/ 3/38
No. 6	Interesting	6	1/21/39
No. 7	Very Good	9	2/11/39
No. 8	Interesting	10	3/ 4/39
No. 9	Fair	10	5/ 6/39
No. 10	Good	11	6/10/39
No. 11	Interesting	10	7/ 1/39
No. 12	Very Good	10	7/29/39
POPEYE (12)			
Bulldozing the Bull	Very Good	7	8/27/38
Cops Is Always Right	Average	7	1/21/39
Customers Wanted	Almost a Reissue	7	2/18/39
Date to Skate	Good	7	12/10/38
Ghosks Is the Bunk	Good	7	7/22/39
Goonland	Funny	7	11/19/38
Hello, How Am I?	Funny	7	7/29/39
It's the Natural Thing to Do	Satisfactory	7	8/19/39
Leave Well Enough Alone	Fair	7	4/29/39
Mutiny Ain't Nice	Swell	7	9/24/38
Wotta Nitemare	Swell	7	7/ 8/39
POPULAR SCIENCE (6)			
No. 1	Fair	10	9/24/38
No. 2	Interesting	11	11/19/38
No. 3		10	Not Rev.
No. 4	Diversified	10	4/ 1/39
No. 5	Good	11	6/ 3/39
No. 6	Good	11	8/ 5/39
SPECIAL (1) (Tech.)			
Aladdin and His Wonderful Lamp	Swell	22	4/29/39
SPORTLIGHTS (13)			
Champion Airhoppers	Excellent	10	10/15/38
Diamond Dust	Very Good	10	5/27/39
Death Valley Thrills	Excellent	10	7/ 1/39
Frolicking Frogs	Good	10	12/ 3/38
Good Skates	Very Good	10	4/29/39
Hold Your Breath	Excellent	10	2/11/39
Hunting Thrills	Good	10	8/27/38
Racing Pigeons	Interesting	10	9/24/38
Sporting Irish	Swell Entertainment	10	3/ 4/39
Sporting Test	Excellent	10	8/13/38
Super Athletes	Swell	10	11/12/38
Two Boys and a Dog	Different	10	12/17/38
Watch Your Step	Unique	10	7/22/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Interesting	10	8/13/38
No. 2	Very Good	11	10/15/38
No. 3	All Right	11	12/17/38
No. 4	Good	10	1/21/39
No. 5	Interesting	11	4/29/39
No. 6	Interesting	10	7/22/39

1939-40

	Comment	Running Time	Reviewed Issue Of
COLOR CLASSICS (6) (Tech.)			
Ants in the Plants	Good	7	3/23/40
Fresh Vegetable Mystery	Clever	7	10/21/39
Kick In Time		7	Not Rev.
Little Lambkin	Good	7	2/24/40
COLOR CRUISES (7)			
Argentina		10	Not Rev.
Chile	Fair Travelogue	10	12/16/39
Cuba		10	Not Rev.
Ecuador	Fair	10	9/16/39
Isle of Columbus		10	Not Rev.
Pacific Paradise		10	Not Rev.
Peru	Average	10	10/21/39
HEADLINERS (10)			
Artie Shaw's Class in Swing	For Swing Fans Only	10	8/26/39
Blue Barron & Orch		10	Not Rev.
Frankie Masters and His Orchestra	Entertaining	11	1/20/40
Have You Met Yvette?	Good	10	5/ 4/40
Here's Hal	Average Band Number	10	12/16/39
Jimmy Dorsey and His Orchestra	Snappy	10	2/24/40
Moments of Charm of 1940	Very Good	11	11/ 4/39
George Olsen and His Music	Peppy	10	3/23/40
Ted Fio Rito and His Orchestra	Good	11	11/11/39
PARAGRAPHICS (10)			
Bits of Life	Misses Fire	11	12/16/39
Busy Little Bears	Splendid	10	11/11/39
Not So Dumb	Excellent	10	3/23/40
Pictorial	Interesting	10	2/24/40
Public Hobby No. 1	Stamp-endous	10	9/ 2/39
Sugar Wind	Good	10	2/ 3/40
Television Preview		10	Not Rev.
Touchdown Review	Good Resume	10	1/2/40
POPEYE (12)			
Females Is Fickle	Good	7	3/23/40
Me Feelin's Is Hurt	Fair	7	5/ 4/40
Never Sock a Baby	Good	6	11/18/39
Onion Pacific		7	Not Rev.
Shakespearian Spinach	Funny	7	2/ 3/40
Stealin' Ain't Honest	Average	7	5/ 4/40
Wimmin Is a Myskery		7	Not Rev.

PARAMOUNT 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
POPULAR SCIENCE (6)			
No. 1	Very Good	10	9/23/39
No. 2	Very Interesting	10	11/25/39
No. 3	Interesting	10	1/27/40
No. 4	Exceptionally Interest'g	10	2/24/40
No. 5	Very Good	10	5/ 4/40
SPORTLIGHTS (13)			
Aqua-Rhythm	Good	10	11/18/39
Blue Streak	Excellent	10	5/ 4/40
Bowling Skill	Very Good	10	2/ 3/40
Catching Whoppers	Thrilling	10	9/23/39
Dog Is Born	Excellent	10	11/ 4/39
Desert Adventure	Excellent	10	9/23/39
Human Fish	Excellent	10	2/24/40
Hydro-Maniacs	Exciting	10	8/26/39
Judo Experts	Excellent	10	1/20/40
Playmates of the Wild		10	Not Rev.
Two of a Kind	Fine	10	3/23/40
STONE AGE CARTOONS (12)			
Granite Hotel		7	Not Rev.
Way Back When a Nag Was Only a Horse	Okay	7	3/23/40
Way Back When a Night Club Was a Stick		7	Not Rev.
Way Back When a Triangle Had Its Points	Fair	7	2/24/40
SYMPHONIC (3)			
Blue Danube Waltz	Glorious Music	10	10/21/39
Merry Wives of Windsor	For Music Lovers	9	11/11/39
William Tell	Serious Music	10	12/16/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Good	11	10/14/39
No. 2	Fairly Interesting	11	12/16/39
No. 3	Good	11	2/ 3/40
No. 4	Interesting	10	5/ 4/40

RKO-RADIO 1938-39

	Comment	Running Time	Reviewed Issue Of
DISNEY CARTOONS (18) (Tech.)			
Autograph Hound	Just Grand	8	9/ 9/39
Beach Picnic	A Scream	8	5/27/39
Brave Little Tailor	Great	9	9/ 3/38
Donald's Cousin Gus	Excellent	7	5/20/39
Donald's Golf Game		8	Not Rev.
Donald's Lucky Day	A Scream	8	10/22/38
Donald's Penguin	Swell	8	5/20/39
Farmyard Symphony	A Real Treat	8	10/22/38
Ferdinand the Bull	Excellent	8	10/29/38
Goofy and Wilbur	Extremely Funny	8	10/22/38
Hockey Champ	A Howl	8	5/20/39
Merbables (SS)	Good	8	3/25/39
Mother Goose Goes Hollywood	Outstanding	7½	10/22/38
Pointer	Very Funny	8	5/20/39
Practical Pig	Great	8½	10/22/38
Sea Scouts	Excellent	8	7/22/39
Society Dog Show		8	Not Rev.
Ugly Duckling (SS)	Wonderful	9	10/22/38
EDGAR KENNEDY (6)			
Baby Daze		15	Not Rev.
Beaux and Errors	Good	18	10/ 1/38
Clean Sweep		17	Not Rev.
Clock Wise	Funny	16	4/ 8/39
Feathered Pests		16	Not Rev.
Maid to Order		18	Not Rev.
HEADLINERS (4)			
Romancing Along		21	Not Rev.
Sales Slips		17	Not Rev.
Sea Melody	Very Good	10	10/ 8/38
Swing Vacation		19	Not Rev.
LEON ERROL (6)			
Crime Rave		18	Not Rev.
Home Boner		20	Not Rev.
Major Difficulties	Excellent	19	10/29/38
Moving Vanities	Laugh Getter	17	5/ 6/39
Ring Madness		19	Not Rev.
Stage Fright	Very Funny	18	9/ 3/38
NU-ATLAS MUSICALS (13)			
Arcade Varieties	Fair	11	5/ 6/39
Cafe Rendezvous		10	Not Rev.
Hello Mama	Fair	9	4/ 8/39
Readin', Writin' and Rhythm		10	Not Rev.
Samovar Serenade		10	Not Rev.
Styles and Smiles	Good	11	10/ 1/38
Talent Auction	Fair	10	10/29/38
Tropical Topics		10	Not Rev.
Under a Gypsy Moon	Just Filler	10	9/ 3/38
Venetian Moonlight		11	Not Rev.
QUINTUPLETS (1)			
Five Times Five	Delightful	19	7/29/39
RADIO FLASH (4)			
Dog Gone	Poor	16	5/ 6/39
Hectic Honeymoon	Funny	17	10/29/38
Marriage-Go-Round		18	Not Rev.
Plumb Crazy		16	Not Rev.
RAY WHITLEY (4)			
Prairie Papas		18	Not Rev.
Ranch House Romeo	Diverting	17	4/ 8/39
Sagebrush Serenade		19	Not Rev.
Western Welcome	Entertaining	20	5/14/38
REELISMS (9)			
Air Waves	Outstanding	10	3/18/39
Dude Ranch	Exceptional	10	11/ 5/38
Gold		10	Not Rev.
Newsreel	Unusual	10	12/10/38
Pack Trip	Excellent	9	8/26/39
Pilot Boat	Interesting	8	2/ 4/39
Soldiers of the Sea	Interesting	10	4/22/39
Swinguet	Satisfactory	9	7/22/39
Submarine Circus	Unusual	10	10/ 1/38
Television	Very Interesting	9	5/ 6/39
Trans America	Fair	10	10/22/38
World of Tomorrow	Fair Preview	10	7/15 39
Zoo	Very Good	9	9/ 9/39
SHEILA BARRETT (4)			

RKO-RADIO 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTSCOPES (13)			
Big Leaguers	Good	10	4/22/39
Bird Dogs	Excellent	10	11/ 5/38
Blue Grass	Excellent	10	12/10/38
Bow String	Excellent	8	2/ 4/39
Deep End	Excellent	10	10/ 1/38
Devil Drivers	Fast Moving	9	7/22/39
Fisherman's Paradise	Fascinating	10	9/ 3/38
Kennel Kings	Doggone Good	10	8/ 5/39
On the Wing	Remarkable	10	2/ 4/39
Riding the Crest	Refreshing	9	7/22/39
Smooth Approach	Very Good	9	5/ 6/39
Snow Falls	Thrills and Spills	9	3/18/39
Sporting Wings	Very Good	9	4/ 8/39

1939-40

DISNEY CARTOONS (18) (Tech.)			
Donald's Dog Laundry		8	Not Rev.
Officer Duck	A Scream	8	9/16/39
Riveter		7	Not Rev.
EDGAR KENNEDY (6)			
Act Your Age	Extremely Funny	18	10/ 7/39
Kennedy the Great		19	Not Rev.
Mutiny in the County		17	Not Rev.
Slightly at Sea		16	Not Rev.
INFORMATION PLEASE (13)			
No. 1	Like Radio Program	11	9/30/39
No. 2	Entertaining	10	10/28/39
No. 3	Entertaining	10	11/18/39
No. 4	Very Good	11	12/23/39
No. 5	Good	11	2/10/40
No. 6	Very Good	10	2/17/40
No. 7	Entertaining	11	4/ 6/40
No. 8	Excellent	10	4/13/40
No. 9	Excellent	11	4/27/40
LEON ERROL (6)			
Scrappily Married		20	Not Rev.
Truth Aches		19	Not Rev.
Wrong Room	A Howl	19	10/14/39
MARCH OF TIME (13)			
Uncle Sam, Farmer	Interesting	18	10/28/39
Newsfronts of War—1940	Fair	19	11/25/39
Crisis in the Pacific	Excellent	17	12/23/39
Republic of Finland	Very Timely	18	1/20/40
Vatican of Pius XII	Box Office	18	2/17/40
Canada at War	Interesting	18	3/ 9/40
America's Youth—1940	Satisfactory	19	4/13/40
RADIO FLASH (8)			
Blamed For a Blonde	Very Funny	19	10/ 7/39
Chicken Feed		18	Not Rev.
Coat Tales		18	Not Rev.
Goodness a Ghost		16	Not Rev.
Twincuplets		20	Not Rev.
RAY WHITLEY (8)			
Bandits and Ballads		17	Not Rev.
Corralling a School Marm		20	Not Rev.
Cupid Rides the Range	Very Good	18	9/16/39
Molly Cures a Cowboy		19	Not Rev.
REELISMS (13)			
Acres of Plenty	Very Good	9	11/ 4/39
Air Army	Timely	9	4/27/40
American Royal	Excellent	9	11/18/39
Men of Muscle	Good	9	2/10/40
Navajoland	Very Good	10	2/10/40
Nevada Unlimited	Interesting	9	9/30/39
Siege	Startling	10	2/10/40
Vacation Diary	Exhilarating	10	2/17/40
West Wall	Informative	10	12/23/39
SPORTSCOPES (13)			
Aquapoise	Swell	9	2/10/40
Court Favorites	Interesting	10	4/27/40
Flycasting	Interesting	9	4/ 6/40
Gun Play	Fair	9	9/30/39
Hunting Hounds	Very Interesting	9	11/ 4/39
Ice Cutters	Good	9	11/ 4/39
Pennant Chasers	For Baseball Fans	9	4/ 6/40
Sky Game	Excellent	9	12/23/39
Winter Playground	Splendid	9	12/ 9/39

20th CENTURY-FOX 1938-39

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Athletic Oddities		9	Not Rev.
Daily Diet of Danger	Fast Action	9	11/19/38
Filming Big Thrills		9½	Not Rev.
Recording Modern Science	Very Good	10	8/20/38
Sand Hogs	Interesting	10	6/24/39
FASHION FORECASTS (4) (Tech.)			
Autumn Fashions	Eye Filling	10	10/15/38
Midsummer Styles	For the Women	10	7/22/39
Spring and Summer Fashions	Excellent	9	4/15/39
Winter Styles	Very Good	10	12/24/38
LEW LEHR'S KINDERGARTEN (6)			
Muscle Maulers	Very Funny	10	4/29/39
What Every Boy Should Know		10	Not Rev.
What Every Girl Should Know	Problematical	10	10/15/38
What Every Inventor Should Know		10	Not Rev.
MAGIC CARPET OF MOVIETONE (6)			
Golden California	Good But Old	10	8/20/38
Good Neighbors	Good Stuff	11	6/24/39
Isle of Pleasure	Above Average	11	10/15/38
Land of Contentment		10½	Not Rev.
Mystic Siam	Fair	10	4/29/39
Tempest Over Tunis	Timely	10	7/ 8/39
Viking Trails	Very Good	11	12/24/38

20th-FOX 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTS PREVIEWS (6)			
Hunting Dogs	Fascinating	10	4/ 1/39
Inside Baseball	For Baseball Fans	10	6/ 3/39
Shooting For Par		10	Not Rev.
Sports Immortals	Very Good	10	7/ 1/39
Timber Toppers	Excellent	10	11/26/38
Youth In the Saddle		10	Not Rev.
TERRYTOONS (26) SIX IN TECH.			
Africa Squawks		6½	Not Rev.
Barnyard Baseball		6½	Not Rev.
Barnyard Egg-citement (Tech.)	Excellent	7	4/29/39
Bully Romance	Just Filler	7	6/17/39
Chris Columbo	Good	7	8/20/39
Cuckoo Bird		6½	Not Rev.
Doomsday (Tech.)		6½	Not Rev.
Frame Up		6½	Not Rev.
Frozen Feet		6½	Not Rev.
G-Man Jitters		6½	Not Rev.
Glass Slipper (Tech.)	Good	6½	10/15/38
Goose Flies High		6½	Not Rev.
Housewife Herman (Tech.)		6½	Not Rev.
New Comer	Satisfactory	6½	10/15/38
Nick's Coffee Pot	Satisfactory	7	7/ 1/39
Nutty Network		6½	Not Rev.
Old Fire Horse		6½	Not Rev.
One Gun Gary in the Nick of Time		6½	Not Rev.
Owl and the Pussycat		6½	Not Rev.
Prize Guest		6½	Not Rev.
Stranger Rides Again		6½	Not Rev.
String Bean Jack		6½	Not Rev.
Their Last Bean	Very Good	6½	5/ 6/39
Three Bears		6½	Not Rev.
Village Blacksmith		6½	Not Rev.
Wolf's Side of the Story		6½	Not Rev.

1939-40

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Conquering the Colorado	Exciting	11	8/19/39
Filming the Fleet	Exceptional	10	9/23/39
Flying Stewardess		10	Not Rev.
Sky Fighters	Excellent	10	12/ 9/39
DRIBBLE PUSS PARADE—LEW LEHR (6)			
Labor Savers	Amusing	9	3/30/40
Monkeys Is the Cwaziest People	Riot of Laughs	10	9/30/39
Silly Season	Very Funny	10	11/18/39
FASHION FORECASTS (4) (Tech.)			
For Going Places	Natural For Women	10	9/23/39
For Outdoors	Excellent	10	3/30/40
For Play Hours	Excellent	10	2/24/40
MAGIC CARPET OF MOVIETONE (6)			
Aghileen Pinnacles	Excellent	11	10/14/39
Birthplace of Icebergs	Remarkable	11	8/19/39
Climbing the Spirit's Home	Interesting	10	3/30/40
Evergreen Empire	Interesting	10	9/23/39
Kangaroo Country	Interesting	10	12/ 9/39
Valley of 10,000 Smokes	Fascinating	10	12/ 9/39
SPORTS REVIEWS—THORGERSEN (6)			
Big Game Fishing	Exciting	10	9/16/39
Clocking the Jockeys	Interesting	11	10/14/39
Following the Hounds	Outstanding	10	2/24/40
Over the Seven Seas	Fine	10	3/30/40
Top Notch Tennis	Good	10	2/24/40
TERRYTOONS (26) (10 in Tech.)			
All's Well That Ends Well	Fair	7	4/ 6/40
Catnip Capers		7	Not Rev.
Dog in a Mansion	Good	7	2/24/40
Edgar Runs Again	Very Good	7	2/24/40
First Robin (Tech.)		7	Not Rev.
Golden West	Clever	7	8/19/39
Hare and Hounds		7	Not Rev.
Harvest Time	Clever	7	2/24/40
Hitch-Hiker		7	Not Rev.
Hook, Line and Sinker (Tech.)		7	Not Rev.
Ice Pond		7	Not Rev.
It Must Be Love		7	Not Rev.
Just a Little Bull (Tech.)		7	Not Rev.
Much Ado About Nothing	Good	7	4/ 6/40
One Mouse in a Million	Fair	7	12/ 9/39
Orphan Duck (Tech.)	Diverting	7	10/14/39
Sheep in the Meadow	Satisfactory	7	10/14/39
Two Headed Giant (Tech.)	Good	7	8/19/39
Watch Dog		7	Not Rev.
Wicky Wacky Romance	Very Good	7	12/ 9/39
Wot's All the Shootin' Fer		7	Not Rev.

1940-41

ADVENTURES OF A NEWSREEL CAMERAMAN (4)
FASHION FORECASTS (4) (Tech.)
FATHER HUBBARD'S ALASKAN ADVENTURES (4)
LEW LEHR COMEDIES (4)
MAGIC CARPET OF MOVIETONE (4)
SPORTS REVIEWS—THORGERSEN (6) (3 in Tech.)
TERRYTOONS (26) (13 in Tech.)

UNITED ARTISTS 1938-39

WORLD WINDOWS (12) (Tech.)			
Arabian Bazaar	Interesting	8	12/24/38
Eternal Fire	Interesting	11	10/ 8/38
Fox Hunt in the Roman Campagna	Good	10	10/15/38
Indian Road		10	Not Rev.
Indian Temple		10	Not Rev.
Jerusalem	Outstanding	10	10/ 8/38
Jungle, The		10	Not Rev.
Maharajah		10	Not Rev.
Metra, the Lost City	Excellent	8	12/24/38
River Thames	Beautiful	10	4/ 8/39
Roman Symphony	Brilliant	10	10/ 8/38
Wanderers of the Desert	Interesting	8	12/31/38

UNIVERSAL 1938-39

	Comment	Running Time	Reviewed Issue Of
GOING PLACES (13)			
No. 53	Good	9	9/24/38
No. 54	Good	10	11/12/38
No. 55	Excellent	10	11/12/38
No. 56	Fairly Good	10	11/26/38
No. 57	Very Good	9	12/10/38
No. 58		9	Not Rev.
No. 59	Fair	10	2/25/39
No. 60	Interesting	9	2/25/39
No. 61	Interesting	10	4/ 8/39
No. 62		10	Not Rev.
No. 63	Fascinating	10	6/ 3/39
No. 64	Interesting	9	7/15/39
No. 65	Good	9	7/15/39
MENTONE MUSICALS (13)			
Bank Notes	Lively	19	2/25/39
Beauty Shoppe	Just Filler	20	8/20/38
Cafe Boheme	Passable	17	4/ 1/39
Gals and Gallons	Lively	19	6/ 3/39
Music and Models	Entertaining	18	12/ 3/38
Nautical Knights		19	Not Rev.
Patio Serenade	Diverting	18	11/19/38
Pharmacy Frolics		19	Not Rev.
Rhythm Cafe	Good Diversion	20½	8/20/38
Side Show Fakir	Fairly Good	20	9/24/38
Swing Sanatorium		19	Not Rev.
Wild and Bully	Diverting	19	2/11/39
With Best Dishes	Entertaining	19	5/27/39
STRANGER THAN FICTION (13)			
No. 53	Interesting	9	9/24/38
No. 54	Fair	9	9/24/38
No. 55	Okay	9½	10/15/38
No. 56	Very Good	9	12/ 3/38
No. 57	Interesting	9	12/10/38
No. 58		9	Not Rev.
No. 59	Interesting	9	2/25/39
No. 60	Very Good	9	3/ 4/39
No. 61	Just Fair	9	4/ 1/39
No. 62		10	Not Rev.
No. 63	Very Good	9	6/ 3/39
No. 64	Average	10	8/19/39
No. 65	Excellent	9½	7/15/39
WALTER LANTZ CARTUNES (26)			
Arabs With Dirty Fezzes	Fair	7	8/12/39
Baby Kittens	Cute	8	11/26/38
Bird on Nellie's Hat	Good Satire	7	7/15/39
Birth of a Toothpick		7	Not Rev.
Bola Mola Land	Good Satire	6	5/27/39
Cat and Bell	Okay	7	9/24/38
Charlie Cuckoo		7	Not Rev.
Crack Pot Cruise		7	Not Rev.
Disobedient Mouse	Good	8	11/26/38
I'm Just a Jitterbug		7	Not Rev.
Little Blue Blackbird	Average	7	12/17/38
Little Tough Mice	Good	7	4/ 8/39
Magic Beans	Good	7	3/ 4/39
Nellie at the Circus		7	Not Rev.
One Armed Bandit	Enjoyable	7	4/ 1/39
Rabbit Hunt	Amusing	7	11/19/38
Sailor Mouse	Okay	7	11/12/38
Silly Superstition	Poor	7	9/ 9/39
Slap Happy Valley	Has Laughs	7	9/ 2/39
Snuffy's Party	Average	7	9/30/39
Soup to Muts		7	Not Rev.
Stubborn Mule	Fair	7	8/12/39

1939-40

CARTUNES (13) WALTER LANTZ (Tech.)			
A-Haunting We Will Go	Pretty Good	7	7/15/39
Andy Panda Goes Fishing	Fair	9	2/10/40
Kittens' Mittens	Good	9	2/24/40
Life Begins For Andy Panda	Amusing	9	9/30/39
Scrambled Eggs	Cute	8	12/30/39
Sleeping Princess	Good Fun	7	12/ 2/39
Tom Thumb, Jr.	Cute	8	4/ 6/40
GOING PLACES (15)			
No. 66		10	Not Rev.
No. 67	Very Good	9	10/21/39
No. 68	Excellent	9	10/21/39
No. 69	Interesting	9	12/23/39
No. 70	Very Good	9	12/30/39
Strange American Animals (No. 71)	Interesting	9	2/10/40
Rhodesia (No. 72)	Good	9	4/ 6/40
No. 73	Excellent	9	3/30/40
Barbados (No. 74)	Interesting	9	4/20/40
Death Valley (No. 75)	Fascinating	10	4/20/40
MUSICALS (13)			
Boy Meets Joy	Good Diversion	20	9/ 2/39
Bullets and Ballads	Good	18	2/17/40
Folies Parisienne	Just Fair	18	4/20/40
International Revels	Okay Filler	18	4/ 6/40
Rhythm Jamboree	Fair Vaudeville	18	2/10/40
Rhumba Land	Good Vaudeville	18½	12/ 2/39
Snow Follies	Light Fare	19	12/30/39
Swing Hotel	Diverting	17	10/21/39
SPECIAL SUBJECT (1)			
March of Freedom	Well Done	20	5/20/39
STRANGER THAN FICTION (15)			
No. 66	Very Good	10	9/23/39
No. 67	Good	10	10/21/39
No. 68	Interesting	9	10/21/39
No. 69	Good	9	12/23/39
No. 70	Average	9	12/23/39
No. 71	Good	9	2/ 3/40
No. 72	Average	9	4/ 6/40
No. 73	Interesting	9	4/ 6/40
No. 74	Good	9	4/20/40
No. 75	Good	9	4/20/40

VITAPHONE-WARNER 1938-39

	Comment	Running Time	Reviewed Issue Of
BROADWAY BREVITIES (22)			
Boarder Trouble		17	Not Rev.
Broadway Buckaroo	Okay	20	6/17/39
Cleaning Up		17	Not Rev.
Fat Chance		17	Not Rev.
Hats and Dogs		20	Not Rev.
Home Cheap Home		20	Not Rev.
Knight Is Young		20	Not Rev.
Murder With Reservations		21	Not Rev.
Projection Room		20	Not Rev.
Rollin' in Rhythm		20	Not Rev.
Seeing Red	Entertaining	20	8/12/39
Small Town Idol	Has Laughs	20	3/11/39
Sophomore Swing	Swell	20	1/14/39
Spare Parts		20	Not Rev.
Stardust	Very Clever	18	12/ 3/38
Sundae Serenade		20	Not Rev.
Swing Opera		20	Not Rev.
Toyland Casino	Great	22	10/ 8/38
Two Shadows		20	Not Rev.
Wardrobe Girl		20	Not Rev.
You're Next-To Closing		20	Not Rev.
Zero Girl	Good	20	8/20/38
COLOR PARADE (13)			
China Today	Interesting	11	10/ 8/38
For Your Convenience	Fair	10	7/ 8/39
Mechanix Illustrated	Interesting	10	11/26/38
Mechanix Illustrated #2	Interesting	10	1/14/39
Mechanix Illustrated #3	Interesting	10	3/ 4/39
Mechanix Illustrated #4	Interesting	10	6/ 3/39
Mechanix Illustrated #5		10	Not Rev.
Mechanix Illustrated #6		10	Not Rev.
Miracles of Sport	Very Good	10	8/27/38
Modern Methods	Interesting	10	8/12/39
Nature's Mimics	Interesting	10	12/17/38
Points On Pointers		10	Not Rev.
Roaming Cameraman #1	Interesting	11	3/25/39
FEATURETS (Tech.) (8)			
Bill of Rights	Excellent	20	8/26/39
Campus Cinderella	Very Good	18	9/17/38
Declaration of Independence	None Better	18	10/15/38
Lincoln in the White House	Outstanding	20	1/14/39
Quiet Please	Entertaining	20	6/ 3/39
Ride Cowboy Ride	Very Good	20	9/30/39
Sons of Liberty	Absolutely Tops	20	3/25/39
Swingtime In the Movies	Excellent	20	12/17/38
LOONEY TUNE CARTOONS (16)			
Chicken Jitters	Very Good	7	4/ 1/39
Daffy Doc	Lively	7	12/ 3/38
It's An Ill Wind		7	Not Rev.
Kristopher Kolumbus, Jr.		7	Not Rev.
Lone Stranger & Porky	Very Funny	7	3/11/39
Polar Pals	Fair	7	6/17/39
Porky and Teabiscuit	Amusing	7	5/27/39
Porky in Egypt		7	Not Rev.
Porky in Wackyland		7	Not Rev.
Porky's Movie Mystery	Cartoon Fun	7	3/ 4/39
Porky's Naughty Nephew	Average	7	10/15/38
Porky's Picnic		7	Not Rev.
Porky the Gob	Amusing	7	12/17/38
Porky's Tire Trouble		7	Not Rev.
Scout Trouble		7	Not Rev.
Wise Quack	Very Good	7	8/12/39
MELODY MASTERS (18)			
Dave Apollon (4706)	Fair	7	12/17/38
Dave Apollon and His Club Casanova Orch.		7	Not Rev.
Blue Barron		10	Not Rev.
Larry Clinton (4701)		10	Not Rev.
Larry Clinton (4714)		10	Not Rev.
Eddie De Lange		10	Not Rev.
Jimmy Dorsey		9	Not Rev.
It's the McCoy	Sweet and Hot	10	5/20/39
Merle Kendrick	Excellent	10	10/ 8/38
Ray Kinney	Just Fair	10	9/17/38
Jerry Livingston		10	Not Rev.
Clyde Lucas	Snappy	10	1/14/39
Russ Morgan	Fair Swingcopation	10	3/ 4/39
Music With a Smile in Happy Felton Style	Lively and Peppy	10	7/23/38
Will Osborne	Rhythmic	10	8/ 5/39
Rita Rio		10	Not Rev.
Saturday Night Swing Club on the Air	Okay	10	4/ 1/39
Artie Shaw	For Jitterbugs	10	6/24/39
MERRIE MELODIES (26) (Tech.)			
Bars & Stripes Forever	Funny	7	7/22/39
Believe It Or Else	Clever Satire	7	6/ 3/39
Count Me Out	Fair	7	12/17/38
Daffy Duck and the Dinosaur	Excellent	7	3/25/39
Daffy Duck in Hollywood		7	Not Rev.
Dangerous Dan McFoo	A Lallapaloo	7	8/ 5/39
Day at the Zoo	Excellent	7	3/18/39
Detouring America	Hilarious	7	9/ 2/39
Dog Gone Modern	Funny	7	1/14/39
Feud There Was	Grab It	7	9/17/38
Goldrush Daze		7	Not Rev.
Ham-ateur Night		7	Not Rev.
Harum Scarum	Excellent	7	8/12/39
Hobo Gadget Band	Good	7	7/15/39
Johnny Smith and Poker-Huntas	Swell	7	12/17/38
Little Brother Rat	Swell	7	8/19/39
Little Pancho Vanilla	Clever	7	10/15/38
Mice Will Play		7	Not Rev.
Naughty But Mice	Cute	7	8/ 5/39
Night Watchman	Entertaining	7	11/26/38
Old Glory	Okay as Propaganda	7	7/ 8/39
Prest-o Change-o	Good	7	4/ 8/39
Robinhood Makes Good	Diverting	7	3/ 4/39
She Man's Land		7	Not Rev.
Thugs With Dirty Mugs		7	Not Rev.
You're An Education	Fair	7	12/ 3/38
TECHNICOLOR SPECIALS (6)			
Immortal Brush	Unusual	9	10/ 8/38
Master's Touch		10	Not Rev.
Pow Wow	Very Interesting	10	9/17/38
Romance In Color	Highbrow	10	8/19/39
TRUE ADVENTURES (13)			
Chained	Gripping	10	3/25/39
Defying Death	Thrilling	11	12/ 3/38
Haunted House	Exciting	12	6/17/39
High Peril	Good Suspense	12	3/ 4/39
Human Bomb	One of the Best	12	1/14/39

VITAPHONE-WARNER (Cont.)

	Comment	Running Time	Reviewed Issue Of
TRUE ADVENTURES (Cont.)			
Identified	Excellent	12	9/24/38
Lives in Peril		12	Not Rev.
Minute From Death		12	Not Rev.
Three Minute Fuse	Suspenseful	12	8/12/39
Toils of the Law		12	Not Rev.
Treacherous Water	Thrilling	12	12/17/38
Verge of Disaster		12	Not Rev.
Voodoo Fire	Satisfactory	12	5/20/39
VITAPHONE VARIETIES (12)			
Crawfords at Home		10	Not Rev.
Dean of the Pasteboards	Informative	10	5/20/39
Gadgeteers	Kind of Silly	10	12/17/38
Great Library Misery	Excellent	11	9/17/38
One Day Stand	Reminiscent	10	8/12/39
Right Way	Good Propaganda	10	7/ 8/39
Robbin' Good	Excellent	10	11/26/38
Ski Girl	Splendid	10	1/14/39
Table Manners	Good	10	9/17/38
Tax Trouble	Fair	10	3/18/39
Vaudevilie Interlude		10	Not Rev.
Witness Trouble		10	Not Rev.

1939-40

BROADWAY BREVITIES (18)			
Alex in Wonderland		20	Not Rev.
Double or Nothing	Amusing	20	2/17/40
Ice Frolics	Entertaining	20	9/30/39
One For the Book	Entertaining	20	12/30/39
Remember When	Swell Entertainment	20	9/ 2/39
Slapsie Maxie's	Perfect Clowning	17	8/26/39
World's Fair Junior	Just Fair	20	11/ 4/39
COLOR PARADE (10)			
American Saddle Horses	Interesting	10	11/25/39
Mechanix Illustrated #1	Good	10	9/ 2/39
Mechanix Illustrated #2		10	Not Rev.
Mechanix Illustrated #3	Interesting	10	2/17/40
Men Wanted	Interesting	10	4/13/40
New Horizons	Good	10	12/30/39
FEATURETS (Tech.) (8)			
Monroe Doctrine	Excellent	16	10/28/39
Old Hickory	Outstanding	17	12/30/39
Royal Rodeo	Entertaining	15	11/25/39
Singing Dude	Excellent	18	4/13/40
Teddy the Rough Rider	Excellent	19	2/17/40
LOONEY TUNES (16)			
Africa Squeaks	Hilarious	7	2/24/40
Ali Baba Bound		7	Not Rev.
Film Fan	Excellent	7	1/ 6/40
Jeepers Creepers	Funny	7	10/ 7/39
Naughty Neighbors	Good	7	11/ 4/39
Pied Piper Porky	Good	7	11/25/39
Pilgrim Porky	Clever	7	4/13/40
Porky's Hotel	Good	7	9/ 2/39
Porky's Last Stand		7	Not Rev.
Porky the Giant Killer		7	Not Rev.
Slap Happy Pappy		7	Not Rev.
MELODY MASTERS (10)			
Dave Apollon	Average Musical	10	2/24/40
Frances Carroll and the Coquettes	Just Filler	10	1/ 6/40
Vincent Lopez	Lively	10	9/23/39
Romance in Rhythm	Satisfactory	10	4/13/40
Rubinoff and Orch.	Good	10	11/ 4/39
Swing Styles	Good	10	8/26/39
Symphony of Swing	Satisfactory	10	12/ 2/39
MERRIE MELODIES (26) (Tech.)			
Busy Bakers		7	Not Rev.
Cross Country Detours	A Knockout	7	4/13/40
Curious Puppy		7	Not Rev.
Early Worm Gets the Bird		7	Not Rev.
Elmer's Candid Camera		7	Not Rev.
Fagin's Freshmen	Amusing	7	11/25/39
Fresh Fish	Swell	7	11/ 4/39
Good Egg		7	Not Rev.
Land of the Midnight Fun	Superb	7	9/23/39
Little Lion Hunter		7	Not Rev.
Mighty Hunters	Pleasing	7	2/17/40
Screwball Football	Swell Cartoon	7	12/30/39
Sioux Me	Clever	7	9/ 9/39
Sniffles and Bookworm	Cute	7	2/24/40
VITAPHONE VARIETIES (6)			
History Repeats Itself	Good	10	5/30/39
No Parking	Fairly Funny	10	4/13/40
Organ Novelty	Fair	9	11/11/39
Sword Fishing	Exciting	10	10/ 7/39
Vote Trouble	Laughs	10	8/26/39

MISCELLANEOUS

Ave Maria (Malchain)	Impressive	10	7/ 1/39
Birth of the Movies (Alliance)	Interesting	22	11/ 4/39
Gems of the Orient (Modern)	Interesting	10	3/25/39
Memory Lingers On No. 2 (Progress)	Excellent	10	8/ 5/39
New England, Yesterday & Today (Jam Handy)	Very Good	19	4/ 1/39
North Sea (Lenauer)	Exciting	20	3/18/39
On the Trail of the Tarpon (N. Y. Zoological Society)	Thrilling	11	1/13/40
Paper Hanger (King of Comedy Pictures)	Delightful	19	3/ 2/40
Rembrandt (Malchain)	Fascinating	11	7/ 1/39
Swing With Bing	Excellent	18	4/13/40
Trip to the Sky (Malchain)	Interesting	10	7/ 1/39
Xochimilco (Atlas)	Entertaining	11	1/13/40

SERIALS 1938-39

	Number of Chapters	Reviewed Issue of
COLUMBIA		
Flying G-Men	15 Chaps.	2/ 4/39
Great Adventures of Wild Bill Hickok	15 Chaps.	7/23/38
Mandrake the Magician	12 Chaps.	5/13/39
Spider's Web	15 Chaps.	10/29/38
REPUBLIC		
Daredevils of the Red Circle	12 Chaps.	6/10/39
Dick Tracy Returns	15 Chaps.	8/ 6/38
Hawk of the Wilderness	12 Chaps.	11/26/38
Lone Ranger Returns	15 Chaps.	2/18/39
UNIVERSAL		
Buck Rogers	15 Chaps.	2/11/39
Oregon Trail	15 Chaps.	5/20/39
Red Barry	13 Chaps.	10/22/38
Scouts to the Rescue	12 Chaps.	12/10/38

1939-40

COLUMBIA		
The Shadow	15 Chaps.	1/13/40
Terry and the Pirates	15 Chaps.	4/20/40
REPUBLIC		
Dick Tracy's G-Men	15 Chaps.	8/19/39
Drums of Fu Manchu	15 Chaps.	2/17/40
Zorro's Fighting Legion	12 Chaps.	12/ 2/39
UNIVERSAL		
Flash Gordon Conquers the Universe	12 Chaps.	2/24/40
Green Hornet	13 Chaps.	12/ 2/39
Phantom Creeps	12 Chaps.	8/12/39

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CHARLES E. 'CHICK' LEWIS
Editor and Publisher

REVIEWED IN THIS ISSUE

	Page
Torrid Zone	10
Flight Angels	10
Opened by Mistake	10
I Can't Give You Anything But Love, Baby	10
Ski Patrol	11
Cowboy From Sundown	11
The Crooked Road	11
Covered Wagon Days	16
Danger On Wheels	16
The Mysterious Mr. Reeder	16
Covered Wagon Trails	16
West of Carson City	17
Charlie Chan's Murder Cruise	17
Framed	17
Killers of the Wild	17



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The Editorial Page

First Line of Attack

It was both interesting and stimulating to hear Murray Silverstone, head of UA, describe the elaborate plans being formulated for a nation-wide, field exploitation force which will be headed by Monroe Greenthal. No small part of this ambitious plan is the emphasis being placed upon first selling the theatremen on the merits of his pictures so that he can, in turn, sell them for all they are worth to his patrons.

STR is the one trade publication devoting practically all of its efforts and space to doing this identical job. For seven years we've been hammering away at the vital importance and necessity of recognition for the theatreman as the first line of attack in every battle to bring business to the box office.

Of especial interest was Silverstone's statement that the approach to this whole plan would be through a trade press campaign. This recognition of the effectiveness of the trade press, should be an incentive for every trade paper to justify such faith and live up to the responsibility it imposes.

Silverstone described the plan as far as it had been worked out and accorded proper importance to the part the trade press plays in crystallizing the home office efforts. This was stimulating too since there are only a few company leaders who appear to be fully aware of the job the trade papers are doing for this industry.

△ △ △

Gold and Schlaifer

Silverstone also cleared the atmosphere about the status of Harry Gold and Jack Schlaifer, UA eastern and western sales managers. Recent rumors had, first: Gold stepping into a general sales manager spot, and, second; an outsider being brought in to head sales over these two.

The magnificent tribute paid to Gold and Schlaifer by UA's head was, in our opinion, well deserved. These two men have been doing a fine job and anytime two such men can keep so many producers contented, well, that's really something to go out and shout about.

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On Fewer Pictures

Much is being said these days about improving the quality of pictures through the cutting down of quantity. And this is a subject on which much can be said.

How can anyone truthfully claim that the elimination of many of the "B" pictures would not be better for the industry as a whole? A cursory glance over the release schedules of most of the companies will reveal any number of productions that should never have been produced.

But they are made because the various studios are geared for mass production. They are made to meet the demand necessary for double features. Yet, were they left off the schedules the resulting product, especially the better pictures, would automatically get far better attention and playing time minus the always-present second feature.

Fewer pictures, in our opinion, would solve many of the headaches of the whole industry. Aside from the points already raised through this controversy, is the fact that with the "fillers" left out each of the studios could give much better attention to such product as would remain on their curtailed schedules.

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Approaching Climaxes

After years of fretful anticipation, the next-to-the-last-step to victory or defeat for the Neely Bill, will come with the start of the public hearings before the House Committee, next week.

Likewise approaching a climax will be the start of the government equity suit in Federal Court on June 3rd. And with this trial all of the smoke-screens will lift and innuendoes will come into open view and be displayed upon the public washlines.

As the deadline for the trial comes closer the possibility of a consent decree grows dimmer. For this we are genuinely sorry. While we are not in accord with the government viewpoint on many of the issues we still feel that some compromise should be reached and the expense and dangers of the suit itself, avoided.

From these two major matters may come about a radical change in both the set-up of our industry and its selling methods. Whatever the change may be, rest assured, it will call for a period of reconstruction requiring every branch of the industry to adjust itself to a new order of things.

Those exhibitors who have blindly followed the dictates of some exhibitor leaders are, surprising as it sounds, laboring under the impression that only the producers and distributors will be affected by the changes.

They have an awakening coming to them. We hope it will not be a sad awakening. But every single change that occurs will affect exhibitors directly and definitely. And it is high time they realized this fact and acquainted themselves with how these changes will affect them.

Living in a fools' paradise ceased to be a funny or interesting pastime along about 1929.

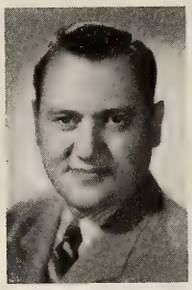
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"FLEXIBILITY" AGAIN UNIVERSAL'S KEYNOTE

125 Execs, Salesmen Attend Convention To Hear Product Plans

More than 125 executives and salesmen of Universal will gather in Atlantic City this weekend for the company's eastern regional sales meeting at which the coming year's program is expected to be announced. In addition to President Nate Blumberg and Chairman of the Board J. Cheever Cowdin, Studio Chief Cliff Work will attend. Although the exchanges under F. J. A. McCarthy, Eastern regional sales manager, are the only ones convening at Atlantic City, and he will preside at most of the session, Western sales manager William J. Heineman will also attend.


John Joseph


Louis Pollock

Flexibility will again be the keynote of the Universal program, it was indicated. This policy was responsible for the successful casting of Marlene Dietrich opposite James Stewart in "Destry Rides Again" and for the signing of Mae West to co-star with W. C. Fields in "My Little Chickadee" and for the production of such pictures as "The Boys From Syracuse" and "Hired Wife" starring Virginia Bruce, Rosalind Russell and Brian Aherne.

The delegates to the convention will be addressed by President Nate Blumberg on Sunday following a screening at the Warner Theatre in Atlantic City. Scully, Work and others will also address the meetings.

Those who will attend the Atlantic City meeting are in addition to those mentioned above the following: Joseph H. Seidelman, vice-president in charge of foreign affairs; Leo Abrams, short subjects sales manager; Morris Alin, O. C. Binder, J. Jordan, John E. Joseph, Charles Kirby, Hank Linet, C. Margon, James Miller, F. T. Murray, Louis Pollock, Adolph Schimel, Andy Sharick and Herman Stern.

District managers attending will be Harry Graham, A. J. Herman and Dave Miller. Exchange managers, salesmen and bookers to attend are as follows: From Albany: Exchange manager Jerrie Spandau, I. Shiffman and C. Weill. From Atlanta: Exchange manager John Ezell, L. Brauer, E. Cox, R. Gann, C. Jordan and T. Miller, Jr. From Boston: Exchange manager W. P. Kelly, J. Callahan, F. P. Dervin, H. J. Martin, J. H. Murphy, W. Murphy, E. Warren and J. R. Wilson. From Buffalo: Exchange manager J. J. Scully, W. F. Bork, J. Fater, C. Heerdt and L. J. Leiser. From Charlotte: Exchange manager Paul Baron, J. W. Bishop, R. Good, J. W. Greenleaf and R. Masterman. From Cincinnati: Exchange manager Peter Rosian, G. B. Gomersall, Nate Le Vene, Jr., J. Marks, F. Schreiber and H. W. Young. From Cleveland: Exchange manager J. R. Kaufman, J. Frew, J. Krenitz, G. Rosenbaum and A. W. Young. From Dallas: Exchange manager E. S. Olsmith, E. Green, J. M. Lutzer, L. D. Lutzer, C. M. Miller, J. E. Mitchell and W. Pittinger. From Memphis: Exchange manager J. A. Prichard, L. H. Andrews, B. Jordan, H. Mansfield. From New Haven: Exchange manager M. Joseph and J. Pavone. From New Orleans: Exchange manager W. M. Richardson, N. Lamantia, C. McMillan and E. O'Neill. From New York: Exchange manager D. A. Levy, W. Benson, M. Cohen, H. Furst, N. Goldberg, J. Liggett, B. Price, L. Simon and P. Winnick. From Oklahoma City: Exchange manager James Hobbs, M. Holstein, H. H. Martin and White Cliff, Jr. From Philadelphia: Exchange manager G. F. Schwartz, W. J. Doyle, Jack Engel, F. Fortunate, M. Kopplemen, J. Leon and S. Perlsweig. From Pittsburgh: Exchange manager J. Lapidus, D. Barnholtz, S. Feld, F. Guehl, L. Hess and W. Satori. From Washington: Exchange manager B. Kreisler, O. Blumenthall, W. E. Davis, B. Frank, S. Tabor and L. J. Young. From Canada: Clair Hague, Paul Nathanson, Mr. Perry and Joe Engle, Special Representative.

Colman Signed By New Company

Producing Organization to Release Through RKO

Five of the ten pictures to be made by United Producers Corp. for release through RKO will star Ronald Colman, it was announced this week, following signing of a pact between President George J. Schaefer of RKO and William B. Hawks, president and executive producer of the new outfit, for the production of ten major pictures to be released during the next three years.

Negotiations are about to start for other stars of Colman's calibre, and lines are already out for story material.

World Premiere

Galesburg, Ill. — World premiere of Paramount's "Those Were the Days" will be held here May 20-21, with newspapermen, Hollywood stars and All-American college queen winners in attendance.

Higher Admissions Imperative-Zanuck

Must Offset Foreign Losses, He Says

In spite of the fact that film commerce between the U. S. and Europe is "taking a terrible beating," commitments already announced by 20th-Fox with respect to the company's $25,000,000 1940-41 lineup will be adhered to, it was asserted last weekend by Darryl Zanuck, production chief, on his arrival in New York together with William Goetz, his executive assistant, and Sol M. Wurtzel, executive producer, for conferences.

Implying that box office scales could equitably be raised because the public has demonstrated it will pay to see the type of features which appeal to it, Zanuck said 20th-Fox might spend more than the announced budget, with the hope that big domestic grosses will offset any foreign losses. He pointed out that unless admission prices were generally increased and extended playing time gained he does not see how any company can break even in view of international conditions.

Program Mapped For Equity Suit

Jackson May Make Opening Address

The stage is now being set for the opening of the government suit. Attorney General Robert H. Jackson is considering making the opening address for the government, it was learned this week. After his initial argument, Thurman W. Arnold, Assistant Attorney General in charge of the anti-trust division, will speak and he will be followed by Paul Williams, Special Assistant Attorney General, who will complete the government's case.

Following the opening, Special Assistant Attorney General Seymour Krieger will present evidence on the distribution situation in Philadelphia, New Jersey and Connecticut. These territories have been chosen because the clearance situations are fairly simple and the Government feels that Judge Goddard will get a clear picture.

Report New Allied Unit in New York

May Send Representatives To Chicago Convention

With details expected to be announced within a month, plans for a new exhibitor organization in New York State are reported to be under way. Affiliation with national Allied will be sought, it is understood, and representatives will be sent to the Allied convention in Chicago next month if the organization has been perfected

Former members of the dormant Allied of New York are said to comprise a large part of the embryonic membership. Activity is under way in Albany for the first group, and other groups will be operative in Buffalo, Syracuse and Schenectady.

GEORGE DEMBOW

(The Man on the Cover)

Climaxing 25 years as an executive in the motion picture industry, he has been appointed vice-president in charge of sales of National Screen Service Corp. and subsidiary companies.

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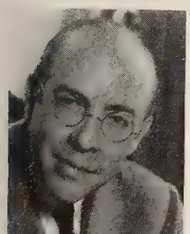
Important Dates

May 11-13: Universal Regional Sales Meeting, Ambassador Hotel, Atlantic City.
May 12-14: National Film Carriers annual convention, Park Central Hotel, New York.
May 12-14: United Artists Regional Sales Meeting, New York.
May 13-14: MGM Regional Sales Meeting, Drake Hotel, Chicago.
May 17-18: MGM Regional Sales Meeting, Astor Hotel, New York City.
May 17-19: United Artists Regional Sales Meeting, Chicago.
May 18: Universal Regional Sales Meeting, Drake Hotel, Chicago.
May 20-21: MGM Regional Sales Meeting, Shoreham Hotel, Washington, D. C.
May 24-26: Paramount Annual Sales Convention, Los Angeles.
May 27-30: RKO Radio international sales convention, Waldorf-Astoria, New York.
June 9-11: North and South Carolina Theatre Owners Ass'n summer convention, Ocean Forest Hotel, Myrtle Beach, S. C.
June 10: Warner Bros. Regional Sales Convention, William Penn Hotel, Pittsburgh.
June 17: Warner Bros. Regional Sales Convention, Blackstone Hotel, Chicago.
June 19-21: National Allied convention, Morrison Hotel, Chicago.
June 24: MPTO of Va. midsummer convention, Chamberlin Hotel, Old Point Comfort.

Asks Continued Freedom for Pix

Griffis Attacks Gov't Regulation of Industry

Los Angeles—Accusing the Government of "pointing its heaviest gun" at an industry which has refrained from exerting its own powerful influence on the Government, Stanton Griffis, chairman of Paramount's executive committee, in a speech before the Los Angeles Town Hall declared that Congressional attacks against the industry were coming at a time when the foreign situation had made the position of the film industry the most difficult in its history. He made a plea for the continued independence of the country's most widely-patronized art.



Stanton Griffis

Taking sharp issue with those who claim Government regulation is the way to improve quality of pictures, Griffis asked that the industry be allowed to solve its own problems in the future as in the past. Willingness of the industry to cure its own evils, he said, was being continually shown "by the revision of its trade agreements and by . . . its own censorship of its own productions as affecting public relations, public morals, business relations, types of advertising and its activities in every branch."

Patrons to Pay Ohio Theatres Admission Tax

Dover, O.—The one cent state amusement tax, which had been previously included in the regular admissions of Shea Theatre Corp.'s Bexley and State here and the union at New Philadelphia, is now passed along to the patrons.

Exhibitor Courage Alone Can Save This Industry—Goldwyn

Producer in Exclusive STR Interview Urges Return To Showmanship, Higher Admissions, Longer Playing Time

"Courage on the part of the real exhibitors in this business will be the salvation of a great industry which under present policies and habit is disintegrating by slow but gradual stages." So stated Samuel Goldwyn in no uncertain terms in an exclusive interview with "Chick" Lewis of STR.

Speaking particularly on the subject of exhibitor relations, Goldwyn made it quite clear that the exhibitor today must take stock in facts and adjust himself accordingly. "With a little courage any exhibitor can prove to himself my theory that patrons will cheerfully accept an hour and a half of magnificent single feature entertainment in preference to three hours of double feature junk."

"With that same courage exhibitors can refuse to buy anything but the better pictures,—and then only after he has seen them;—play them for the number of days consistent with the quality and draw of the picture and not hemmed in by policy change days; charge an admission according to the cost of the picture; and go out and sell the picture with all of the importance and impressiveness it deserves."

In defense of his recent statement that fewer pictures will cure many ills of this business and reduce costs, Goldwyn pointed out that the limited number of good people available would make them more available for fewer pictures. Thus, the demand for their services would be materially reduced and in the long run it would not be necessary to pay them ridiculous salaries.

"If the exhibitors want good pictures, the kind that will do maximum business at their box offices, they must make up their minds that from their theatres must come the money to pay for such pictures. This can only come about through, not extending playing time, but booking it for the proper number of days in the first place. Then, by charging an admision price worthy of great pictures, both the exhibitors and producers can realize a profit on their investments."

"Tell exhibitors who read your trade paper," stated Goldwyn, to go back to showmanship. Tell them to look at every picture they buy, before they buy it, book it intelligently and with an eye on maximum grosses, pay a price consistent with the value of that picture, then, and most important, use the showmanship brains that put them where they are and sell like showmen."

Father-Son Banquet

Washington—Seventeenth annual Father and Son Variety Club banquet will be held here May 12. Carter Barron, John J. Payette and Hardie Meakin are handling arrangements.

Max Margolies Rites

Cincinnati—Max Margolies, Republic manager here who died Sunday, was buried early this week.

NSS Employes Attend First Annual Frolic

Chicago—First Annual Frolic of the Chicago employes of National Screen Service Corporation was held here in the Florentine Room of the Congress Hotel, on May 3. Among those attending were:

Marie Castro, Julian Rizzo, Ted Leiptag, Loretta Ginther, Ralph Dubin, Mary Harris, Ray Hebel, James Chinn, Chris Chinn, Louise Styblo, Juliette Carlson, Ken Peterson, Bertha James, Wilbur Boehm, Elsie Lasak, Chris H. Miller, Ida Giannotti, Lloyd Nagel, Josephine Halik, Oscar Herz, Angie Robinia, Francis J. Venegas, Amelia Stroochia, Louis Mathieu, Helen Olenki, James Shields, Ann Rubin, Ethel Chez, Abe Madison, Helen Ziskin, Seymour Shaeffer, Ann Goldman, Herman Booth, Violet Ross, Max Stahl, Esther Gludt, Walter A. Steadman, Rose Cogan, Louis Patz, Elaine Keim, Percy Barr, Morton Van Praag, Willie Shore, (master of ceremonies through courtesy of the Hi-Hat Club); John S. Mednikow, Irene Greenhoff, Duke Hickey, Muriel Kahner, Henry Kohn, Betty Mueller, Jack Bloom, Beatrice Levin, Henry Porter, Henrietta Wenzel, Maurice J. Lipp, May Frank, Edmund Einstein, Gertrude Bandemer, Clarence Fuglsang, Marie Kraus, Van Cominos, Lilliam McPherson, William Wolf, Arline Van Praag, Robert Clark, Thilda June Casanave, George Bloom, Rina McGowan, Sam Ember, Rose Klein, Emil Binotti, Evelyn Kleinfeld, Gordon McFarland, Joseph Crosse, Edward Sypniewski, Doris Callen, George Casanave, Capitola Shotwell, Bert Butte, Irvin Van Gelder, Frank Andreas, Marvin Rosenstein, Regina Lane, John Inskeep, Sally Winton, Edward Fricot, Mary Steffens, Herman Marks and Paul Kruncher.

AT KENTUCKY DERBY



Irene Dunne, star of RKO's "My Favorite Wife," and President George J. Schaefer of RKO watch their favorites come 'round the bend at the Kentucky Derby. Both were in Louisville, along with other players and executives, for the annual race classic and world premiere of the film.



LOUISVILL
OVER "MY FA

WHAS
Page 15—Section 3

The Courier-J

VOL. CLXXI. NEW SERIES NO. 26,056. LOUISVILLE, FRIDAY MORNING, MAY

Wage Act

Stupendous and Colossal Describe Irene Dunne Visit

Huge Crowds Storm Rialto

(Pictures on Picture Page.)
By MARION PORTER.

Now we know why stupendous and colossal are Hollywood's favorite words.

They are necessary to describe such showings as the world premiere of "My Favorite Wife" at the Rialto Theater Thursday night with Irene Dunne, Louisville-born star of the RKO-Radio picture, appearing in person.

Boyd Martin's review of the film is on page 6, section 2.

Stupendous, colossal and terrifying were the crowds that surged in front of the theater in hopes of a glimpse of the famous actress. Thousands were unable to get seats inside.

Group Arrives By Plane.

Miss Dunne, together with Randolph Scott, also in the production, the director, and other movie moguls arrived by plane earlier in the day at Bowman Field.

The big events of the Kentucky visit for Miss Dunne are her appearance at the Stephen Collins Foster stamp issue celebration at Bardstown at 10:30 a.m. Friday and the Kentucky Derby Saturday, when she will sing "My Old Kentucky Home."

Upon the advice of other members of her party who told her it would be "dangerous" to enter The Rialto through the crowded front entrance, Miss Dunne reluctantly consented to abandon the traditional premiere "entrance" with lights and a word of greeting for the populace, and agreed to slip in the rear door.

Star Wears Light Blue.

Dressed in a light blue long-sleeved dinner dress and matching turban and wearing a shoulder bouquet of orchids, Miss Dunne, seated backstage with Mr. Scott, smiled at the dialogue of their picture which came from the sound box behind the screen.

Meanwhile photographers scurried about taking pictures of the stars and the director, Leo McCarey; Boyd Martin, The Courier-Journal dramatic critic, who was master of ceremonies, membled over his lines of introductions for the visitors; the crew of WAVE, which broadcast the program, ar-



—(C.-J. Photo.

Irene Dunne and Randolph Scott
Backstage at The Rialto

D. Scholtz and Mrs. Scholtz were introduced all around and the stage hands patiently assembled a drawing room set while walking around numerous ladies in evening dress, furs and flowers and gentlemen in dinner coats.

When Miss Dunne was presented to the audience the applause was deafening and elicited pleased head-noddings among the backstage contingent. She spoke briefly in her pleasant voice and consented to sing a song—"Wishing Will Make It So."

Ticket "Scalper" Nabbed.

Mr. Martin was introduced by Burt Blackwell of WAVE. The dramatic critic presented in succession Bella and Sam Spewack, authors of the production; Walter Connolly, who played in a stock company here and who recently appeared in "The Great Victor Herbert;" Mr. McCarey, David Butler, director of "Kentucky;" Mrs. Connolly, Mr. Scott, the Mayor and Miss Dunne. Mr. Martin thanked the Fourth Avenue [illegible] Company, RKO-Radio Pictures and Johnson Musselman, manager of The Rialto, for bringing Miss Dunne and her party to Louisville. Mr. Martin, Fred J. Dolle and Dennis H. Long were hosts at a dinner party for the star preceding the premiere.

Evidence that Irene Dunne's Louisville homecoming reached the ultimate in public success was offered by the Police Department Friday night when they charged a Detroit youth, here for the Derby, with scalping tickets in connection with the premiere of Miss Dunne's picture.

The youth is Fred Karam, 20, who was charged also with disorderly conduct and vagrancy. He said he purchased eight tickets for the premiere at 45 cents each, but admitted he had to sell them, good only for standing room, at that price. He had sold six when arrested.

A real, true tear that was not a movie product came to the eye of Irene when she heard and saw the extent of the ovation that

(Continued on Page 8, Column 2.)



RKO RADIO PICTURES

DIRECTED BY
GARSON KANI

Screen play by
Bella & Samuel Spewack

GOES WILD
ORITE WIFE"!

rnal



RIALTO DOES BIGGEST BUSINESS IN 3 YEARS!

Coast Preview Critics Say—

VARIETY—
"Sure-fire . . . made to order for the top first runs."

FILM DAILY—
"One laugh after another...should do land-office business."

MOTION PICTURE DAILY—
"One of the funniest pictures of the year."

MOTION PICTURE HERALD—
"The audience was swept with laughter."

BOX OFFICE—
"All hands hit the jackpot for comedy."

HOLLYWOOD REPORTER—
"RKO has a solid hit . . . Should take the kinks out of a lot of box-offices."

HOLLYWOOD VARIETY—
"Sure-fire prescription for a hit show of most prosperous dimensions."

LOUELLA PARSONS, L. A. Examiner—
"A rogue of a picture...Sophisticated, sparkling, gay and so hilarious it will make the worst grouch forget he is mad."

EDWIN SCHALLERT, L. A. Times—
"Will yield enjoyment and laughter in largest measure."

VIRGINIA WRIGHT, L. A. Daily News—
"Rapid-fire nonsense, played in broad comedy style...Great antidote for the news of the day."

JAMES STARR, L. A. Herald-Express—
"If it is not the comedy favorite of 1940 I will eat the film reel by reel."

RENE DUNNE CARY GRANT

"My Favorite Wife"

with RANDOLPH SCOTT GAIL PATRICK

A LEO McCAREY PRODUCTION


Murray Silverstone


Harry Gold


L. Jack Schlaifer


Harry Buckley


Lynn Farnol


Monroe Greenthal


Arthur W. Kelly

FIVE PRODUCERS TO ATTEND UA CONVENTION


Samuel Goldwyn


David O. Selznick


James Roosevelt


Hal Roach


Sol Lesser

Goldwyn, Selznick, Roach, Roosevelt & Lesser at N. Y. Meet

From twenty cities in Eastern United States and in Canada, sales representatives of United Artists will gather in New York for the company's annual convention, starting May 13. The meetings will take place at the Waldorf-Astoria, with Harry L. Gold, vice president, presiding.

The convention will then adjourn to Chicago, where the sales staff operating in the Western cities of the United States will convene. These meetings are to take place at the Congress Hotel May 17, 18 and 19, with L. J. Schlaifer, vice president and Western general sales manager, presiding.

Among the UA executives who will attend the convention are Murray Silverstone, chief of world-wide operations; Mr. Schlaifer; Harry D. Buckley, vice president in charge of corporate affairs; Arthur W. Kelly, vice president in charge of foreign distribution; Paul N. Lazarus, contract manager; Charles Stern, Eastern district manager; Bert M. Stearn, Middle-Western district manager; David Prince, Southern district manager; Haskell M. Masters, Canadian district manager, and Moe Streimer, special home office representative; Lynn Farnol, Monroe W. Greenthal, Albert Margolies, Sam Cohen, Arthur Silverstone, H. J. Muller, Charles M. Steele, N. A. Thompson, Walter Gould, T. P. Mulrooney, Len Daly, Phil Dow, Seymour Poe, S. W. McGrath, Jack Wrege, George Roth, Abe Dickstein, Robert Hilton, Earl J. Denison, Robert Goldfarb and R. G. Sidley.

Five producers will also attend: Samuel Goldwyn, David O. Selznick, James Roosevelt, Hal Roach and Sol Lesser.

United Artists men in the field who will attend the New York convention are as follows (the first name with each city is that of the branch manager):

Atlanta—T. L. Davis, R. J. Barnes, L. E. Dunn and William Shiell. Boston—John Dervin, George Hager, Joseph Cronan, Herb Schaefer and Nate Ross. Buffalo—Syd Lehman, Mat Sullivan and Joe Kaliski. Charlotte—Jay Schrader, R. M. Boovy and H. D. Hearn. Cincinnati—H. Dudelson, J. Hendel, I. Sochin and J. Finberg. Cleveland—Mat Goodman, Lou Geiger, Nat Levine and Dick Miller. Dallas—Hugh Owen, T. L. Barber, B. C. Gibson, A. J. DelCambre and T. E. Laird. Indianapolis—Dick Frank, E. V. Donnelly, M. M. Krueger and E. R. Golden. New Haven—Lou C. Wechsler and Lew Ginsburg. New Orleans—C. E. Peppiatt, E. P. Murphy and Milton Dureau. New York—Clarence Eiseman, Nat Beier, Dave Burkan, Sam Rifkin, Sam Stern, Lawrence Brown, Harold Sugarman, Arthur Weinberger, Ed Mullen, Herb Richek, Ben Levine and Tony Agoglia. Philadelphia—Harry Bodkin, Morton Magill, Saul Krugman and Horace Wright. Pittsburgh—Abe Weiner, Harry Rees, William Scott and James Nash. Washington—Fred Rohrs, Mark Silver, Fred Sandy and Dick Harrity. Toronto—Sam Glazer, Dave Axler and Pete Myers. Calgary—A. Feinstein. Montreal—A. J. Jeffery. St. John—Charles Chaplin. Vancouver—Sam Nagler. Winnipeg—Dave Griesdorf and Victor Rackow.

MGM To Announce Program Next Week

MGM's product announcement will probably be held off until the New York regional meeting next Friday and Saturday, it is believed. One regional meeting has already been held in San Francisco and another is being held Monday and Tuesday of next week in Chicago.

Those who attended the San Francisco meeting are as follows:

From the Home Office: William F. Rodgers, general sales manager; Edward M. Saunders, Western sales manager; Howard Dietz, director of advertising, publicity and exploitation; Edwin W. Aaron, assistant to Mr. Rodgers; Joel Bezahler, assistant to Mr. Saunders. From Los Angeles: George A. Hickey, district manager; Clayton T. Lynch, branch manager; William A. Calihan, salesman; Sam S. Davis, salesman; Reuben L. Harris, salesman. From Portland: Louis Amacher, branch manager; Joseph T. Warren, salesman. From Salt Lake City: Samuel Gardner, branch manager; Clarence W. Boulet, salesman; Carl E. Lind, salesman; David T. McElhinney, salesman. From San Francisco: Langdon C. Wingham, branch manager; Leland S. Huiling, salesman; Edward C. Mix, salesman; Sidney Schuster, salesman; N. Edward Beck, exploitation man. From Seattle: Maurice D. Saffle, branch manager; Mac Rubenfeld, salesman; B. Wallace Rucker, salesman.

Following is a list of those who will attend the Chicago sales conference: From Detroit: John E. Flynn, district manager; Frank J. Downey, branch manager; John F. Morgan, Harold Sandelman, Floyd W. Chrysler, Robert Bernstein, salesmen. From Kansas City: Harris P. Wolfberg, district manager; Frank C. Hensler, branch manager; Albert L. Adler, Harold Cohen, Edward W. Green, Joseph W. Maguire, Truman B. Wildman, salesmen. From Chicago: Walter E. Banford, branch manager; A. Jack Shumow, Henry W. Kahn, Max Schwartz, Julian H. Kind, John L. Kelley, Howard J. Beck, salesmen. From Indianapolis: Wade W. Willman, branch manager; Jerome Adams, Tomothy J. Cleary, Herbert A. Wagner, salesmen. From Milwaukee: Sam Shurmen, branch manager; Sanford Gottlieb, Edward J. Lipson, David E. Ross, salesmen. From Minneapolis: William H. Workman, branch manager; William P. Cameron, Louis H. Coen, Charles R. Stoflet, George W. Turner, salesmen. From Denver: Henry A. Friedel, branch manager; Robert A. Cain, Daniel J. Foley, salesmen. From Des Moines: Dexter C. Kennedy, branch manager; George M. Baumeister, Gerald E. McGlynn, salesmen. From Omaha: Harry J. Shumow, branch manager; Charles Lieb, Carl P. Nedley, Fred C. Thortsen, salesmen. From St. Louis: John X. Quinn, branch manager; Herbert J. Bennin, George F. Reilly, Ellis N. Shafton, salesmen.

HEARINGS BEGIN MON.

Hearings by the House Committee on Interstate Commerce on the Neely Bill will begin on Monday of next week. A number of distributor and exhibitor leaders are expected to attend the hearings which will probably last about three to four weeks.

Greenthal to Head Field Exploitation

Will Travel Extensively, Silverstone Asserts

Monroe Greenthal has been appointed to head United Artists' new permanent field exploitation force which will become operative June 1, it was announced this week by Murray Silverstone, UA's chief of worldwide operations. Commenting on the exploitation setup plans, Silverstone said he was convinced that the industry, for some time to come, must rely upon the U. S. market to "make or break," in view of the foreign situation.

He declared UA would spend a "terrific" amount to advertise and exploit next season's lineup, that Greenthal will travel extensively, and that the campaign will be primarily addressed to the exhibition trade via the trade press.

Women's Clubs Duped, Kuykendall

Women's clubs which support the Neely Bill have been duped, declared Ed L. Kuykendall, president of the MPTOA in Los Angeles this week, where he addressed the Pacific Coast Conference of Independent Theatre Owners. Kuykendall said he had addressed a great many of these organizations and that they were not familiar with the real provisions of the bill but had been duped by their Washington leaders. These groups care nothing about trade practices, he said.

The MPTOA head also said that with exhibitors required to buy pictures by synopsis, there existed the possibility that by the time the pictures were released, it would be outmoded.

WB Drops Plans for Washington Convention

Warner Bros. has abandoned its plans to hold a convention in Washington and will instead hold two regional meetings, one in Pittsburgh, June 10 and the other in Chicago, June 17. Reasons of "practicality and economy" were given for the switch in plans.

Anti-Clearance Law Looms for Texas

Dallas—As a result of the student "strike" at Texas A & M College at College Station, there is talk here of a state law which would do away with clearance. The students are protesting against the inability of the campus theatre to show first-run films because of the clearance granted Mrs. M. Schulman's three theatres in nearby Bryan.

Selling the Picture

Warners Set Tieups On "Torrid Zone"

A national pre-selling campaign has been launched by Warner Bros. on its production "Torrid Zone," with three important national tieups, the House of Westmore, Auto-Lite Spark Plugs and the Goldman Company, manufacturers of nationally distributed play clothes.

The House of Westmore promotion is directed to the chain store, trade and independent drug stores over the country. Advertisements announcing the Westmore product as used by Miss Sheridan will appear in a number of national magazines during June, July and August. The combined reader circulation of these publications is over thirty million. They are *Vogue, Harper's Bazaar, Mademoiselle,* Ideal Women's Group, *Photoplay,* Screenland Unit, Fawcett Women's Group, *Glamor,* Modern Magazines and the Macfadden's Women's Group.

Two large display pieces have been built around an attractive full-color photograph of Ann Sheridan posed in a bathing suit. These will be available for local newspaper tieups, and local Westmore dealers will plug the picture in their newspaper ads.

The Auto-Lite Spark Plug dealers from coast to coast have arranged a large cooperative promotional campaign for the picture. Life-size cutouts in nine colors featuring Ann Sheridan in costume will be used in displays as the first gun of the campaign. Autographed photos of Miss Sheridan will be distributed free to theatres by dealers. Various sizes of newspaper cuts featuring Miss Sheridan are available to theatres and dealers for cooperative ads. Display boards and easels are being prepared for windows, lobbies and gasoline stations with full-color reproductions of Miss Sheridan plus picture copy. Advertising slides are also available to theatres where dealer-theatre advertising arrangements can be made.

The Goldman Company, manufacturers of Freshy Play Clothes with outlets in thousands of stores is distributing an autographed "Torrid Zone" still of Ann Sheridan to every woman buying one of their garments. This distribution will tie in with "Torrid Zone" playdates, and will be backed up by national newspaper advertising and window and counter display cards.

Paramount, Ken-L-Ration Arrange Campaign on "Biscuit Eater"

Paramount, in co-operation with Ken-L-Ration dog food, has worked out a national advertising and co-operative merchandising campaign to assist exhibitors on "The Biscuit Eater."

Billy Lee, juvenile lead in the picture, and Promise, the dog star, will be featured in a huge magazine advertising campaign which is already under way. Advertisements sponsored by Ken-L-Ration will appear in the May issues of *House Beautiful* and *Woman's Day,* in the June issues of *Parent's Magazine, Life, Good Housekeeping, Woman's Day* and *Collier's* and others.

In addition to the magazine advertisements, Ken-L-Ration has gotten out a special two-colored, 11 x 17 inch window display poster which will be available to all store merchants and exhibitors for co-operative tieups. Billy Lee, Promise and full credit for "The Biscuit Eater" appear on the window poster, which has generous space for local theatre imprints.

Through a direct mail campaign dealers throughout the country have been informed of this tieup and urged to contact local theatre owners playing the picture.

For Better Show Selling

Showmanalyses Have Appeared In STR on Following Pictures

Abe Lincoln in Illinois	Mar. 2
Brother Rat and a Baby	Jan. 13
Congo Maisie	Jan. 20
Dark Command	Apr. 13
Dr. Cyclops	Mar. 30
Earl of Chicago	Jan. 6
Edison the Man	This Issue
Fighting 69th	Jan. 27
His Girl Friday	Jan. 13
House Across the Bay	Mar. 9
Irene	Apr. 27
If I Had My Way	This Issue
I Take This Woman	Feb. 3
It All Came True	Apr. 13
It's a Date	Mar. 16
My Favorite Wife	May 4
My Little Chickadee	Feb. 24
My Son, My Son!	Apr. 6
1,000,000 B. C.	Apr. 27
Northwest Passage	Feb. 24
Primrose Path	Mar. 23
Saturday's Children	May 4
Son of the Navy	Apr. 6
Strange Cargo	Mar. 16
Swanee River	Jan. 6
Swiss Family Robinson	Feb. 10
'Til We Meet Again	Apr. 27
Too Many Husbands	Mar. 23
Two Girls on Broadway	Apr. 20
Vigil in the Night	Feb. 17

Search Makes Front Page

Search for a local Scarlett made the front page in the *Charlotte Observer* for each of the ten days of the contest preceding the opening there at the Carolina Theatre of "Gone With the Wind." Contest was arranged by Emil Bernstecker, manager.

Girl on Horse Highlights "Florian" Campaign

A masked girl in a white bathing suit who rode a very valuable white horse through Houston's leading streets was one of the highlights of the "Florian" campaign put over by Manager Francis Deering and publicity director Homer McCallum for the film's showing at Loew's State in that city. The horse, loaned by one of Houston's leading sportswomen, was covered with a royal purple robe with the title of the picture in cut-out letters. The masked beauty rode each day at noon and appeared in front of the theatre each evening during the first two days of the engagement.

One week in advance of playdate want ads were inserted to learn the whereabouts of Austrian war veterans to be interviewed by the press and over the air.

A tieup was arranged with *Liberty* magazine whereby 8,000 "Florian" folders were delivered by carriers along with the publication. Three thousand serializations of the film were distributed in downtown office buildings and a similar amount of small cards, carrying teaser copy, given out at cigar stands, in cafeterias and hotel lobbies.

All ushers and cashiers of the State, starting two weeks in advance, wore specially made horse show badges. Four 3-sheets using teaser copy were carried up and down Main Street by uniformed ushers. Special cards featuring the dancer Baronova were planted with dancing schools. Stories and art on the picture were planted two weeks in advance in all papers.

JAY EMANUEL

says

DARK COMMAND

"One of the biggest of the year. Will set a record for playing time."

RAOUL WALSH—Director

The story of "THE BLACK KNIGHT OF KANSAS"

A Republic Picture

He plundered a nation to make his lady-love the Queen of Kansas.

The Box Office Slant

Torrid Zone

WB | Drama | 88 mins.

(Prod. No. not set—Nat'l Release, May 25)

Cast: James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine, Helen Vinson, Jerome Cowan, George Tobias, George Reeves, Victor Kilian, Frank Puglia, John Ridgely, Grady Sutton, Paul Porcasi, Frank Yaconnelli, Dick Boteler, Frank Mayo, Jack Mower, Paul Hurst, George Regas, Elvira Sanchez. Credits: Directed by William Keighley. Executive producer, Hal B. Wallis. Associate producer, Mark Hellinger. Original screenplay by Richard Macaulay and Jerry Wald. Director of photography, James Wong Howe. Special effects by Byron Haskin and H. F. Koenekamp. Art director, Ted Smith. Film editor, Jack Killifer. Musical director, Leo F. Forbstein.

Plot: Cagney, ace banana plantation manager, plans to take the boat to the States, but O'Brien, head man for the fruit company operating in Puerto Aguilar, persuades him to stay. At the same time, O'Brien has ordered Ann Sheridan to leave because he doesn't want American entertainers. She escapes and hitches a ride on the train taking Cagney to the plantation. Meanwhile, Tobias, a native rebel raids the plantation, but is captured by Cagney. O'Brien arrives to find out what is delaying fruit shipments, and Cagney, after telling him he has captured "the reason," quits again. For the second time, Tobias escapes and holds up the plantation. In a melee, Cagney permits him to get away. When the smoke clears, Cagney decides to stay with Ann.

Comment: From the first frame to the final fadeout, "Torrid Zone" is lusty, meaty, satisfying entertainment that's bound to draw 'em in and genuinely please in all situations. It's the kind of film that Warners know how to make, packed to the hilt with excitement, intrigue, glamor and plenty of comedy. The lines provided James Cagney, Ann Sheridan, Pat O'Brien and certain of the other players are the wittiest to be heard in a long time, while the excellent screenplay of Richard Macaulay and Jerry Wald, plus William Keighley's expert direction, provide a tale that, except for one or two spots, moves swiftly. The principal characters are truly in their forté in this type of drama, and all are splendid. Ann Sheridan, if it's possible, is "oomphier" than ever; the tropical setting bringing out her glamor to the nth degree. You have a swell cast and story to sell, with plenty of tieups possible through fashions, make-up kits, beauty shops, fruit dealers, etc. **(ADULT)**

Catchline: "Action-packed, laugh-packed adventure, with Ann Sheridan the tri-oomph of the tropics."

AUDIENCE SLANT: SHOULD PLEASE EVERYWHERE.

BOX OFFICE SLANT: WITH THOSE THREE TOP NAMES, IT LOOMS AS A SURE-FIRE GROSSER.

Flight Angels

WB | Drama | 74 mins.

(Prod. No. not set—Nat'l Release, May 18)

Cast: Virginia Bruce, Dennis Morgan, Wayne Morris, Ralph Bellamy, Jane Wyman, John Litel, Margot Stevenson, Dorothea Kent, John Ridgely, Lucile Fairbanks, Maris Wrixon, Jan Clayton, Marilyn Merrick, Phyllis Hamilton, Carol Hughes, Mary Anderson, DeWolf Hopper, Leona Roberts, Ferris Taylor, Dick Elliott, John Arledge, Janet Shaw, Natalie Moorhead, Grace Stafford, Nell O'Day, Elizabeth Sifton, Jean O'Donnell, Victor Zimmerman. Credits: Jack L. Warner in charge of production. Associate producer, Edmund Grainger. Directed by Lewis Seiler. Screenplay by Maurice Leo. From an original story by Jerry Wald and Richard Macaulay. Director of photography, L. William O'Connell. Special effects by Byron Haskin and Edwin DuPar. Art director, Hugh Reticker. Film editor, James Gibbon.

Plot: Morgan, ace pilot for Federal Airlines, is grounded by the flight superintendent, Bellamy, when the doctor reports that his eyesight is failing. With the aid of Virginia Bruce and Jane Wyman, airline hostesses, Bellamy persuades Morgan to become flight instructor in a school for the hostesses. At the same time, he marries Virginia. When he hears the army is going to test a stratosphere plane that he and Morris have designed, he takes the plane up himself against orders. The test is unsuccessful, he has a quarrel with Virginia and leaves to join the Chinese army. But all turns out happily when Morgan and Virginia are reconciled in San Antonio.

Comment: The majority of theatregoers know little about commercial airlines, so the fact that this branch of aviation is the background of "Flight Angels" should make the picture one to be well received generally. It isn't topnotch entertainment, by any means, but it's sufficiently satisfying for the masses and should chalk up good grosses in average-sized communities and in the neighborhoods. The film entertains every minute, thanks to Lewis Seiler's direction, and the performances of Virginia Bruce, Dennis Morgan, Wayne Morris, Ralph Bellamy and Jane Wyman should win blanket approval. Miss Bruce, incidentally, is still lovely and charming, and the role of airline hostess fits her like a glove. Comedy is provided by the explosive Jane Wyman, who is interested in catching elusive Wayne Morris. Get relays of airline hostesses to appear in your lobby, answering questions about the pleasure and convenience of traveling by air. The airlines should cooperate with you in a beautiful hostess contest. Seek the backing of local aviation clubs. **(FAMILY)**

Catchline: "The thrills that keep them flying will keep you spellbound."

AUDIENCE SLANT: YOUR PATRONS WILL BE PLEASED.

BOX OFFICE SLANT: IF WELL EXPLOITED, IT COULD POSSIBLY STAND ALONE AS A WEEK-END BOOKING. ON A DUAL BILL, IT CAN EITHER LEAD OR BE THE ACCOMPANYING FEATURE, DEPENDING ON THE QUALITY OF THE OTHER ONE.

Legion of Decency Ratings

(For Week Ending May 11)

SUITABLE FOR GENERAL PATRONAGE

Cowboy From Sundown — Covered Wagon Days
Man From Tumbleweeds — Land of Six Guns
Ski Patrol

SUITABLE FOR ADULTS ONLY

Saint Takes Over
Song of the Road

Opened by Mistake

(Hollywood Preview)

Para. | Farce—Mystery | 65 mins.

(Prod. No. 3933—Nat'l Release, May 10)

Cast: Charlie Ruggles, Janice Logan, Robert Paige, William Frawley, Florence Shirley, Lawrence Grossmith, Rafael Corio, Esther Dale, James Burke, Jack Norton, Bryon Foulger, Ernie Adams and others. Credits: Screenplay by Stuart Palmer, Garnett Weston and Louis S. Kaye, based on a story by Hal Hudson and Kenneth Earl. Photography, Theodore Sparkuhl. Film editor, Arthur Schmidt. Directed by George Archainbaud. Associate producer, Stuart Walker.

Plot: With Charlie Ruggles about to cover a race meet, Robert Paige tries without success to get his boss, William Frawley, to give him a vacation so they can go together. Instead Paige is assigned to trail an absconding bank president. Ruggles and Paige make Frawley think Paige is in Yucatan, and arrange for Byron Doulger, a scientist to send back daily wires to Frawley, while they play the races. Recalled and realizing Paige must have baggage, they buy a trunk which Janice Logan tries to get them to resell. It proves to be the hiding place of a murdered woman. Paige's landlady calls the police. Janice and Paige combine to clear themselves before they are arrested, and Ruggles helps out with a plan which almost misses and nearly gets them killed when they find the real killer and Ruggles passes out instead of phoning them. Cleared, Paige and Janice demand a honeymoon, but Frawley manages to make it an assignment.

Comment: Chiefly through the valiant efforts of Charlie Ruggles, and with him as its sole draw, this mystery farce holds interest despite a plot which the rabid whodunit fans can pick to pieces on a score of points. As a result, save in the smaller locations, it cannot hope to rate better than a laugh reliefer with another feature. From a technical standpoint, it is a real credit to the producer, since few pictures of the present season indicate as low a production cost. Of the players, Ruggles will have to be given bulk of the plugs, although some of the newspapers might go for special art on Janice Logan based on the New York artists having voted her "the most beautiful undressed girl of the year." The four almost identical trunks which figure in the mystery can be built into a newspaper or radio station tieup. Plant the four trunks in as many windows around town, give increased clues each day in the newspaper or over the air and award small prizes to those who tell which of the four trunks contains the sought articles, and why they believe it is there. This makes a good contest. **(FAMILY)**

Catchline: "Two reporters and a girl one jump ahead of a murder charge."

AUDIENCE SLANT: GOOD COMEDY RELIEF TO AN OTHERWISE HEAVY BILL. IT WILL PLEASE THE FANS WHO LIKE NEWSPAPER STORIES AND RUGGLES' COMEDY.

BOX OFFICE SLANT: NOT STRONG ENOUGH TO STAND ALONE IN MOST PLACES.

I Can't Give You Anything But Love, Baby

(Hollywood Preview)

Univ | Comedy | 61 mins.

(Prod. No. Not Set, Nat'l Release, June 21)

Cast: Broderick Crawford, Johnny Downs, Peggy Moran, Jessie Ralph, Gertrude Michael, Warren Hymer, John Sutton, Horace McMahon, Dewey Robinson, Murray Alper, Sunshine Sammy, Jeni LeGon. Credits: Directed by Albert S. Rogell. Associate producer, Ken Goldsmith. From an original story by James Edward Grant. Adapted for the screen by Paul Gerard Smith. Screenplay, Arthur T. Horman. Photography by Elwood Bredell. Art director, Jack Otterson. Film editor, Frank Gross. Musical director, H. J. Salter.

Plot: When Broderick Crawford, Public

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 24

Enemy No. 3, meets Johnny Downs, a young composer, Crawford asks Johnny to compose music for his poem, with the idea that his long-lost girl would hear the tune and return. Johnny and his girl-friend, Peggy Moran, are delivered to the gang's penthouse hide-out, and when the song is completed, the mob uses strong-arm tactics to get it on the "Hit Parade." Meanwhile, Warren Hymer, Public Enemy No. 2, kidnaps Johnny, and when Crawford arrives, reveals that his own weakness is writing music. He talks Crawford into quitting the rackets, so that they can both surrender to the authorities and collaborate on hit songs while in jail. Crawford's song finally catches up with his girl, who promises to wait until he gets out of the "pen."

Comment: Here's one that can truthfully be called a belly-laugh special. It's one of the funniest farce comedies to come out of Hollywood in many a moon, and the originality of the story, a refreshing burlesque on gangsters, is tops. Director Albert S. Rogell has rammed a million laughs into the sixty minutes of running time, in fact they come so fast and furious, you may miss some of the sparkling dialogue. A clever cast, headed by Broderick Crawford, Jessie Ralph, Johnny Downs and Peggy Moran, turn in excellent performances with Crawford's gangster role outstanding. Besides the title number, the picture has several other catchy melodies. Ken Goldsmith rates praise for his swell handling of the production. Make use of the title song by contacting music stores, record shops and music counters of department stores, for displays. You should be able to get a liberal plug of the song on the radio and night clubs, and credit, announcing your play dates. For street ballyhoo, a man dressed as a "tough", carrying a violin case, will get a lot of laughs and start a lot of seat-selling talk about the show. **(FAMILY)**

Catchline: "A musical mobster with a song in his heart and a machine gun in his hands."

AUDIENCE SLANT: A FUNNY FARCE THAT IS SURE TO PLEASE IN ANY SPOT.

BOX OFFICE SLANT: WELL WORTH ANY EFFORT YOU PUT INTO SELLING IT. IT'S TOPS IN COMEDY FARE.

Ski Patrol

(Hollywood Preview)

Univ. **Drama** **64 mins.**

(Prod. No. not set, Nat'l Release, May 10)

Cast: Philip Dorn, Luli Deste, Stanley Fields, Samuel S. Hinds, Edward Norris, John Qualen, Hardie Albright, John Arledge, John Ellis, Henry Brandon, Kathryn Adams, Abner Biberman, Wade Boteler, Addison Richards, Reed Hadley, Trevor Bardette, John Gallaudet, Jodi Gilbert, Christian Rub, Leona Roberts. **Credits:** Directed by Lew Landers. Produced by Warren Douglas. Associate Producer, Ben Pivar. Original screenplay, Paul Huston. Director of Photography, Milton Krasner. Film Editor, Ed Curtiss.

Plot: Philip Dorn returns from the Olympic games to find that his native Finland is plunged into war, and when his sister, Kathryn Adams, is killed by a Russian machine-gunner, he swears he will revenge her murderers. With his townsmen, they hold a strategic point on Salma Mountain, and against tremendous odds, succeed in fighting off the enemy until their supply train is destroyed. The Russians begin to tunnel and mine the mountain, so Dorn runs the enemy line on skis and reaches town for help. On his return, he is stopped by Reed Hadley, the man he helped in the Olympic games, who allows him to escape at the cost of his own life. The Finns' objective is accomplished and the Russians are repulsed.

Comment: Based on the recent Russian-Finnish war, this action drama will fit in nicely on dual bills and for the Saturday matinee trade. Although in the low budget class, and with part of the footage actual newsreel clips from the war zone, the finished product is an interesting sidelight on modern war, with some fine performances by a well-picked cast. The wonderful skiing of the men in white and the landing of the Russian troops by parachutes, will thrill any audience. The freshness of its theme and the feeling of Americans for the Finns, are also on the credit side. Director Lew Landers keeps the film moving at a fast pace, and his handling of the cast is a work of art. Check with your local newspaper on headlines of the Russian-Finnish war and spot them around your lobby. For street ballyhoo, a man dressed in a complete ski outfit, with skis and ski-poles, will attract attention. Tie up with sporting goods stores for window and cooperative advertising. **(FAMILY)**

Catchline: "The story of the men whose courage thrilled the world."

AUDIENCE SLANT: GOOD ACTION FARE FOR THE SATURDAY MATINEE TRADE.

BOX OFFICE SLANT: THE POPULARITY AND FEELING FOR THE FINNS SHOULD BRING THEM IN TO SEE THIS ONE. NEEDS A LIGHT FEATURE IN SUPPORT.

Cowboy From Sundown

Monogram **Western** **58 mins.**

(Prod. No. 3955—Nat'l Release, May 9)

Cast: Tex Ritter, Pauline Haddon, Roscoe Ates, Carleton Young, George Pembroke, Dave O'Brien, Patsy Moran, James Farrar, Chick Hannan, Slim Andrews, Bud Osborne, Glen Strange. **Credits:** Produced by Edward Finney. Directed by Spencer Gordon Bennett. Screenplay by Rolland Lynch and Robert Emmett. Original story by Rolland Lynch. Director of photography, Marcel A. LePicard. Musical director, Frank Sanucci.

Plot: Sheriff Ritter quarantines all the ranches in the valley because of hoof and mouth disease. Plagued by a drought, the ranches have to market their cattle and take a loss in order to meet payments on mortgages held by Pembroke, local banker. O'Brien, brother of Pauline Haddon, defies Ritter's orders and attempts to market his herd, but the sheriff arrests him. At the same time, government aid is refused the ranchers, through the cunning of Farrar, Pembroke's attorney. Strange, a government inspector, arrives and discovers Pembroke's henchmen had been treating the cattle with acid. Meanwhile, O'Brien escapes, but his trial opens. Ritter accuses Pembroke just as O'Brien breaks into court. A free-for-all and chase follow, after which Pembroke is subdued.

Comment: In most cases a western is a western to western fans, and whether it's good or bad seldom makes any difference, so long as there's fightin', ridin', and shootin'. "Cowboy from Sundown" has these three requisites, but what was intended to be a serious saga of the wide open spaces turns out to be more or less comical, and the fans are more likely to laugh than chew their nails. Tex Ritter, who looks old enough to be his attractive leading lady's uncle, is a little too enthusiastic in his histrionics, with the result that his "I've-got-you-dead-to-rights" talk is so overdone it invites snickers instead of admiration. As for his singing ability, Pauline Haddon deserves credit for listening with such rapt attention; in these scenes she proves herself a real trouper. Carleton Young and James Farrar, two of the villains, will have more feminine hearts fluttering than will the film's hero. Your usual western selling activities should suffice for this one. Tieups might be made with music shops on the songs. **(FAMILY)**

Catchline: "Tex rides and sings in a thrilling wetern adventure."

AUDIENCE SLANT: THEY'LL EXPECT THRILLS, BUT THIS WILL LEAVE THEM LAUGHING.

BOX OFFICE SLANT: IT ALL DEPENDS ON WHAT KIND OF A FOLLOWING RITTER HAS IN YOUR COMMUNITY.

The Crooked Road

Republic **Drama** **66 mins.**

(Prod. No. 923—Nat'l Release, May 10)

Cast: Edmund Lowe, Irene Hervey, Henry Wilcoxon, Paul Fix, Arthur Loft, Claire Carleton, Charles Lane. **Credits:** Directed by Philip Rosen. Associate

(*Continued on page* 16)

GEORGE FISHER
Broadcasts over 120 Mutual Network Stations

DARK COMMAND

"My rating . . . . . hold everything, an 'A' One of the most exciting of all movies to come out of Hollywood in many a day"
RAOUL WALSH, *Director*

The story of
The BLACK KNIGHT of KANSAS

Cutthroat Cavalier . . . his love for one woman wrote the final bloody chapter in the life of this power crazed killer.

A REPUBLIC PICTURE

Program Exchange



REESE THEATRE
MOVIE PARADE

CIRCULATION 4000 HARRINGTON DELAWARE, THURSDAY, APRIL 18, 1940 ISSUE 4

27th Anniversary Program

"CONGO MAISIE" and "BULLETS FOR BUSTLERS" Double Feature Program Fri. & Sat. April 19-20

An American show girl may get stranded at some back station town in the U. S. A., but when she's beached in Africa she can look after herself. That, after a fashion, gives an idea of "Congo Maisie" which plays on Friday and Saturday April 19th and 20th at the Reese Theatre.

MISSPELLED WORD CONTEST GET FREE MOVIE TICKETS

Read the various advertisements in the Reese Theatre Movie Parade. You will find many words misspelled. The first twenty letters received giving the misspelled list of twenty misspelled words will receive in return two GUEST TICKETS to see "Broadway Melody of 1940" at the Reese Theatre on Monday and Tuesday, April 22-23.

"Broadway Melody Of 1940"

World's Greatest Dance Team in New "Broadway Melody" Here Monday & Tuesday, April 22-23

Entertainment plus plays at the Reese Theatre Monday and Tuesday. The picture is "Broadway Melody of 1940." It teams Fred Astaire and Eleanor Powell the world's greatest dancers in the musicalest and romance field.

Ann Sothern and John Carroll are starred and are supported by Rita Johnson, Shepperd Strudwick, J. M. Kerrigan, E. E. Clive and others.

It has the perishable George Murphy dashing with Powell in this choice comedy from Frank Morgan.

MANAGEMENT OF REESE THEATRE TO OBSERVE 27TH ANNIVERSARY IN THEATRICAL BUSINESS

The tanks are ready. Hitch up pictures . . . the flicker hal Debbin. The family is goin' . . . ment are universal en- to the Movies. What is the show, tertainment. The Reese Theatre hal Oaf. it makes any difference, has kept pace and holds of its just so it is pictures and they many patrons from all parts of Maybe we'll see Broncho Delaware and Maryland. It is Billy, or may get a laugh from only fitting that the week of John Barrymore and Flora Finch. April 22nd be set aside to cele- Charlie Chaplin might be featur- brate the 27 years of entertain- ed in one of his hilarious comed- ment serving to Delaware ies and again we might see the and Maryland theatregoers by colossal three serial of "The Per- the management of the Reese ils of Pauline." Theatre.

Such might be a vivid remind- er to movie patrons of the old Reese Opera House when Reese B. Harrington took over it a man- agement thirty-seven years ago. Motion pictures were then in their infancy and had scarcely emerged from the so-called "flicker" stage. The flickered side of song was the most popular of all traditions. The famous "One Mile Pull Away" that is time given to the proportional to change- reels as in of the necessary reels at the day Ma and Pa were in their hey day. What could be more thrilling than an opper- tunity to see James Cruze in "The Million Dollar Mystery" or Pearl White in "The Red Circle."

During the past 27 years many history making innovations have been introduced to the Eastern shore by Mr. Harrington. Motion

"MY LITTLE CHICKADEE" On Double Feature Program with Roy Rogers in "YOUNG BUFFALO BILL" Fri. & Sat. April 26-27

They were shooting a scene for Mae West-W. C. Fields film "My Little Chickadee" at the Reese Theatre Fri. and Sat. Apr 26-27

You've Trilley Ye' Radio has become popular with African natives. They've discover- ed, no doubt, that commercial an- nouncements are swell for scar- ing away marauding lions.

The Spanish Civil War cost 320,000,000,000 and 1,000,000 lives. The latter half of the bill has al- ready been paid.

It's a good thing we aren't Eski- mos. The temptation would be too great to offer a piece of ar- mour someone and then step back while the world gasped its admir- ation.

Hitler says an admirer has the soul of a poet. Then for heaven's sake why doesn't he spend his spring writing poems?

The funniest line of all was cracked by Fields "I'm not go- ing to say another thing—I'm not ly paid for so much.

Laurence Olivier and Joan Fontaine appear in the principal starring roles.

"REBECCA"

The Year's Outstanding Hit, Here Wednesday and Thursday

Based on the popular best-sell- ing Daphne du Maurier novel "Rebecca" will be shown at the Reese Theatre on Wednesday and Thursday April 24 and 25.

It Happened in Harrington (Del.)

Celebrating the 27th anniversary of the Reese Theatre, Manager Enos Langrell gave the observance a bit o' space on the front page of his newspaper-style program. Better make-up would have been achieved, we believe, had the box been moved to the bottom of the page and the anniversary story moved up to follow the streamer at the top. Maybe we're too fussy.

ORIGINALLY we had intended to leave this page blank this week except for four words —"Spring fever's got us"—but on second thought we decided it might be best to do otherwise. We were convinced that if we left the space blank, a sound spanking would be our lot. And so, with the birds twittering around our head and spring breezes blowing, we're closing our eyes to this nostalgia and concentrating on programs.

Enos Langrell, down in Harrington, Delaware, sends us the latest copy of his Reese Theatre Movie Parade, a tabloid weekly. The circulation is 4,000, which is pretty good coverage as far as we're concerned. The paper has a well-balanced front page, but the inside and back pages are completely occupied by theatre and merchant ads. Langrell has a good start here, if only he will keep it up, and we venture to predict that some day he will add some editorial features, thus getting away from bunching up the ads together.

Besides the regular weekly issue of The Reminder, W. B. Blankenship, operator of the Rose and Wallace theatres, Levelland, Texas, puts out a handbill that's a whopper. It measures about 10″ by 20″ and carries the attractions for both theatres. Perhaps this form of advertising has the tendency to impress some people, whereas the regular weekly edition of The Reminder may interest them only mildly. On the other hand, there are those who probably react more favorably to The Reminder than to the giant heralds. Blankenship succeeds in reaching both groups.

We Fight Off a Siege of Spring Fever to Bring You the Latest News from the Program Front

A New Member's Program

We have a new member in our midst this week, and he is more than welcome. His name is Steve Rodnok, and he manages the Oaks Theatre in Oakmont, Pa. We've never been to Oakmont, but we'll bet that, like most of Pennsylvania at this time of year, it must be an attractive spot. Steve puts out a nice program, too; one that utilizes plenty of advertising illustrations and catchlines against vari-patterned backgrounds. We hope to hear more from the Oakmont exhibitor, and should like him to tell us a few things about theatre operation in that part of the country.

We never tire of looking over the "home-made" programs of Myron McLeod, who sends them to us from his retreat in Powell River, B. C., Canada. McLeod has a "Happy Birthday Club," with tickets going to members on their birthdays. Evidently some of the members would rather go any other time but, for there's a notation in one of the programs that "we have been deluged with requests that the dates be changed on which some of these tickets can be used . . . only in case of illness or shift work are these dates changed." You might ask them to change their birthdays, Myron.

Pringle's Safety Slogan

"Good drivers don't slice—on the fairway or the highway." That's this week's safety slogan from Tom Pringle, who describes his Ideal News as "the only reliable source of entertainment news in East End (of Toronto)." It's not only reliable, but it's interesting and makes us wish we could pay a visit to the Ideal, even though we're hundreds of miles away. Think what the effect is upon those near the theatre.

A note from W. S. Samuel, who keeps things going at the Rex Theatre, Arp, Texas, asks us to accept the membership of Wally Cowen, manager of the Princess Theatre, Modesto, Calif. We'll accept it, Samuel, but we'd like to hear from Wally himself to make it sort of official. Don't forget what Priscilla said to John Alden.

Samuel's Clever Cover

Incidentally, Samuel comes through with another of those "Clever Covers" of his, which we think other exhibitors would do well to duplicate. This time he has a headline—"We've gone hog wild . . . never have we had so many 'top' pictures lined up before . . . here are some of the many pictures coming soon." Then below are five porkers, on each of which is imprinted the name of a coming attraction. It's darn good stuff.

Pearce Parkhurst sends us a herald on "Gulliver's Travels," a copy of the weekly program, and the announcement of a gift of "deluxe golden ring stemware" for the ladies.

Perhaps the reason we like the calendar program from Mr. Laird in Madison, Kansas, is because in most instances, he plays only single features and thus is able to give them a stronger play than would be the case if he ran doubles. Every other week-end, we gather, he plays two features, which is just often enough. His list of attractions is impressive, but much of that impressiveness would be lost were these top-notch features paired with pictures of lower calibre.

This week's issue of Cinemag carries an hilarious article on the care and growth of handlebar whiskers, written by Jerry Colonna, radio funster.

We hate to stop here, but we can't resist that lure of the great outdoors any longer. Out we go, and back we'll be in this space next week.

Samuel's Toothpick Gag

"Pick your teeth with Charlie McCarthy's grandfather." That was the copy on a small card, to which was attached a toothpick, distributed by Manager W. S. Samuel of the Rex Theatre, Arp, Texas, as a plug for "Charlie McCarthy, Detective."

—Your Application Blank—
Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name.....

Theatre.....

City.....

State.....

Money Dates

JUNE

9th

CHILDREN'S DAY. Celebrated in churches. Sponsored by the Board of Domestic Missions, 25 East 22nd Street, New York City. Give a children's party in the late afternoon with ice cream cones, toys and all the trimmings.

JOHN HOWARD PAYNE, author of "Home, Sweet Home," born 1791. Stage a Community Sing, with this song opening and closing the program.

10th

NATIONAL FLOWER SHUT-IN DAY. Sponsored by the Florists' Telegraph Delivery Association of Detroit. Offer free admission at matinees to those who bring in a stipulated amount of flowers to be presented by you to the local hospitals. It's a great way to earn goodwill.

12th

NEW YORK CITY INCORPORATED, 1655. Here's a swell time to play a picture with a New York locale and help promote your free trips to the World's Fair.

14th

FLAG DAY. Be sure the flags are flying all around the theatre. There's a special trailer you can get from many of the trailer companies and also a special short on the flag, "The Flag Speaks," released by MGM, available on this date. Have the audience sing the "Star Spangled Banner" at the beginning and end of each show.

15th

CHILDREN'S DAY—for commercial purposes. See under June 9th above. Here's the day for cooperative ads by the stores with the theatre playing a big part.

PIONEER DAY IN IDAHO. It's more or less of a holiday there and a great day to play a picture with a background in that section of the country.

ARKANSAS JOINED THE UNION, 1836. This is a day for real celebration in that state, and the theatres should participate in all observances.

FRANKLIN'S KITE EXPERIMENT, 1792. This should be a good event to tie up with your showing of "Edison the Man" or "Young Tom Edison." It might also prove to be a good means of obtaining cooperation from the local power company.

EXHIBITORS HAVE THEIR WAY WHEN THEY PLAY "IF I HAD MY WAY"!

★★★★ SPECIAL

FINAL

IT'S A COUNTRY-WIDE SMASH FOR BING & GLORIA'S LATEST!



PROVIDENCE:—Registers best Crosby business in years at the Albee!

SPRINGFIELD:—50% better than last Crosby at the Roxy!

TOLEDO:—Doubles last Crosby hit at the Rivoli!

YOUNGSTOWN:—Bests every Universal picture here to date!

HARTFORD:—Equals Durbin! Beats last Crosby picture!

DES MOINES:—Day and date hit at both Des Moines and Roosevelt!

AKRON:—Socko at Colonial!

JOHNSTOWN:—Cambria flooded with Swing and Bing fans!

SEE SHOWDOM'S MOST FAMOUS NAMES!



HEAR EDDIE LEONARD Sing "Ida"

HEAR BLANCHE RING Sing "Rings On My Fingers"!

Bing **CROSBY** **GLORIA JEAN** in

If I Had My Way

with

Charles WINNINGER • El BRENDEL

Allyn Joslyn • Claire Dodd • Nana Bryant

and

Eddie Leonard • Trixie Friganza • Grace LaRue

Julian Eltinge • Blanche Ring

Produced and Directed by DAVID BUTLER

Story by David Butler, William Conselman and James V. Kern

Screenplay by WILLIAM CONSELMAN and JAMES V. KERN

A NEW UNIVERSAL PICTURE

Selling "IF I HAD MY WAY"

IF THE STARS HAD THEIR WAY THEY WOULD SELL IT THIS WAY

SCENE: THE UNIVERSAL LOT.
CHARACTERS: BING CROSBY, GLORIA JEAN, CHARLES WINNINGER, EL BRENDEL, A NUMBER OF FAMOUS OLD TIME VAUDEVILLIANS, DAVID BUTLER, the producer-director, and one of the authors of the story; WILLIAM CONSELMAN and JAMES V. KERN who wrote the screenplay and collaborated with BUTLER on the story.
SUBJECT:

An SIB Showmanalysis (REG. U. S. PAT. OFF.)

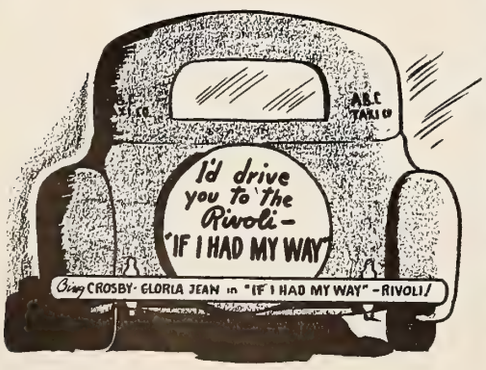
BING: Gloria, part of the work of making a picture is to figure out how it is going to appeal to the public and put those things in it that have general audience appeal.

GLORIA: Have we got those things in "If I Had My Way?"

BING: I should say we have. First of all, isn't that a lovely title? Now, think of all the things you would do if you had your way. The theatres that play this picture can run a newspaper contest very much like that. They could ask all the people in town to write in 50 words what they would do if they had their way. At the top of the column announcing this contest, they could have a picture of you saying, "'If I Had My Way', you'd all come to see us in 'If I Had My Way.'"

GLORIA: Gee, that sounds good. What else is there?

BING: Well, for instance, on the back of all the taxicabs in town, there could be a sign like this:



EL BRENDEL: Vy couldn't ve haf funny pictures vit' de fellow saying "I be at the Yem Theatre, 'If I Had My Way.'"

DIRECTOR BUTLER: Yes, that would be a fine idea, El. There could be pictures of other famous stars with little balloons coming out of their mouths saying the same thing. Then the theatre managers could use pictures of prominent people in town all saying the same thing. There is no end to this sort of thing. The theatres can get them up in any way they want and put them all over the city—in store windows, on bulletin boards in depots, post offices, etc., and snipe them on poles.

BING: There's another idea like that, too. Why can't the theatreman use pictures like these to show the same idea? It adds a little humor to it.



BLANCHE RING: How about us?

DIRECTOR BUTLER: There are a lot of people who remember you, Blanche, and you, Eddie Leonard, and you, Trixie Friganza, and you, Julian Eltinge. There should be a board with your pictures on it in every theatre which plays "If I Had My Way". You'd be surprised how many people will be attracted to the theatre just to see you all again.

GLORIA: Can they do anything on the radio? Lots of people listen to the radio and if the name of the picture was mentioned often enough, I'll bet it would help.

BING: You're right Gloria. For instance, if there's anyone in town that thinks he or she can sing like you or me, they could get on the radio in a contest with others to see who came the closest to it. Besides that, in the press book, there are announcements of various lengths all written out so they can be read on the air at just the right time.

GLORIA: Can't an announcer tell about the picture every Thursday night when you're on the air?

BING: That's just right, Gloria. The theatre manager should ask the local radio station to add a spot announcement just after I am finished. And besides that, the stores that sell Kraft products (who sponsor my program) should be glad to help out the picture. They should put pictures of you and me in the windows and a herald in every package that goes out from the store. That's a tieup that no theatre should miss.

GLORIA: But that's all about you. How about me?

BING: I'm glad you mentioned that, Gloria. You know little girls of your age like to wear nice clothes. So they should try to find a girl in town who looks like you (she can't be half as pretty or sweet, though) and then get the stores in town to model clothes on her. She has to be about your age, of course. But every town has 11-year-old girls who'd like to model clothes in a fashion show, so they can use a lot of them.

DIRECTOR BUTLER: How about some tieups on that swell music. Remember, there are five songs in the picture. The theatreman should arrange a display of the covers of the sheet music in the window of every store that sells it, and have with it the playdates. The songs have also been recorded by prominent orchestras like Tommy Dorsey, Glenn Miller, Kay Kyser and others. And Kate Smith sings them in another series. The same thing can be done with these records as with the sheet music. Here are some of the covers:



EL: I t'ink some of der night clubs should play der songs, too, by Yiminy. De manacher should go to every one of dem (in de day time) and ask 'em to play dem.

BING: That's right, El. And Gloria's idea of the radio tieups comes in handy here, too. Every one who sings or plays over the local station should be asked to play at least one of these songs and to mention the program. It would be a swell idea for an orchestra leader or a pianist to say something like this—"If I had my way, I'd play all the tunes from 'If I Had My Way' coming to the Strand next week. I got my way so here they are."

GLORIA: What can they do with all those people for whom I posed in clothes of all kinds and other things?

BING: You really have something there, Gloria. This picture is going to be mighty popular just on that account, if every store that handled some of that merchandise advertised heavily that you were in "If I Had My Way" and that they handled dresses or hats or scrap books or record albums or anything else named after you. In the press book that Universal put out on the picture there's a whole page listing all of the firms that are licensed to carry merchandise in your name. There's another idea in that, too. The theatre manager can take this page to the local newspaper advertising manager, and together they can get all these merchants to advertise on one page with your name and the picture title all over it. That wouldn't cost the theatre a cent but it would be wonderful publicity and it would be easy to arrange.

GLORIA: Isn't there any other way they can advertise the picture in the newspapers?

BING: I'll say there is. Look at this. This is only a sample of the kind of newspaper ads they can use:

YOUR FAVORITE MELODY MAN...
and last year's starlet of "Under-Pup" fame
Glorious GLORIA JEAN!



EDISON, THE MAN

An SHOWMANALYSIS (REG. U. S. PAT. OFF.)

FROM May 14 to 16, an Edison "Pageant of Progress" will be held in the communities of Orange, East Orange, West Orange, South Orange and Maplewood, N. J., to dramatize the contributions of Thomas A. Edison to human welfare and scientific advancement. One of the highlights of the celebration will be the world premiere of Metro-Goldwyn-Mayer's "Edison, the Man" on Thursday, May 16, simultaneously in four theatres, all located near the laboratories where he perfected so many of his inventions.

On the evening of May 15, a gala "Edison premiere ball" will be held at the Orange Armory for the benefit of local charitable organizations, and it is expected that many players from Hollywood will be present, as well as visiting dignitaries and friends of Edison from all parts of the country. The next afternoon a parade will pass through the streets of the four Oranges, presenting in review the outstanding Edison inventions and the march of scientific progress in which the inventor played so prominent a part.

This three-day celebration will undoubtedly be covered by all the important wire services, and consequently news about it will surely appear in your daily newspaper or in that of a nearby large city. Naturally everyone reading about it will be interested in knowing when "Edison, the Man" will play your theatre.

Large Waiting Audience Assured

You undoubtedly played the Mickey Rooney feature, "Young Tom Edison," which ranked high in box office grosses. In your advertisements there were lines advising the public to "watch for Spencer Tracy in 'Edison, the Man'." Thus, by means of the success of the first Edison film, the "warning" to watch for the follow-up and the news of the four Oranges celebration, a large audience has already been built for your engagement. It will be your job to carry on, and you *can* carry on in real showmanly style, too, for you have plenty of ammunition.

The main objective in exploiting the picture will be to line up your public utility companies, electrical shops, schools and colleges. If you get the cooperation of these establishments and institutions, the major part of your campaign will have been launched. Even more so than with "Young Tom Edison," the willingness on their part to "go along with you" should be whole-hearted.

We believe that as far as utility companies and electrical shops are concerned, as well as the manifold other merchant tieups you have the opportunity of making, there's an excellent chance of getting the newspaper to sponsor a special section in honor of Edison. Certainly with all the promoted advertising, plus the wealth of publicity stories available for you in the publicity section of the press book, and the "local angles" you may be able to dig up from old-timers who remember the first Edison inventions or events pertaining to them, there should be plenty of reasons for such a section.

In addition to this, every cooperating company will be a show window for your engagement. The town should be pretty well covered with attractive window displays.

There's a suggestion in the press book for a newspaper contest in which readers tell about embarrassing moments when the Mr. Fixit of the household tried successfully or unsuccessfully to repair something or make something new. The contest runs for three days, and attractive two-column mats are furnished to go along with the details.

"Should Thomas Edison, the great inventor, be ranked with our great patriotic Americans?" That's a question which can be used as the basis for essay contest among local high school or college students. Incidentally, MGM has available a special 40 x 60 display that should be readily accepted by schools, colleges and libraries. In pictures and captions, it tells the story of "Edison, the Man."

Be sure that all the schools in surrounding communities are advised of your showing. It would be well to make arrangements to have school busses transport students from each school on a certain afternoon or evening of the engagement. Or, if you wish, a week-end special showing might be arranged, say on Saturday morning, when all the students could come. Whether you can accommodate them all at once will determine what method you use in making it possible for them to see the picture.

Nearly every picture has a feminine angle, and "Edison, the Man" is no exception. Since Rita Johnson has an important role, naturally there are chances for fashion and luggage tieups, and MGM has a large supply of these stills available to aid you in promoting window displays and cooperative newspaper ads.

Furthermore, on the feminine angle (and by the way, the press book suggests an apple-pie baking contest) get local housewives to write letters on how the inventive genius of Edison has lightened their household burdens, made the lot of the housewife far more desirable and convenient than was the case several years ago. Then, too, why not contact the heads of women's clubs to cooperate with you by recommending that their members see the picture?

We know that the opportunity to make so many tieups is something you won't want to overlook. But, on the other hand, bear in mind that while this is important, there's something else that merits strong consideration —something that you must not lose sight of in planning your selling activities. Spencer Tracy is the star of "Edison, the Man," and there is no denying the fact that many people will be influenced in seeing the picture not so much by the story as by the fact that Tracy is starred.

Nationwide polls among exhibitors last year proved that he ranks high in box office popularity. In the 1936-37 season, he won the Academy Award for his performance in "Captains Courageous." The following season (1937-38) he was again honored for his brilliant portrayal of Father Flanagan in "Boys Town." In view of these honors, a large display showing Tracy in scenes from these pictures and in scenes from "Stanley and Livingstone" and "Northwest Passage," with his characterization in "Edison, the Man" dominating the whole as "his greatest," should be placed in the lobby.

Screenplay by Talbot Jennings, Bradbury Foote. Original story by Dore Schary, Hugo Butler. Director, Clarence Brown. Producer, John W. Considine, Jr.

Along these same lines, you might run a 5-day jig-puzzle contest in the newspaper. Each day a scene from one of the pictures, cut into a number of pieces, is published. Readers are asked to assemble the pieces into a picture, and at the end of the contest to send in the five pictures along with the titles of the films from which they were taken. An added requirement might be that a short letter be written on "Why Spencer Tracy is My Favorite Actor," or "Why I Believe Spencer Tracy is Qualified to Portray 'Edison, the Man,'" or on any other subject that plugs the star.

In advance and during the engagement, present-day electrical conveniences that sprang from Edison's genius should be displayed in the lobby. If old typewriters, talking machines, movie projectors, etc., are available, these relics should be a part of the display, or could be used in a parade.

Our limited space prevents us from listing all the stunts that can be utilized in selling "Edison, the Man," but with this Showmanalysis, the giant press book, and your own ingenuity, you should be able to work out a good selling campaign.

The tie-up stills reproduced in the layout below only begin to scratch the surface, because there are scores of such stills available on "Edison, the Man,"—stills that will pave the way for all kinds of merchant cooperation. Shown here are luggage, Dictaphone, Western Union, phonograph and telephone tieups. We suggest you order a full set.



The Box Office Slant

The Crooked Road

(*Continued from page* 11)

producer, Robert North. Screenplay by Garnett Weston and Joseph Krumgold. Original story and adaptation by E. E. Paramore, Jr., and Richard Blake. Director of photography, Ernest Miller. Art director, John Victor Mackay. Film editor, Ernest Nims. Musical director, Cy Feuer.

Plot: Wilcoxon, brilliant attorney, meets Irene Hervey, fiancee of his best friend, Lowe, an ex-convict who escaped from an English prison, and who has made his way to Los Angeles where he has become a wealthy man. He is threatened, however, by Loft, a former cellmate, who demands "hush" money. On learning that Loft's wife is in love with Fix, a drugstore clerk, Lowe decides to take advantage of the situation by killing Loft and arranging it so that Fix will be apprehended as the guilty one. But Fix, learning that Loft has some of the money advanced him by Lowe, wants it for himself and Claire, and accordingly mixes some poison tablets with others Loft takes. Loft swallows the pills, and their effect comes just as Lowe is threatening him with a gun. When he tries to overpower Lowe, Lowe shoots him, but the tablets take effect just before the gun is fired. Meanwhile, Fix is sentenced to death, but Lane, his attorney, pleads with Wilcoxon to help him get a reprieve for his client. Wilcoxon's hunt soon narrows down to his best friend, but a little further investigation proves that Fix is really the murderer. Lowe goes back to prison to complete his term, and Wilcoxon and Irene, having fallen love, plan to marry.

Comment: For the neighborhood houses and grind runs, this is a nifty little melodrama, smoothly directed and capably acted by a competent, if not too strong a cast. The film has been edited so that, as a whole, it is a succession of interesting situations, some of them tense, others dramatic and light, still others exciting. Thus, although the running time is only 66 minutes, every one of those minutes counts as far as the progress of the story is concerned. In many localities, "The Crooked Road" will undoubtedly play as the added feature on a dual bill, but it is safe to say that many average patrons may find themselves more concerned in it than in the leading picture. Of all those in the cast, Edmund Lowe is perhaps the best known and will account for most of the activity at the box office; his performance is smooth and convincing. In a supporting role, Henry Wilcoxon acquits himself admirably. Irene Hervey has never looked lovelier, and though her dramatic ability isn't taxed, her good looks are a decided addition to the picture and a reason why she should be seen more often. The title lends itself to advance teaser advertising and street telegraph posting (Detour to the Blank Theatre and see "The Crooked Road"). An interesting lobby display could consist of gangster paraphernalia belonging to "men who took 'The Crooked Road.'" **(ADULT)**

Catchline: "He planned a murder, shot the victim, confessed the crime, and yet he was innocent!"

AUDIENCE SLANT: GOOD MELODRAMATIC ENTERTAINMENT FOR THE AVERAGE PATRON.

BOX OFFICE SLANT: SHOULD DO SATISFACTORILY AS AN ACTION DAY BOOKING.

Covered Wagon Days

Republic **Western** **56 mins.**

(Prod. No. 965—Nat'l Release, April 22)

Cast: Robert Livingston, Raymond Hatton, Duncan Renaldo, Kay Griffith, George Douglas, Ruth Robinson, Paul Marion, John Merton, Tom Chatterton, Guy D'Ennery, Tom London, Reed Howes. **Credits:** Associate producer, Harry Grey. Directed by George Sherman. Original screenplay by Earle Snell. Based on characters created by William Colt MacDonald. Director of photography, William Nobles. Film editor, Bernard Loftus. Musical score, Cy Feuer.

Plot: The Three Mesquiteers return to the states just in time to be present at Marion's approaching marriage to Kay Griffith. Marion's father, D'Ennery, is being persuaded by Douglas to sell his abandoned land. When D'Ennery and his son refuse to sell, Douglas, who wishes to use the mine as an underground passage to smuggle silver into the U. S. from Mexico, has one of his henchmen kill D'Ennery. Circumstantial evidence points to Marion's guilt, but the Mesquiteers find Douglas' hidden passage in the mine, and after a fierce battle, make him confess. Marion and Kay are free to marry.

Comment: This western doesn't seem to quite measure up to others in this series, but it is still rousing outdoor entertainment. The plot seems very similar to a number of others that have hit the western market in the last few years, even though a few new touches have been added. Robert Livingston is a clean-cut western cowboy, and his two cronies, Raymond Hatton and Duncan Renaldo, are always there to help him whenever he gets in a tight spot. Western fans aren't going to complain, for the film is exciting enough to hold their interest right up to the final fadeout. Distribute fan photos of the Mesquiteers to boys and girls at your opening performance. If you can get an old covered wagon, or rig up a regular wagon to resemble the old covered type, it will serve as street ballyhoo. Use cutouts of the Mesquiteers in action poses for your front display. **(FAMILY)**

Catchline: "The screen's greatest adventurers ride the action trail again."

AUDIENCE SLANT: WESTERN FANS WILL HAVE NO COMPLAINT.

BOX OFFICE SLANT: WHEREVER WESTERNS GO OVER, THIS ONE SHOULD DO LIKEWISE.

Danger on Wheels

Universal **Drama** **61 mins.**

(Prod. No. 4055, Nat'l Release, Feb. 2)

Cast: Richard Arlen, Andy Devine, Peggy Moran, Herbert Corthell, Harry Bradley, Sandra King, Landers Stevens, John Holmes, Jack Arnold, Jack Rice, Mary Treen. **Credits:** Original story by Ben Pivar. Screenplay by Maurice Tombragel. Director of photography, Elwood Bredell. Directed by Christy Cabanne. Associate producer, Ben Pivar.

Plot: Arlen, a stunt car driver for the Atlas Company, meets Peggy Moran, whose father has invented an oil burning motor. In a race, the motor blows up and the driver is killed. Arlen, confident that something can be done with the motor asks Peggy to let him buy it for the Atlas Company, but suspecting trickery she refuses. But he takes the motor anyway with Devine's help, puts it into the Atlas car and wins the race and Peggy too.

Comment: Here's another of those fast action pictures with Richard Arlen and Andy Devine. The setting of this one, the automobile racing tracks, make for some of the fastest action these two have seen and as a result, the picture is mighty good entertainment for the week end fans who delight in this type of story. Of course, it has the requisite amount of hokum, but it isn't laid on too thick and the romance is properly subordinated to the action at all times. Use a racing car ballyhoo to sell it. Also tie up with local automobile dealers on the stunts done on the proving grounds. Get notices up on local auto tracks. **(FAMILY)**

Catchline: "Fearless drivers risk their lives for fame."

AUDIENCE SLANT: THOSE WHO LIKE ACTION SHOULD GO FOR THIS.

BOX OFFICE SLANT: EXCELLENT AS THE ACTION HALF OF A DUAL BILL.

The Mysterious Mr. Reeder

Monogram **Mystery** **63 mins.**

(Prod. No. 3926—Nat'l Release, April 30)

Cast: Will Fyffe, Kay Walsh, George Curzon, Chili Bouchier, John Warwick, Leslie Waring, Romilly Lunge, Betty Astell, Derek Gorst, Ronald Shiner, Wally Patch, George Hayes, Dorothy Dewhurst. **Credits:** Produced by Charles Q. Steel. Directed by Jack Raymond. Story by Edgar Wallace. Screenplay by Brian Edgar Wallace, Marjorie Gaffney and Michael Hogan.

Plot: Fyffe, a seemingly benevolent old gentleman, is an investigator attached to Scotland Yard. Assigned to clean up a gang of counterfeiters, he follows several clues, but is unable to find the leader. When one of the underlings leaves in a hurry, he leaves behind a key to a box containing valuable information. Fyffe's asistant finds it, but is killed when Curzon, the leader, confronts him. Through a clever ruse, and by the means of clues he has gathered, Fyffe accuses Curzon of the murder and of being the leader of the counterfeiters.

Comment: The story starts out rather slowly, and much of the English dialogue is difficult to understand, but once a murder takes place, things begin to move and the picture becomes mildly exciting from then on to the end. Will Fyffe, of course, is practically the whole show, since his excellent interpretation of the kindly but shrewd old detective stands out above all the other performances. George Curzon is a suave and sinister villain, while Kay Walsh and Chili Bouchier handle the feminine end of the portrayals capably. There really isn't any mystery, for the fans know who the murderer is all the time, and one is pretty certain Fyffe is too smart not to catch up with him. Sell the title in teaser advertising, and play up the fact that Will Fyffe is one of the screen's greatest character actors. **(ADULT)**

Catchline: "Right to death's door-step . . . the master man-hunter trails the slayer of his best friend."

AUDIENCE SLANT: IF THEY'RE PATIENT ENOUGH TO SIT WHILE THE STORY GETS UNDER WAY, THEY'LL REMAIN FOR ALL OF IT.

BOX OFFICE SLANT: THE FILM HAS NO BOX OFFICE "NAMES"; THEREFORE IT WILL NEED EXTRA PLUGGING AND POSSIBLY THE AID OF A BETTER-DRAWING COMPANION FILM.

Covered Wagon Trails

Monogram **Western** **52 mins.**

(Prod. No. 3963—Nat'l Release, April 10)

Cast: Jack Randall, Sally Cairns, David Sharpe, Lafe McKee, Bud Buster, Glenn Strange. **Credits:** Produced by Harry Webb. Directed by Raymond Johnson. Story by Tom Gibson. Directors of photography, Edward Kull. Film editor, Robert Golden.

Plot: Owners of cattle ranches near Prairieville are irked by the news that settlers are headed their way. McKee sends one of his men to pose as guide for the train, but in reality to poison the horses and discourage the settlers. Sharpe, Randall's brother, is killed by the guide (Fletcher) and the horses taken to McKee's relay post. When Randall hears of his brother's murder, he goes into action, and after overcoming many obstacles, brings the men to justice.

Comment: "Covered Wagon Trails" is just long enough to be good. To have stretched it beyond 52 minutes would have been to slow up the action, and the film editor wisely avoided that. As it stands, the picture holds the interest throughout, and has all the elements that make westerns acceptable fare for the action fans. Jack Randall is a good western hero; he doesn't overact, he's young and good-looking, and he seems to know nothing about playing a guitar or singing. A coloring contest for the kids, an opportunity to tie up with Montgomery Ward, a Dixie Cup tieup, and an assortment of pennants and banners for

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 24

Jack Randall clubs are among the activities possible and the accessories available in selling the film. **(FAMILY)**

Catchline: "Jack leads a suicide trek across the prairie badlands."

AUDIENCE SLANT: WESTERN FANS WILL LIKE IT.

BOX OFFICE SLANT: IF WESTERNS DRAW WELL IN YOUR TOWN, THIS SHOULD BE NO EXCEPTION.

West of Carson City

Universal **Western** **55 mins.**

(Prod. No. 4061—Nat'l Release, Jan. 19)

Cast: Johnny Mack Brown, Bob Baker, Fuzzy Knight, Peggy Moran, Harry Woods, Robert Homans, Al K. Hall, Roy Barcroft, Charles King, Frank Mitchell, Eddie Cobb, Jack Roper, Ted Wells, Jack Shannon, the Four Singing Notables. **Credits:** Directed by Ray Taylor. Original story by Milton Raison. Screenplay by Milton Raison, Sherman Lowe and Jack Bernhard. Director of photography, Jerome Ash.

Plot: With the discovery of gold, Ridgeville experiences a boom. Woods and his henchmen take over the town, with Woods serving as a mayor, justice of the peace and operator of the gambling resort. He tries various means to rid the place of Brown, Homans, a judge, and his pretty daughter, Peggy Moran, but without success. Finally, in a free-for-all, Brown and his buddies, Baker and Knight, overpower the gangsters and take them away to jail.

Comment: What happens when gold is discovered in a ghost town? The villain and his men take over. What happens when they try to drive the hero, who is on to their game, out of town? They always fail, for the hero is too quick on the trigger. But when the hero and his small handful of men go into action against a saloonful of crooks, there's plenty of knock 'em down action, with the hero emerging victorious. Western fans have seen the plot any number of times, but they'll sit through it again and thrill as though they were viewing it for the first time. Distribute autographed photos of Brown and Baker to the kiddies. Conducting a coloring contest, using a stage coach ballyhoo and organizing a Johnny Mack Brown Club are means of building interest in your engagement. **(FAMILY)**

Catchline: "He's the shooting, galloping terror of the gold rush."

AUDIENCE SLANT: THE RELIABLE WESTERN FORMULA IS USED HERE, SO THE ACTION FANS WILL LIKE IT.

BOX OFFICE SLANT: IF IT'S A WESTERN, IT GENERALLY DRAWS THE OUTDOOR FILM DEVOTEES.

Charlie Chan's Murder Cruise

20th-Fox **Mystery** **75 mins.**

(Prod. No. 48, Nat'l Release, June 21)

Cast: Sidney Toler, Marjorie Weaver, Lionel Atwill, Sen Yung, Robert Lowery, Don Beddoe, Leo Carroll, Cora Witherspoon, Kay Linaker, Harlan Briggs, Charles Middleton, Claire Du Brey, Leonard Mudie, James Burke, Richard Keene, Layne Tom, Jr., Montague Shaw. **Credits:** Directed by Eugene Forde. Associate producer, John Stone. Screenplay by Robertson White and Lester Ziffren. Based on the story, "Charlie Chan Carries On" by Earl Derr Biggers. Director of photography, Virgil Miller. Art direction, Richard Day and Chester Gore. Film editor, Harry Reynolds.

Plot: Charlie Chan is visited by Shaw, a police inspector, who is following a party of round-the-world tourists, one of whom has been strangled. While waiting for Chan, Shaw, too, is strangled. Chan then boards the steamer with the tourists and finally uncovers the killer in San Francisco at the coroner's inquest.

Comment: This particular Charlie Chan story was one of the first ones made and here it is, remade already. But the fans probably won't recognize it, so it becomes another good one in the Charlie Chan series. Charlie has his No. 2 and No. 7 sons with him, who add some humor to the picture. The mystery is as baffling as ever and Charlie's inscrutable methods of solving it as droll as usual. The other characters in the picture have little to do but add to the mystery or the comedy, as the case might be, and they do it effectively enough. Run a contest for some Confucius Say or Charlie Chanograms. There's a good luggage tieup you can use profitably, too. The picture's setting offers an opportunity to tie up with travel agencies. **(FAMILY)**

Catchline: "Triple murder on the high seas."

AUDIENCE SLANT: USUAL TYPE OF CHARLIE CHAN PICTURE.

BOX OFFICE SLANT: OKAY WHERE CHARLIE CHAN PICTURES DRAW.

Framed

Univ. **Mystery** **60 mins.**

(Prod. No. 4032, Nat'l Release, Feb. 23)

Cast: Frank Albertson, Constance Moore, Jerome Cowan, Robert Armstrong, Sidney Blackmer, Judith Allen, Herbert Rawlinson, Jack Arnold, Milburn Stone, Barbara Pepper. **Credits:** Original screenplay by Roy Chanslor. Director of photography, Jerome Ash. Art director, Jack Otterson. Director, Harold Schuster. Associate producer, Ben Pivar.

Plot: Albertson, a reporter, is tipped off by Cowan, the society editor, of the whereabouts of Rawlinson, who is missing. Arriving at the latter's hotel suite, Rawlinson is shot and killed, but Albertson finds only his secretary, who declares she is innocent. After various excursions about the city, first in an upholsterer's van, then in an ambulance with Cowan driving, they trace one clue after another, including arriving at another murder, committed by Blackmer. But the police all this time have a dragnet out for Albertson and the girl. So Albertson, with the help of Armstrong, his city editor, leads the police to the scene of Rawlinson's murder where the police are waiting, and then it is revealed that Cowan is the murderer.

Comment: Of all the thin plots and impossible stories we've seen this year, this is about the thinnest and most impossible. Of course, the reporter calls up his newspaper and tells them to hold editions; he walks about town while the police are looking high and low for him, but they only catch up with him too late every time. Various adventures in an upholstery van and then an ambulance are the highlight of the inanity. This picture is being reviewed late because it got no playing time in New York except in a third run Loew house, since its release last February. It may be forgiven by the rabid action fans, who will consider the story probably true to life—which is the unfortunate part of the whole affair. **(FAMILY)**

Catchline: "Life is cheap where the blackmailer plies his trade."

AUDIENCE SLANT: FIT FOR THE LOWER GRADE OF ACTION FANS ONLY.

BOX OFFICE SLANT: NEEDS A MIGHTY STRONG FEATURE ON THE TOP END.

Killers of the Wild

Fine Arts **Drama** **57 mins.**

Cast: Joan Valerie, James Bush, LeRoy Mason, Ruth Coleman, Jill L'Estrange, Trevor Bardette, "Goldie," the Eagle, "Silver Wolf." **Credits:** Story by Charles Diltz. Adaptation by Hilda May Young. Continuity by Howard Hoerl. Directed by Vin Moore and Charles Hutchinson.

Plot: James Bush comes to the rescue of Joan Valerie who has leaped fifty feet into a lake to escape from a mountain lion. Their subsequent friendship is resented by LeRoy Mason who has always intended to marry Valerie himself. Mason's partner, Bardette, accuses him of stealing some of their pelts and in the ensuing fight Bardette is killed. In order to protect himself Mason inflicts deep scratches on the body of his partner with the teeth of one of the pelts so that it looks as if Bardette had been killed by his dog, Silver Wolf. An eagle swoops down and makes away with Joan's niece. Silver Wolf tracks down the eagle and kills it in defending the child. The dog also tracks down Mason and takes his revenge on him for the murder.

Comment: Here is a story which is loaded with excitement and adventure. The story material is just fair but this is more than made up for by the fine shots of the wild animals. Among the exciting sequences are those in which Joan Valerie makes a spectacular leap into a mountain stream to escape from a mountain lion. "Silver Wolf" fights "Goldie," the eagle to save the child, the battle between Mason and the eagle on the edge of a mountain and the kidnapping of the child by the eagle. There are some remarkably good scenes in which Silver Wolf and three puppies look after Jill Le Strange until she is rescued. Tie up with sporting goods stories for a window display of merchandise used in outdoor living. Offer a prize for the best story concerning a faithful dog. Have an attractive girl dressed in a primitive costume march through the town leading a dog with copy about the picture on her back.

Catchline: "Terror, heroism, romance in the wilds of the Rocky Mountains."

AUDIENCE SLANT: HAS PLENTY OF OUTDOOR ACTION FOR YOUR ADVENTURE LOVING PATRONS.

BOX OFFICE SLANT: SHOULD DO WELL IN A MID-WEEK SPOT.

Stewart Posts "Pinocchio" 24-Sheet on Stage Curtain

Manager C. A. Stewart of the Fox Grand Theatre, Topeka, Kansas, spotted a "Pinocchio" 24-sheet on the curtain of the Grand stage a week previous to the run.

Another highlight of Stewart's big campaign was the arranging of special nights for each of the six junior high schools of the city.

Through a tieup with Fleming and Wilson, Wholesale Grocers, window displays were set for twenty-six I. G. A. grocery stores, while they mentioned "Pinocchio" in their broadcasts and in their company magazine, *The Merchandiser*, which has a circulation of 30,000.

"Do You Remember?"

Taking advantage of the period in Thomas Edison's life portrayed by Mickey Rooney in "Young Tom Edison," Paul Spier of the Paramount, Oakland, Cal., planted a "Do You Remember?" contest in the local *Post-Enquirer*. Cash and tickets were offered for answers to such questions as "Do You Remember—Your First Spanking—Your First Job—Your First Fire, etc.?"

Miniature Tara in Lobby

Highlight of the "Gone With the Wind" campaign put over by William A. Haynes, Stanley, Utica, N. Y., was the erection of a miniature Tara, featuring tiny trees, grass and Spanish moss in the theatre lobby, with figures of the chief characters decorating the lawn. At the premiere, Haynes had his entire staff dress in Confederate uniforms.

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For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 24

Short Subject Reviews

The Philippines *(Interesting)*

RKO (3110) March of Time No. 10 19 mins.

This subject examines these islands of which much has been written lately. It traces the independence movement, its gradual fulfillment and the equally gradual trend toward the desire to have Dominion status under U. S. protection. The Japanese penetration is pictured and speculation is made as to what will happen. Will the U. S. change its mind about abandoning the Philippines in 1946 or will it re-adopt them as a dominion? It makes an interesting subject and one which your newspaper editor can tie up to present day news about Japan. School geography classes will be interested because of the many scenes showing Filipino industry and agriculture.

Aida *(For Music Lovers)*

Guaranteed Pictures 9 mins.

Assisted by a mixed chorus, the National Philharmonic Orchestra under the direction of Frederick Feher plays the Triumphal March and Chorus from the opera "Aida." The reel will be keenly appreciated by real music lovers, and the expert camera work will hold the interest of all others, with the possible exception of the jitterbugs. Get local music societies and teachers, as well as music shops, to cooperate with you in putting it over. For booking information, write Guaranteed Pictures, Inc., 729 Seventh Ave., N. Y. C.

Stranger Than Fiction No. 76 *(Good)*

Univ. (4381) Stranger Than Fiction 9½ mins.

Comment: A budget of interesting oddities includes pictures of a man who survived a firing squad, a place in the Gulf of Mexico where fresh water flows from a spring under salt water, an architect whose hobby is making odd carvings out of roots of laurel trees, and three other subjects that are fair. The footage about the hobby seems best exploitation angle —try a display in lobby, or a newspaper tieup about hobbies of people of the locality.

100 Pygmies and Andy Panda *(Good)*

Univ. (4268) Cartune No. 8 (Tech.) 7½ mins.

Comment: Andy with the aid of a magic wand accomplishes wizardry that amazes a witch doctor, causes his jealousy and the latter rebounds on him and his 100 pygmies—because the magic works wrongly and sends the lot of them to Birmingham, Ala., where they have plenty of trouble dodging traffic. A nifty idea well done makes this a chucklesome cartoon in color. The old reliable coloring contest should be a good means of exploiting this and popularizing Andy with your younger patrons.

Going Places No. 76 *(Good)*

Univ. (4361) Going Places 9 mins.

Comment: Machines that make pretzels and a goat farm are the subjects of some interesting review news shots and the film will please where this type of subject is in demand. If there are any goat dairies in the locality it's worth making a tieup.

Winners of the West *(Injuns and Action)*

Univ. Serial (15 chaps.)
Each Chap. about 21 mins.

Comment: Railroad builders up against the usual villainy of a quick-shooting land baron in league with Indians. Dick Foran is the hero, and Anne Nagel the heroine accompanying her railroad magnate father and finding Dick rather rough—at first. The hero's loyal colleagues are Tom Fadden and James Craig. Harry Woods is the villain. Opening shows Foran scouting ahead of construction gang and giving warning of raid by Indians. Rout of the Redskins decides Woods to take sterner methods and the conflict between Foran and Woods is on. Climax of the first episode is a running gun fight between railroaders on a work train and Indians mounted on fleet-footed ponies. It is active enough for the younger serial fans, and though the plotting is strictly formula this quick movement and hard-riding stuff has its attractions for adults as well as juveniles. It rates as good routine serial stuff.

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK
(Week Beginning May 11)

CAPITOL—A Door Will Open (MGM) rev. 3-30-40; Seattle, Gateway to the Northwest (MGM) rev. 3-30-40; Puss Gets the Boot (MGM) rev. 3-9-40.
CRITERION—Jack Pot (MGM) rev. 3-30-40; Life's Little Problems (Modern Films); Is Modern Morality a Failure? (FitzPatrick) rev. 5-4-40.
GLOBE—The Paper Hanger (King of Comedy Pictures) rev. 3-2-40; Filming the Fleet (20th-Fox) rev. 9-23-39.
PARAMOUNT—Popular Science No. 4 (Para.) rev. 2-24-40; Stealin' Ain't Honest (Para.) rev. 5-4-40; Not So Dumb (Para.) rev. 3-23-40.
RADIO CITY MUSIC HALL—The Riveters (RKO-Disney).
RIALTO—Labor Savers (20th-Fox) rev. 3-30-40; Following the Hounds (20th-Fox) rev. 2-24-40.
RIVOLI—Roman Symphony (UA) rev. 10-8-38.
ROXY—Just a Little Bull (20th-Fox); Tomorrow's Stars (Col.) rev. 4-27-40.
STRAND—A Gun Dog's Life (Vita.); Slaphappy Pappy (Vita.).

CHICAGO LOOP
(Week Ending May 11)

APOLLO—Home on the Range (MGM) rev. 3-3-40.
CHICAGO—Sitka and Juneau (MGM) rev. 4-27-40.
GARRICK—A Door Will Open (MGM) rev. 3-30-40; Not So Dumb (Para.) rev. 3-23-40.
ROOSEVELT—Have You Met Yvette? (Para.) rev. 5-4-40; Social Security (Col.); Pilgrim Porky (Vita.) rev. 4-13-40.
UNITED ARTISTS—Modern New Orleans (MGM); Hollywood, Style Center of the World (MGM); The Pointer (RKO-Disney) rev. 5-20-39.

. . NEWSREEL SYNOPSES . .

(Released Saturday, May 11)

PARAMOUNT (No. 73)—Cape Cod forest fires; Losey funeral in Sweden; Collegians at sail practice; "Murder, Inc.," on the spot; New wrestling "angel" makes debut; Sec'y Edison before Naval Committee; New designs to increase U. S. air defense; Naval gun factories rush orders; Pilot training program.

MOVIETONE (Vol. 22, No. 70)—Sec'y Edison before Naval Committee; Cape Cod forest fires; California rancheros celebrate; French soldiers ordained as priests; Queen Elizabeth salutes soldiers; King Farouk looks over army; Festival in Syria; South Sahara camel patrol; Lew Lehr and monkeys; Puget Sound sailing; Girls obstacle race; Diving at Santa Barbara, Calif.

PATHE (Vol. 11, No. 85)—Losey funeral in Sweden; Sec'y Edison before Naval Committee; California rancheros celebrate; French divers on North Sea patrol; Summer fashions; Australian Anzacs off to war duty; Yale regains Blackwell Cup.

UNIVERSAL (Vol. 12, No. 874)—Home owned submarine; Losey funeral in Sweden; Mines washed ashore near France; Crown of Andes at Miami; Submarine lifeboat at Havana; Old autos come to life; California rancheros celebrate; Seattle yacht season opens; Pennsylvania livestock show; Girls obstacle race; Diving at Santa Barbara, Calif.; Northwest ski season opens.

NEWS OF THE DAY (Vol. 11, No. 268)—Sec'y Edison before Naval Committee; French expedition to Norway; France rallies colonial empire; Cape Cod forest fires; California rancheros celebrate; Monkeys at Fair; Baby mix-up prevention; Pacific Coast yachting; Diving at Santa Barbara, Calif.

(Released Wednesday, May 8)

PARAMOUNT (No. 72)—Hoover dedicates Boys Club Home; Crowds visit Philadelphia zoo; Wallie Windsor aids army; King Carol reviews army's officer corps; Churchill speaks to Narvik survivors; Battle of Narvik; Gallahadion wins Kentucky Derby.

MOVIETONE (Vol. 22, No. 69)—German troops in Norway; Battle of Narvik; French keep watch on Western Front; War ambulances blessed in Paris; Shenandoah apple blossom festival; Fort Collins, Colo., honors Dr. Lory; Wedding fashions; All American Canal nearing completion; Gallahadion wins Kentucky Derby.

NEWS OF THE DAY (Vol. 11, No. 267)—Battle of Narvik; England hails naval heroes; Coast Guard trains future merchant seamen; Annapolis begins spring dress parades; Allied Relief Ball fashion show (except Washington); Shenandoah Apple Blossom Festival (Washington only); Gallahadion wins Kentucky Derby.

PATHE (Vol. 11, No. 84)—Battle of Narvik; French keep vigil on Western Front; Lei Day in Honolulu; Rumanian king expands army force; Illinois farmer plows in circles; Gallahadion wins Kentucky Derby.

UNIVERSAL (Vol. 12, No. 878)—Battle of Narvik; Rumanian king expands army force; French keep vigil on western front; Ambulances blessed in Paris; Mexico City May Day parade ends in riot; "Miss Bovine America" chosen in Kansas; Crowds visit Philadelphia zoo; Gallahadion wins Kentucky Derby.

"Flag Speaks" Preview Held at Ellis Island

A Coast Guard cutter transported members of the press, representatives of Metro-Goldwyn-Mayer and their guests to Ellis Island last week where the new MGM Technicolor short subject, "The Flag Speaks" was screened.

After disembarking, the group, which included Charles M. Wilson, vice-commander of the American Legion (who came from Indianapolis for the event), officials of the United Society of Christian Endeavor, Y.M.C.A., D.A.R., Colonial Dames, International Federation of Catholic Alumnae, Boys Club of America, National Council of Christians and Jews and the Army and Navy, and Arthur De Bra of the MPPDA, were guests of MGM and Commissioner of Immigration Rudolph Reimer at luncheon.

Just prior to the screening, Wilson explained the campaign of the American Legion in creating a feeling of love and respect for the American Flag on the part of every man, woman and child in the nation. He stated that his organization suggested to the Association of Motion Picture Producers the making of a short subject on the matter as the best means of bringing this message to the American public. The Association delegated MGM to make the subject.

Indians Visit Children's Hospital

Eddie Pentecost, manager, Loew's Grand, Atlanta, arranged for twelve genuine Cherokee Indians to appear at a crippled children's hospital and at the theatre in connection with his campaign on M-G-M's "Northwest Passage."



"The Picture of the Month— a great achievement!"
says
Redbook
Magazine

THE FLOODLIGHTS OF THE INDUSTRY'S INTEREST ARE TURNED ON

BOSTON

...selected by Sol Lesser for the

WORLD PREMIERE

of his distinguished production of the

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Thursday, May 23rd

OUR TOWN

From the play by Thornton Wilder

starring WILLIAM HOLDEN • MARTHA SCOTT
with FAY BAINTER • BEULAH BONDI • THOMAS MITCHELL
GUY KIBBEE • STUART ERWIN • FRANK CRAVEN

Directed by SAM WOOD (*"Goodbye Mr. Chips"*) *Released thru* UNITED ARTISTS

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. . . Program Notes From the Studios . . .

CHARLES RUGGLES will have the role in "No Time for Comedy" originally announced for ROLAND YOUNG. ROSALIND RUSSELL and JAMES STEWART are co-starred in the Warner Bros. picture which is now before the cameras under the direction of WILLIAM KEIGHLEY.

BONITA GRANVILLE, who recently completed her role in "The Mortal Storm," was cast for a featured role in "Escape," ETHEL VANCE novel being filmed by MGM with MERVYN LEROY directing. BONITA joins a cast headed by NORMA SHEARER and ROBERT TAYLOR, with PAUL LUKAS and FELIX BRESSART featured.

THOMAS MITCHELL, currently appearing in JOHN FORD'S "The Long Voyage Home," for United Artists, is one of the most thorough students of the theatre in pictures. MITCHELL is a playwright and has been the director and producer of several Broadway shows.

With the screenplay for "I Wanted Wings," story of peacetime Army flight training, being placed in script form, ARTHUR HORNBLOW, JR., plans to place the film into production at Paramount in the near future.

Well into his 24th consecutive year of stardom, JACK HOLT finished his latest Columbia picture, "Keep Him Alive." The supporting cast included VICKI LESTER, STANLEY FIELDS, NOEL MADISON and MILBURN STONE. LEWIS A. COLLINS, who has made all of Holt's recent pictures, directed.

ROY DEL RUTH will use fifteen miniature racing cars for an important sequence in "Have It Your Own Way," which he is currently directing for RKO with MAUREEN O'HARA, LOUIS HAYWARD and LUCILLE BALL in the leading roles. The pint-sized automobiles are able to make better than fifty miles per hour.

JOHNNY RUSSELL was assigned by 20th Century-Fox for the child role in "I Married a Nazi," which has RICHARD GREENE, JOAN BENNETT and GEORGE SANDERS in the top roles. The picture is now before the cameras under the direction of IRVING PICHEL.

BRODERICK CRAWFORD was given two more assignments at Universal, after his outstanding performance in "I Can't Give You Anything But Love, Baby." He goes into "When the Daltons Rode," and then into "Seven Sinners," which will star MARLENE DIETRICH.

RICHARD GAINES has been signed by FRANK LLOYD for the role of PATRICK HENRY in his current production, "The Howards of Virginia." GAINES comes from the New York stage where he succeeded RAYMOND MASSEY as Lincoln in "Abe Lincoln in Illinois," when MASSEY came west for the film version.

"A Letter From the President" has been set by FRANKLYN WARNER, president of Fine Arts, as the second feature on the 1940-41 program. Production will start immediately following "Red Gardenias."

SIDNEY SALKOW has been set by Republic to direct "The Girl From God's Country," scheduled to roll next week. SALKOW has a contract with Columbia that permits outside deals and was formally under contract to the valley studio.

The next WILLIAM BOYD starrer, second in the current "Hopalong Cassidy" series, is scheduled to go before the cameras on May 13, with RUSSELL HAYDEN in the top supporting role. SHERMAN wound up shooting of "Three Men From Texas" last week.

Director GEORGE SEITZ checks in on the EDWARD SMALL lot to start camera work on "Kit Carson," which SMALL will make for United Artists release. SEITZ finished supervision of final cutting on "Andy Hardy Meets a Debutante" at MGM.

HOPE MANNING, young lyric soprano from New York, was signed for the role opposite JOHN CHARLES THOMAS in "Kingdom Come," soon to be put into production by Producers Corp. of America.

"Dr. Christian's Diet" has been set as the title of the current picture in the series, starring JEAN HERSHOLT. JULIE CARTER has been added to the cast which also includes EDGAR KENNEDY, DOROTHY LOVETT, FRANK ALBERTSON and ROD LA ROCQUE. WILLIAM MCCANN is directing for Stephens-Lang Productions.



Conference

HAL B. WALLIS, Warner Bros. executive producer (left), confers with Director ANATOLE LITVAK and CHARLES BOYER on the "All This and Heaven, Too" set. BETTE DAVIS co-stars with BOYER in this picture.



Distinguished Visitor

LIN YU-TANG, Chinese author-philosopher (right) visits CECIL B. DEMILLE on the set of "Northwest Mounted Police" at Paramount.

Rockne Film Company Going to South Bend

KNUTE ROCKNE, in the person of PAT O'BRIEN, is to return to the University of Notre Dame, where the climaxing scenes of "The Life of Knute Rockne" will be filmed. O'BRIEN and other members of the location company will leave Hollywood in a few days, it was announced by Warner Bros.

Director LLOYD BACON expects to spend about ten days at the University, where J. ARTHUR HALEY, Notre Dame's graduate manager, and MRS. BONNIE ROCKNE, widow of the famous coach, await them.

In addition to O'BRIEN, DONALD CRISP, cast in the role of the President of Notre Dame, will make the trip. Crisp will be featured in the Rockne funeral oration scenes, which will be photographed in the beautiful Notre Dame church where that tribute to the national sports idol was actually paid.

Darmour Signs Buck Jones

BUCK JONES has been signed by LARRY DARMOUR to star in "The White Eagle," which he will make for Columbia release. The picture will be a remake of the film of the same title JONES made in 1932.

Power-Arnold to Repeat

TYRONE POWER and EDWARD ARNOLD will repeat their father and son roles in "Brooklyn Bridge," forthcoming 20th Century-Fox production with LINDA DARNELL in the romantic spot. They appeared together recently in "Johnny Apollo."

Thorpe Readies "Wyoming"

Director RICHARD THORPE and his assistants are selecting location sites at Jackson Hole, Wyoming, for WALLACE BEERY'S forthcoming MGM starring vehicle, "Wyoming." Camera work starts late this month.

"Carson City Kid" Gets Gun

ROY ROGERS' latest Republic western, "Carson City Kid," went before the cameras last week with GEORGE HAYES and PAULINE MOORE in the top supporting roles. JOE KANE is both producer and director.

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

Chinning with lovely MARTHA SCOTT on the set of FRANK LLOYD'S "The Howards of Virginia," and all the nice things we said about her in connection with SOL LESSER'S "Our Town," are just about doubled. Watch this little lady go places . . . she's wonderful.

Hollywood is still raving about the job GRANVILLE BATES turned in as the judge in RKO's "My Favorite Wife" . . . an Academy Award stint in any country. Orchids to IRENE DUNNE, CARY GRANT, Producer LEO MCCAREY and Director GARSON KANIN for an audience picture with "what it takes."

What happened to that battle between BOB TAPLINGER of WARNER BROS. and JIMMIE FIDLER . . . or was it just another of those press agent's dreams. BOB threw a right and JIMMIE came back waving 9,000 shares of WB stock, and it was all over.

According to DARRYL F. ZANUCK'S plan, no one star on the 20th Century-Fox lot will appear in more than four pictures a year. This should stop that wornout gag, "I just saw a picture without DON AMECHE." The idea, without a doubt, will strengthen the audience appeal of Mr. Zanuck's boxoffice bets.

Our snooping reporter tells us that Paramount has a sure-fire hit in "Down Went McGinty" the BRIAN DONLEVY-AKIM TAMIROFF vehicle. It's a "Sleeper" you can take with your eyes open . . . and come back for more.

Whether she has a day off or not, LARAINE DAY, leading lady in WALTER WANGER'S "Foreign Correspondent," is always on the set when ALBERT BASSERMAN works. MISS DAY says, "watching him act is worth a four year course in dramatic school." We know a flock of Hollywood actors (?) who could take MISS DAY'S tip.

The story that FRANCES FARMER had been "feuding" with Hollywood, is just a story. Watched the young lady on the set of EDWARD SMALL'S "South of Pago Pago," and she really went out of her way to speak to members of the crew and extras . . . and it was no act either.

"Wife" Starts June 15

Producer-director WILLIAM A. SEITER has set June 5 as the starting date of "Hired Wife," his first picture under his new contract at Universal. ROSALIND RUSSELL, BRIAN AHERNE and VIRGINIA BRUCE have been signed for the leading roles. SEITER'S last assignment on the lot was "It's A Date," starring DEANNA DURBIN.

"Bagdad" to Grand Canyon

ZOLTAN KORDA is now at Grand Canyon, Arizona, arranging for the filming of the final scenes of "The Thief of Bagdad," the ALEXANDER KORDA Technicolor production being completed here due to the European war. The picture is being made for United Artists release.

Shaw Replaces Whiteman

ARTIE SHAW has been signed by National Pictures Corp., the new BORIS MORROS-ROBERT STILLMAN company, to replace PAUL WHITEMAN in "Second Chorus," the first film of the new organization. Shooting is scheduled to start June 15 with HENRY C. POTTER directing. The deal with WHITEMAN was called off through mutual consent.

MGM to Star Gable in "Soapy Smith"

"Soapy Smith," based on the book "The Reign of Soapy Smith" by WILLIAM ROSS COLLIER and EDWIN VICTOR WESTRATE, will be brought to the screen by MGM with CLARK GABLE portraying the title role. PANDRO S. BERMAN has been assigned to produce.

The vehicle is considered by studio executives as a natural for GABLE, as the story tells the adventurous career of the man who started as a small-time "pitch" man, selling soap, an occasional bar of which was supposed to contain a one-hundred dollar bill, for five dollars and who ultimately became a virtual dictator of a small Colorado town.

Producer BERMAN is giving two recently graduated members of the studio's junior writing staff the opportunity of their lives in assigning ANALEE WHITMORE and TOM SELLERS to the preparation of the script.

Production is scheduled to start this summer, and present plans call for a top supporting cast and director.

Another for Darro

FRANKIE DARRO'S newest picture, "Amateur Detective," is in production at Monogram with HOWARD BRETHERTON directing for producer GRANT WITHERS. The cast includes MARY KORNMAN, ROBERT WARWICK, JOHN ST. POLIS, RUSSELL HOPTON, MANTAN MORELAND and LEROY MASON.

RKO Buys "Valley of the Sun"

"Valley of the Sun," CLARENCE BUDINGTON KELLAND'S latest novel which recently appeared in serial form in the *Saturday Evening Post,* has been purchased by RKO and has been assigned to ROBERT SISK to produce as one of the studio's biggest outdoor action films on the 1940-41 program. BARTLETT CORMACK will write the screenplay.



A Swell Tip

ROSEMARY LANE *gives* JOE PENNER *a tip on how to make love before the cameras on the set of* JULES LEVEY'S *production, "The Boys From Syracuse," a Universal release.*

Stevens Signed by Columbia

GEORGE STEVENS has been signed by Columbia as a producer-director, and will check in at the studio shortly to prepare for his first production, "New Orleans," in which he will have JEAN ARTHUR as star. STEVENS recently left RKO where he made "Gunga Din" and several other top films. Shooting on "New Orleans" will start after MISS ARTHUR completes her role in "Arizona."

BOX OFFICE DIGEST
says
DARK COMMAND
"SMASH MONEY HIT... A BIG-TIME ATTRACTION. A TRIUMPH FOR WALSH AND WAYNE-TREVOR TEAM"
A Republic PICTURE
The story of
The BLACK KNIGHT of KANSAS
Men quaked before his murderous fury...women trembled before the fiery ardor of his love.



A Four Girl Ballyhoo

A press book stunt which Gene Murphy, live-wire press agent at Loew's State, was quick to hop upon, was this one of having four young "old maids protest against any one having too many husbands." The "old maids" picketed the State where Wesley Ruggles' "Too Many Husbands" was playing, and managed to tie up traffic at the same time.

City of Brotherly Love Gets Gigantic "One Million B. C." Campaign

Philadelphia became a circus ground for the gigantic campaign launched by Manager Elmer Hollander of the Stanton, under the supervision of Skip Weshner, for "One Million B. C."

Some of the novel stunts included a special screening at the Philadelphia Zoo before a unique audience comprised of several professors from the University of Pennsylvania's zoology and anthropology departments, a number of doctors, and such animals as chimpanzees, a fox, skunk, two macaws, a pack of snakes, and others. The stunt was covered by all wire services, resulting in breaks in all daily newspapers.

The entire city was blanketed with 24-sheets, 3-sheets and "see-copy" heralds which dwarfed even Barnum's finest. Radio stations blared forth the wonders of the picture on their own initiative after viewing the film at a private preview; newspapers went out on a limb with art and teaser stories; 14 prominent weekly newspapers throughout the city and suburbs co-sponsored coloring contests; tieups were completed with department stores for window and counter space as well as cooperative newspaper ads.

Unusually large ads capturing every conceivable "sensational" angle ran in advance, preceded by teaser blocks. Considerable comment was aroused in downtown Philadelphia by the front-of-the-theatre display which was completely animated and enhanced with smoke-filled volcanos, sock copy and eye-provoking art work.

Others of the Stanley-Warner theatres cooperated with screen trailers and recommendations. The opening, of course, was one of the most successful in the history of the Stanton.

Feigley's Live Turtle Stunt Sells "Swiss Family Robinson"

Manager Howard Feigley of the Rivoli Theatre, Toledo, Ohio, used a live turtle stunt for store display and mailing in his campaign for "Swiss Family Robinson." Feigley, remembering the reptiles in the picture, boxed several hundred small turtles for his ballyhoo. The boxes bore printed cards with the wording: "My great, great, great grandfather is now in 'Swiss Family Robinson,' with Thomas Mitchell, Edna Best, Freddie Bartholomew, Terry Kilburn, Tim Holt and Baby Bobby Quillan, at the Rivoli Theatre." Feigley of course sent the tortoises on a round of the newspapers and spotted them on counters and in store windows.

Showmen's Parade

Col. CECIL E. VOGEL, manager of Loew's State, Memphis, has been upped to city manager following Loew's resumption of operations at the Palace Theatre, formerly operated by M. A. LIGHTMAN.

CARL NIESSE, general manager of the Olson Enterprises of Indianapolis, will handle the Vogue, which he owns, exclusively henceforth. CHARLES OLSON will manage the circuit.

W. J. LONG, manager of the Rialto Theatre, Edmonton, Alberta, since its opening in 1925, has left for Vancouver where he will manage a downtown first run.

AL FOREMAN has resigned as manager of the Orpheum Theatre, Portland, Ore. to run the two theatres he owns in St. Helens, Oregon. JERRY ROSS, former master of ceremonies and RON HARRINGTON succeeded him as joint managers.

WILLIAM REISINGER has been appointed manager of Loew's Poli Bijou in New Haven. He was promoted from the assistant managership of Loew's in Dayton, Ohio. TOM DELBRIDGE, assistant at Loew's Norfolk, Va., has been transferred to Dayton.

Schine Theatres has made a number of shifts in personnel as follows: JOHN B. TUCKER, formerly at the Monroe has been moved to Fostoria, Ohio. CLAYTON S. CORNELL, of the Rialto in East Rochester goes to Monroe and BILL BRIMMER, manager of the Madison will handle the Rialto, with city manager BUD SILVERMAN, handling the Madison. BUDDY FREEMAN, manager of the Dixie in Rochester, has resigned and has been replaced by JOE DEACON, manager of the West End. TED WHITCOMB, formerly at the Schine Theatre in Amsterdam, N. Y. has been assigned as manager of the West End. HARRY ROCKOWITZ, assistant manager of the State, Rochester, has been assigned as assistant at the Liberty.

W. U. Messengers on Parade

George Freeman, Loew's Poli, Springfield, Mass., staged a parade of Western Union messengers to the theatre on opening day as part of his "Young Tom Edison" campaign.



Tobacco Shop Window Display

An entire window of Dunhill's, one of New York's foremost tobacconists, was devoted to a display featuring Edward G. Robinson, star of Warners' "Dr. Ehrlich's Magic Bullet." The tieup is only one of many along the same lines, which have been set throughout the country. Through the efforts of the Cigar Manufacturers' Association, thousands of dealers have been circularized on publicizing the picture.



Pretty Girls Sell Books

Copies of the book were sold on the streets of Cleveland as ballyhoo for the engagement of Edward Small's United Artists release, "My Son, My Son!" at Loew's State Theatre in a 3-way tieup arranged by Milt Harris that included Burrows Brothers Co., book store, the Buick Motor Co., and the theatre. Pretty girls were assigned prominent street corners where they parked their autos and sold copies of the book as agents of the stores. This is a novel innovation in exploitation, and the results were highly gratifying.

HELPFUL HINTS

(Ed. Note: This is one of a series of timely and valuable letters prepared by Charles H. Ryan for managers of Warner Chicago Theatres. His advice could readily apply to theatres everywhere. Therefore, we suggest you clip and save these "Helpful Hints" as they appear from time to time.)

Selling Slants

Word-of-mouth advertising alone never can build a business: advertising copy—the printed word and illustration is perhaps the most vital factor. Managers can do no greater service than to bend every effort to build up their theatres as community institutions.

Pictures are, of course, the biggest part of a neighborhood theatre's claim for recognition, but they are not everything there is to talk about. Let every manager keep his house so spick and span and inviting that he can brag about it with justifiable pride along the lines of institutional "Good Will" copy.

Where there is little to decide between two theatres, it is often the institutional slants which make the difference.

The theatre manager who doesn't carry around with him an atmosphere of enjoying his job is beaten before he starts. The only thing we have to sell is the conviction that within the theatre dwells amusement.

Theatre-going is variously regarded as a luxury or just "somewhere to go tonight." It is a rule of selling strategy that the only way to get people to do a thing is to *make them want to do it.* In other words, try to evoke curiosity that will make people attend your theatre.

Patrons Invited to Sit on Ice After Seeing "Congo Maisie"

A 300-pound cake of ice was placed in front of the Criterion Theatre by Manager Phil Laufer in connection with the showing of "Congo Maisie." A card on the ice bore this copy: "Cool off—you are invited to sit on this cake of ice after seeing 'Congo Maisie'." It was an inexpensive stunt, but it stopped the Broadway mob. And it'll stop the folks in your town, too. Why not try it?

Advance Dope

Dates Shown Are Release Dates

This department is primarily intended to convey important information regarding product on which no press book or ad material are available. Showmen who run pictures pre-release will find it a valuable source. Listings will appear but once.

HOT STEEL

Univ | Drama | May 24

Selling Names: Richard Arlen, Andy Devine, Anne Nagel, Peggy Moran.
Director: Christy Cabanne.
Assoc. Producer: Ben Pivar.
Story Idea: Richard Arlen and Andy Devine, two furnace men working at the steel mills, have found a new formula for a finer grade of steel. Donald Briggs, the plant manager, schemes to secure the formula for himself. He steals the sample bar, uses it to kill a man and then sells the formula to a rival mill owner. Arlen is arrested for the crime, but he lures Briggs into a police trap and gets a confession.
Catchline: "He lured the culprit into a police trap."

LONG VOYAGE HOME

UA | Drama | Not Set

Selling Names: John Wayne, Thomas Mitchell, Ian Hunter, Wilfrid Lawson.
Producer-Director: John Ford.
Story Idea: Wilfrid Lawson, captain on a British tramp steamer coming from South America to London, by way of Baltimore, has difficulty handling his crew, among whom are Thomas Mitchell, John Wayne and Ian Hunter, because they have been many months without shore leave and are beginning to suffer from the strain. Upon their arrival at the port, Hunter is killed by a bomb; Wayne is shanghaied by another ship and Mitchell goes down on a torpedoed boat.
Catchline: "Story of burly seamen and the boat which is their world."

THOUSAND DOLLAR MARRIAGE

RKO | Comedy | June 21

Selling Names: Leon Errol, Dennis O'Keefe, Adele Pearce, Marjorie Gateson.
Director: Leslie Goodwins.
Producer: Bert Gilroy.
Story Idea: When Dennis O'Keefe asks Leon Errol for his daughter's hand in marriage, Errol gives his consent with the proviso that he have a thousand dollars saved before they marry. So, sure that O'Keefe won't have it, Errol offers to add a thousand of his own at that time. Approving of the marriage, Marjorie Gateson, Errol's wife, helps O'Keefe raise the money. Things look pretty bad for Errol when he cannot produce the cash, but he evens things up by giving them one of his own new homes to live in.
Catchline: "Love found a way, in spite of all obstacles."

TEXAS RANGERS RIDE AGAIN

Para | Western | Not Set

Selling Names: John Howard, Ellen Drew, May Robson, Broderick Crawford.
Director: James Hogan.
Story Idea: May Robson has been ruling over an immense domain in Texas for the last sixty years. Two grandchildren, Ellen Drew and John Miljan, are the last of the line. Because cattle have been disappearing, John Howard and Broderick Crawford, two Texas Rangers disguised as cowboys, arrive to find the thieves. To protect himself, Miljan hires them to work on the ranch, but this only proves his undoing, because there they find evidence necessary to prove his guilt.
Catchline: "Their life-work is the destruction of crime."

WAGONS WESTWARD

Rep | Drama | Not Set

Selling Names: Chester Morris, Ona Munson, Anita Louise, George "Gabby" Hayes, Buck Jones.
Director: Lew Landers.
Assoc. Producer: Armand Schaefer.
Story Idea: Chester Morris as David Cook, is a government law enforcement officer; as his twin brother, Tom, he is a cruel, vicious scoundrel. The officer lures his twin brother home by a faked telegram and then has him put in jail. He takes his place with his outlaw gang, in order to pile up enough evidence to convict them all and send them to jail too. The scoundrel has a girl, Ona Munson, whom the officer is forced to marry for the sake of his task and the fear of exposure. When the brother escapes and kills the girl for her unfaithfulness, he and his entire gang are caught.
Catchline: "He was a cold-blooded, ruthless murderer intent on destruction."

A NIGHT AT EARL CARROLL'S

Para | Comedy | Not Set

Selling Names: Ken Murray, Rose Hobart, J. Carroll Naish, Earl Carroll Girls.
Director: Kurt Neumann.
Assoc. Producer: Earl Carroll.
Story Idea: Ken Murray, party promoter, arrives at Earl Carroll's night club, to help the Mayor entertain at the party he promoted. Rose Hobart, hostess, in complete charge for the evening, finds herself in difficulties when J. Carroll Naish, gangster, and his gang of thugs, arrive to spoil the party and the show. The jugglers finally get going at a terrific pace, thus giving them an opportunity to crown each and every member of the gang. With the gang in jail . . . the show goes on.
Catchline: "A real trouper . . . she knew that the show must go on."

ONE OF THE BOSTON BULLERTONS

Univ | Comedy | July 5

Selling Names: Nancy Kelly, Roland Young, Hugh Herbert, Robert Cummings.
Director: Albert S. Rogell.
Producer: Glenn Tryon.
Story Idea: Nancy Kelly has been reared by her grandfather, Montagu Love, who wants her to marry socialite G. P. Huntley. In love with Robert Cummings, she goes to her father, Roland Young, for advice on her romantic troubles. Young gets a job as manager of a stock exchange house in Boston and takes Nancy and Cummings along with him. Love follows with the socialite, but Nancy makes such a scene that Huntley is led to believe that he is crazy, so he breaks his engagement to Nancy. This gives Cummings and Nancy a chance to go ahead with their future plans together.
Catchline: "She had to find a solution for her romantic troubles."



The Studio Check-Up

[This Week: In Production—53; Being Edited—70
Last Week: In Production—51; Being Edited—68
Last Year: In Production—48; Being Edited—68]

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED

PASSPORT TO ALCATRAZ*
FUGITIVE FROM A PRISON CAMP*
ISLAND OF DOOMED MEN*
LONE WOLF MEETS A LADY*
BABIES FOR SALE*
I MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Osa Johnson.

MAN FROM TUMBLEWEEDS—Bill Elliott, Iris Meredith. Director, Joe Lewis.

RETURN OF WILD BILL — Bill Elliott, Iris Meredith. Director, Joe Lewis.

KEEP HIM ALIVE—Jack Holt, Vicki Lester, Stanley Fields. Director, Lewis Collins.

WEST OF ABILENE—Charles Starrett, Marjorie Cooley. Director, Ralph Ceder.

IN PRODUCTION

ARIZONA—Jean Arthur, William Holden, Warren William, Porter Hall. Director, Wesley Ruggles.

HOWARDS OF VIRGINIA—Cary Grant, Alan Marshall, Sir Cedric Hardwicke. Producer-director, Frank Lloyd.

FIVE LITTLE PEPPERS ABROAD—Edith Fellowes, Dorothy Peterson, Tommy Bond. Director, Charles Barton.

BLONDIE (Untitled)—Penny Singleton, Arthur Lake. Director, Frank Strayer.

GIRLS OF THE ROAD—Ann Dvorak, Helen Mack, Lola Lane. Director, Nick Grinde.

METRO-GOLDWYN-MAYER

BEING EDITED

NEW MOON*
EDISON THE MAN*
ANDY HARDY MEETS DEBUTANTE*
WATERLOO BRIDGE*
PRIDE AND PREJUDICE*
SUSAN AND GOD*
MORTAL STORM*

IN PRODUCTION

BOOM TOWN—Clark Gable, Spencer Tracy, Hedy Lamarr, Claudette Colbert. Director, Jack Conway.

TO OWN THE WORLD—Lana Turner, Lew Ayres. Director, Harold S. Bucquet.

STRIKE UP THE BAND—Mickey Rooney, Judy Garland, Douglas McPhail. Director, Busby Berkeley.

PHANTOM RAIDERS — Walter Pidgeon, Rita Johnson, Nat Pendleton. Director, Jacques Tourneur.

CAPTAIN IS A LADY—Charles Coburn, Billie Burke, Beulah Bondi. Director, Robert Sinclair.

I LOVE YOU AGAIN—William Powell, Myrna Loy, Frank McHugh. Director, W. S. Van Dyke II.

GOLD RUSH MAISIE—Ann Sothern, Lee Bowman. Director, Edwin L. Marin.

ONE CAME HOME — Robert Young, Maureen O'Sullivan, Lewis Stone, William Gargan. Director, S. Sylvan Simon.

ESCAPE—Norma Shearer, Robert Taylor, Felix Bressart, Paul Lukas. Director, Mervyn LeRoy.

(In England)

BUSMAN'S HONEYMOON—Robert Montgomery, Constance Cummings Director, Arthur Woods. Producer, Ben Goetz.

MONOGRAM

BEING EDITED

RIDERS FROM NOWHERE*
KID FROM SANTA FE*
WILD HORSE RANGE—Jack Randall. Director, Raymond K. Johnson.

IN PRODUCTION

AMATEUR DETECTIVE—Frankie Darro, Mary Kornman. Director, Howard Bretherton.

PARAMOUNT

BEING EDITED (1939-40)

UNTAMED (Tech.)*
THOSE WERE THE DAYS*
HIDDEN GOLD*
WAY OF ALL FLESH*
SAFARI*
GOLDEN GLOVES*
STAGECOACH WAR*
QUEEN OF THE MOB*
DOWN WENT McGINTY*
DATE WITH DESTINY*
GHOST BREAKERS*
LIFE WITH HENRY*
I WANT A DIVORCE*

BEING EDITED (1940-41)

THREE MEN FROM TEXAS—William Boyd, Russell Hayden, Esther Estrella. Director, Lesley Selander.

IN PRODUCTION (1939-40)

NORTHWEST MOUNTED POLICE (Tech.)*
TEXAS RANGERS RIDE AGAIN*
NIGHT AT EARL CARROLL'S*
RANGERS OF FORTUNE—Fred MacMurray, Patricia Morison, Albert Dekker. Director, Sam Wood.

DANCING ON A DIME—Grace MacDonald, Robert Paige, Virginia Dale. Director, Joseph Santley.

COMIN' ROUND THE MOUNTAIN—Bob Burns, Una Merkel. Director, George Archainbaud.

MYSTERY RAIDER—Henry Wilcoxon, Carol Landis, Onslow Stevens. Director, Edward Dmytryk.

GHOST MUSIC—Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant. Director, Victor Schertzinger.

RKO-RADIO

BEING EDITED

YOU CAN'T FOOL YOUR WIFE*
VILLAIN STILL PURSUED HER*
TOM BROWN'S SCHOOL DAYS*
PRAIRIE LAW*
ANNE OF WINDY POPLARS*
THOUSAND DOLLAR MARRIAGE*
THE RAMPARTS WE WATCH—March of Time Feature.

IN PRODUCTION (1939-40)

LUCKY PARTNERS—Ginger Rogers, Ronald Colman. Director, Lewis Milestone.

RKO-RADIO (Continued)

CROSS COUNTRY ROMANCE—Gene Raymond, Wendy Barrie. Director, Frank Woodruff.

MILLIONAIRES IN PRISON—Lee Tracy, Linda Hayes, Raymond Walburn. Director, Ray McCarey.

HAVE IT YOUR OWN WAY—Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Fields. Director, Roy Del Ruth.

DR. CHRISTIAN'S DIET—Jean Hersholt, Edgar Kennedy, Dorothy Lovett. Director, William McGann.

STAGE TO CHINO—George O'Brien. Director, Dave Howard.

IN PRODUCTION (1940-41)

DREAMING OUT LOUD — Lum & Abner, Frances Langford, Frank Craven. Director, Harold Young.

REPUBLIC

BEING EDITED

WOMEN IN WAR*
GANGS OF CHICAGO*
DOCTORS DON'T TELL*
ROCKY MOUNTAIN RANGERS*
WAGONS WESTWARD*

IN PRODUCTION

GRAND OLE OPRY—Weaver Brothers, Elviry, Loretta Weaver, Lois Ranson. Director, Frank McDonald.

CARSON CITY KID—Roy Rogers, George "Gabby" Hayes, Pauline Moore. Producer-Director, Joe Kane.

SCATTERBRAIN—Judy Canova. Producer-Director, Gus Meins.

20th CENTURY-FOX

BEING EDITED (1939-40)

SAILOR'S LADY*
EARTHBOUND*
MARRIAGE IN TRANSIT*
MARYLAND*
LUCKY CISCO KID*
LILLIAN RUSSELL*

BEING EDITED (1940-41)

YOUNG PEOPLE—Shirley Temple, Jack Oakie, Charlotte Greenwood. Director, Allan Dwan.

IN PRODUCTION (1939-40)

FOUR SONS—Don Ameche, Nancy Kelly, Alan Curtis. Director, Archie Mayo.

IN PRODUCTION (1940-41)

BRIGHAM YOUNG*
ELSA MAXWELL'S PUBLIC DEB. No. 1*
GIRL FROM AVENUE A—Jane Withers, Kent Taylor, Elyse Knox. Director, Otto Brower.

PIER 13—Lynn Bari, Lloyd Nolan, Douglas Fowley. Director, Eugene Forde.

STREET OF MEMORIES—Guy Kibbee, Lynne Roberts. Director, Shepard Traube.

20th CENTURY-FOX (Continued)

RETURN OF FRANK JAMES (Tech.)—Henry Fonda, Andrea Leeds, Jackie Cooper. Director, Fritz Lang.

I MARRIED A NAZI—Joan Bennett, Richard Greene, George Sanders. Director, Irving Pichel.

UNITED ARTISTS

BEING EDITED

THE WESTERNER (Goldwyn)*
OUR TOWN (Lesser)*
SOUTH OF PAGO PAGO (Small)*
GREAT DICTATOR (Chaplin)—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

THIEF OF BAGDAD (Korda) (Tech.)—Sabu, Conrad Veidt, June Duprez.

IN PRODUCTION

FOREIGN CORRESPONDENT (Wanger)*
LONG VOYAGE HOME (Argosy)*
CAPTAIN CAUTION (Roach) — Victor Mature, Louise Platt, Bruce Cabot. Director, Richard Wallace.

UNIVERSAL

BEING EDITED

LA CONGA NIGHTS*
SANDY IS A LADY*
SOUTH TO KARANGA*
BAD MAN FROM RED BUTTE
LOVE, HONOR AND OH, BABY*
YOU'RE NOT SO TOUGH*
HOT STEEL*
ONE OF THE BOSTON BULLERTONS*

IN PRODUCTION

BOYS FROM SYRACUSE—Allan Jones, Martha Raye, Joe Penner, Rosemary Lane. Director, Edward Sutherland.

BLACK DIAMONDS—Richard Arlen, Andy Devine, Kathryn Adams. Director, Christy Cabanne.

WARNER BROTHERS

BEING EDITED

FUGITIVE FROM JUSTICE*
BROTHER ORCHID*
ALL THIS AND HEAVEN, TOO*
SEA HAWK*

IN PRODUCTION

LIFE OF KNUTE ROCKNE—Pat O'Brien, Ronald Reagan, Gail Page. Director, Lloyd Bacon.

EPISODE—Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman. Director, Kurt Bernhardt.

THEY DRIVE BY NIGHT—George Raft, Ann Sheridan, Humphrey Bogart. Director, Raoul Walsh.

THE SENTENCE—George Brent, Virginia Bruce, Brenda Marshall. Director, Vincent Sherman.

NO TIME FOR COMEDY—James Stewart, Rosalind Russell, Charlie Ruggles. Director, William Keighley.

MAN FROM FLEET STREET—Edward G. Robinson, Eddie Albert, Albert Basserman, Gene Lockhart, Donald Crisp. Director, William Dieterle.

The Encyclopedia of Exploitation

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Feature Booking Guide

a—BEFORE DATE OF ISSUE INDICATES ADVANCE DOPE; b—BOX OFFICE SLANT.
Initial Before Release Indicates Audience Suitability: (F) Family. (A) Adults.

ASTOR PICTURES

Title	Mins.	Stars		Rel. Date	See Issue of
Bat Whispers (My-D)	86	C. Morris-U. Merkel			Reissued
Crooked Circle (C)	70	Zasu Pitts-Jimmy Gleason	(F)		Reissued
Everything Is Rhythm (Mu)		Harry Roy & Band		7/22/39	Not Rev.
Heart of New York (Mu)	80	Jolson-Evans-Morgan			Reissued
Hell's Angels (D)	100	Lyon-Harlow-Hall		1/10/40	Reissued
Monster Walks (My-D)	60	Mischa Auer			Reissued
Our Daily Bread (D)	75	Tom Keene-John Qualen	(A)	5/1/40	Reissued
Out of Singapore (D)	76	Noah Beery-Dorothy Burgess		6/24/39	Reissued
Rain (D)	85	J. Crawford-W. Huston			Reissued
Scarface (D)	88	P. Muni-G. Raft-A. Dvorak			Reissued
Sky Devils (C-D)	88	Spencer Tracy			Reissued
Street Scene (D)	79	Sylvia Sidney			Reissued
Three Broadway Girls (C)	83	Blondell-Evans-Claire			Reissued
Tombstone Canyon (W)	67	Bob Burns			Reissued
Tonight Or Never (D)	92	Swanson-Douglas-Karloff			Reissued
Tumbleweeds (W)	86	William S. Hart		5/1/39	Reissued
U-67 (D)	60	Alan Hale-Claude Allister		8/1/39	Reissued
Vengeance of the Deep (D)	70	Lloyd Hughes	(F)	2/15/40	b3/2/40

COLUMBIA

1938-39

Behind Prison Gates (D)	63	Brian Donlevy-Jacqueline Wells	(A)	7/28/39	b8/26/39
Blondie Takes a Vacation (C)	68	Penny Singleton-Arthur Lake	(F)	7/20/39	b7/22/39
Clouds Over Europe (C-D)	79	Olivier-Hobson-Richardson	(F)	6/20/39	b6/24/39
Coast Guard (D)	70	Scott-Bellamy-Dee	(F)	8/4/39	b9/2/39
Five Little Peppers and How They Grew (C-D)	60	Edith Fellows-Dorothy Peterson	(F)	8/22/39	b8/26/39
Golden Boy (D)	101	Barbara Stanwyck-Wm. Holden	(F)	9/5/39	b8/19/39
Good Girls Go to Paris (C)	78	Joan Blondell-Melvyn Douglas	(A)	6/30/39	b6/24/39
Konga, The Wild Stallion (D)	63	Fred Stone-Rochelle Hudson	(F)	8/30/39	b9/16/39
Man From Sundown (W)	58	Chas. Starrett-Iris Meredith	(F)	7/15/39	b8/19/39
Man They Couldn't Hang (D)	65	Boris Karloff-Lorna Gray	(A)	8/17/39	b8/19/39
Parents on Trial (D)	78	Jean Parker-Johnny Downs	(F)	6/29/39	b9/23/39
Riders of Black River (W)	59	Chas. Starrett-Iris Meredith	(F)	8/23/39	b9/30/39
Trapped in the Sky (D)	60	Jack Holt-Katherine DeMille	(F)	6/1/39	b2/18/39
Western Caravans (W)	58	Chas. Starrett-Iris Meredith	(F)	6/15/39	b7/22/39
Woman Is the Judge (D)	62	Otto Kruger-Rochelle Hudson	(A)	7/10/39	b9/30/39

1939-40

Amazing Mr. Williams (C-D)	86	Joan Blondell-Melvyn Douglas	(F)	11/23/39	b11/25/39
Arizona		Jean Arthur-Holden-Williams			In Prod.
Babies for Sales (D)		Rochelle Hudson-Glenn Ford		5/16/40	a5/4/40
Behind the Maginot Line (D)	82	Rex Harrison-Karen Verne	(F)	4/30/40	b10/21/39
		(Reviewed as "Ten Days in Paris")			
Beware Spooks (C)	68	Joe E. Brown-Mary Carlisle	(F)	10/24/39	b10/28/39
Blazing Six Shooters (W)	61	Charles Starrett-Iris Meredith	(F)	4/4/40	b3/16/40
Blondie (untitled)		Penny Sinleton-Arthur Lake			In Prod.
Blondie Brings Up Baby (C)	68	Penny Singleton-Arthur Lake	(F)	11/9/39	b11/11/39
Blondie On a Budget (C)	73	Penny Singleton-Arthur Lake	(F)	2/29/40	b3/2/40
Bullets for Rustlers (W)	58	Charles Starrett-Lorna Gray		3/5/40	a11/25/39
Cafe Hostess (D)	63	Preston Foster-Ann Dvorak	(A)	11/30/39	b1/13/40
Convicted Woman (D)	66	Hudson-Lane-Lang	(A)	1/31/40	b3/2/40
Doctor Takes a Wife (C)	88	Loretta Young-Ray Milland	(A)	4/25/40	b4/27/40
Five Little Peppers Abroad (C)		Edith Fellowes-Dorothy Peterson		6/30/40	In Prod.
Five Little Peppers at Home (D)	65	Edith Fellowes-Clarence Kolb	(F)	2/8/40	b5/4/40
Fugitive at Large (D)	66	Jack Holt-Patricia Ellis	(F)	12/7/39	b8/5/39
Fugitive From a Prison Camp (D)		Jack Holt-Marian Marsh			a4/13/40
Girls of the Road (D)		Ann Dvorak-Helen Mack-L. Lane			In Prod.
Hidden Power (D)	59	Jack Holt-Gertrude Michael	(F)	9/7/39	b5/27/39
His Girl Friday (C)	92	Grant-Russell-Bellamy	(A)	1/18/40	b1/6/40
Howards of Virginia		Cary Grant-Martha Scott-Carlson			In Prod.
I Married Adventure		Travelogue Feature		4/18/40	In Prod.
Island of Doomed Men (D)		Peter Lorre-Rochelle Hudson		5/20/40	a4/20/40
Keep Him Alive (D)		Jack Holt-Vicki Lester			In Prod.
Lone Wolf Meets a Lady (My)		Warren William-Jean Muir		5/30/40	a4/27/40
Lone Wolf Strikes (My-D)	66	Warren William-Joan Perry	(A)	1/26/40	b1/27/40
Man From Tumbleweeds (W)		Bill Elliott-Iris Meredith			In Prod.
Man With Nine Lives (D)	69	Boris Karloff-Jo Ann Sayers	(A)	4/11/40	b4/20/40
Men Without Souls (D)	62	John Litel-Rochelle Hudson		3/4/40	a2/17/40
		(Former title, "Escape from the Big House")			
Miracle on Main Street (D)	78	Margo-W. Abel-L. Talbot	(A)	10/29/39	b2/3/40
Mr. Smith Goes to Washington (C-D)	130	Jean Arthur-James Stewart	(F)	10/19/39	b10/7/39
Music In My Heart (Mu-C)	72	Tony Martin-Rita Hayworth	(F)	1/10/40	b12/30/39
My Son Is Guilty (D)	63	Jacqueline Wells-Bruce Cabot	(F)	12/28/39	b1/20/40
Outpost of the Mounties (W)	63	Chas Starrett-Iris Meredith	(F)	9/14/39	b11/25/39
Outside the 3-Mile Limit (D)	63	Jack Holt-Irene Ware	(F)	3/7/40	b2/17/40
Passport to Alcatraz (D)		Jack Holt-Cecelia Callejo		6/6/40	a1/17/40
Pioneers of the Frontier (W)	58	Bill Elliott-Linda Winters	(F)	2/1/40	b2/24/40
Return of Wild Bill (W)		Bill Elliott-Iris Meredith			In Prod.
Scandal Sheet (D)	65	Otto Kruger-Ona Munson	(A)	10/16/39	b10/28/39
Stranger From Texas (W)	54	Chas. Starrett-Lorna Gray	(F)	11/2/39	b12/23/39
Taming of the West (W)	55	Bill Elliott-Iris Meredith		12/7/39	a9/9/39
Texas Stagecoach (W)	59	Chas. Starrett-Iris Meredith	(F)	6/6/40	b3/30/40
Those High Grey Walls (D)	82	Walter Connolly-Iris Meredith	(A)	9/21/39	b9/30/39
Too Many Husbands (C)	82	Arthur-MacMurray-Douglas	(A)	3/21/40	b3/9/40
Twenty-one Days Together (D)	75	Vivien Leigh-Laurence Olivier	(A)		b4/6/40
		(Reviewed as "Three Weeks Together")			
Two-Fisted Rangers (W)	62	Chas. Starrett-Iris Meredith	(F)	1/4/40	b1/13/40
U-Boat 29 (D)	79	Conrad Veidt-Valerie Hobson	(F)	10/7/39	b7/15/39
		(Reviewed as "Spy in Black")			
West of Abilene (W)		Charles Starret-Marjorie Cooley			In Prod.

FINE ARTS

Cipher Bureau (D)	70	Leon Ames-John Woodbury	(F)	11/4/38	b10/29/38
Exile Express (D)	70	Anna Sten-Alan Marshal	(A)	5/27/39	b2/11/39
Frontier Scout	61	George Houston-Beth Marion		10/21/38	Not Rev.
Killers of the Wild	57	Joan Valerie-J. Bush-LeR. Mason	(F)	10/12/39	b5/11/40
Long Shot, The (D)	69	Gordon Jones-Marsha Hunt	(F)	1/6/39	b12/31/38
Panama Patrol (D)	69	Leon Ames-Charlotte Wynters	(F)	5/20/39	b2/25/39
Shadows Over Shanghai (D)	65	Jas. Dunn-Ralph Morgan-L. Gray	(F)	10/14/38	b9/17/38

MGM

1938-39

Andy Hardy Gets Spring Fever (C)	85	Mickey Rooney-Lewis Stone	(F)	7/21/39	b7/15/39
Goodbye, Mr. Chips (D)	114	Robert Donat-Greer Garson	(F)	7/28/39	b5/20/39
Lady of the Tropics (D)	92	Hedy Lamarr-Rob't Taylor	(A)	8/11/39	b8/12/39
Maisie (C-D)	72	Robert Young-Ann Sothern	(F)	6/23/39	b6/10/39

MGM

1938-39 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Miracles For Sale (D)	70	Florence Rice-Robert Young	(F)	8/4/39	b8/5/39
On Borrowed Time (D)	99	Lionel Barrymore-Beulah Bondi	(A)	7/7/39	b7/1/39
6,000 Enemies (D)	60	Walter Pidgeon-Rita Johnson	(A)	6/9/39	b6/3/39
Stronger Than Desire (D)	77	Virginia Bruce-Walter Pidgeon	(F)	6/30/39	b7/1/39
Tarzan Finds a Son! (D)	81	Weissmuller-O'Sullivan	(F)	6/16/39	b6/3/39
These Glamor Girls (C-D)	80	Lew Ayres-Lana Turner	(F)	8/18/39	b8/19/39
They All Come Out (D)	70	Rita Johnson-Tom Neal	(F)	7/14/39	b7/8/39
Wizard of Oz (Tech.) (Mu-C)	101	Judy Garland-Frank Morgan	(F)	8/25/39	b8/12/39

1939-40

And One Was Beautiful (D)	70	Jean Muir-Robert Cummings	(A)	4/5/40	b4/6/40
Andy Hardy Meets Debutante (C)		Mickey Rooney-Lewis Stone			a3/23/40
Another Thin Man (My-C)	102	William Powell-Myrna Loy	(F)	11/17/39	b11/18/39
Babes in Arms (Mu-C)	97	Mickey Rooney-Judy Garland	(F)	10/13/39	b9/23/39
Balalaika (Mu-D)	102	Nelson Eddy-Ilona Massey	(F)	12/29/39	b12/16/39
Bad Little Angel (D)	72	Virginia Weidler-Gene Reynolds	(F)	10/27/39	b10/28/39
Blackmail (D)	81	E. G. Robinson-Guinn Williams	(A)	9/8/39	b9/9/39
Boom Town (D)		Gable-Tracy-Lamarr-Colbert			In Prod.
Broadway Melody of 1940 (D)	100	Powell-Astaire-Murphy	(F)	2/9/40	b2/10/40
Busman's Honeymoon		Rob't Montgomery-C. Cummings			In Prod.
Captain Is a Lady (C)		Coburn-Billie Burke-B. Bondi		6/21/40	In Prod.
Congo Maisie (C-D)	70	Sothern-Carroll-Johnson	(F)	1/19/40	b1/20/40
Dancing Co-Ed (C)	84	Lana Turner-Richard Carlson	(F)	9/29/39	b9/30/39
Dr. Kildare's Strange Case (D)	76	Lionel Barrymore-Lew Ayres	(F)	4/12/40	b4/6/40
Earl of Chicago (C-D)	87	Montgomery-Owen-Arnold	(A)	1/5/40	b1/6/40
Edison the Man (D)		Spencer Tracy-Rita Johnson		5/10/40	a2/17/40
Escape (D)		Norma Shearer-Robert Taylor			In Prod.
Fast and Furious (D)	73	Franchot Tone-Ann Sothern	(F)	10/6/39	b10/14/39
Florian (D)	93	Robert Young-Helen Gilbert	(F)	3/29/40	b3/30/40
Forty Little Mothers (C)	90	Eddie Cantor-Rita Johnson	(F)	4/26/40	b4/20/40
Ghost Comes Home (C)	78	Frank Morgan-Billie Burke	(F)	3/8/40	b3/2/40
Gold Rush Maisie (C)		Ann Sothern-Lee Bowman			In Prod.
Gone With the Wind (D)	228	Gable-Leigh-Howard (Tech.)	(F)		b12/16/39
Henry Goes Arizona (C)	67	Frank Morgan-Virginia Weidler	(F)	12/8/39	b12/9/39
I Love You Again (D)		Wm. Powell-Myrna Loy			In Prod.
I Take This Woman (D)	97	Spencer Tracy-Hedy Lamarr	(A)	2/1/40	b2/3/40
Joe and Ethel Turp Call on the President (D)	71	Ann Sothern-Walter Brennan	(F)	12/1/39	b12/9/39
Judge Hardy and Son (C)	90	Mickey Rooney-Lewis Stone	(F)	12/22/39	b12/16/39
Lambeth Walk (C)	66	Lupino Lane-Sally Gray	(F)	1/26/40	b1/27/40
Man From Dakota (D)	75	Wallace Beery-Dolores Del Rio	(A)	2/16/40	b2/24/40
Marx Bros. at the Circus (C)	87	Marx Bros.-Florence Rice	(F)	10/20/39	b10/14/39
Mortal Storm (D)		Margaret Sullavan-Jas. Stewart		6/14/40	a3/30/40
New Moon (O)		Jeanette MacDonald-Nelson Eddy		6/28/40	a12/2/39
Nick Carter, Master Detective (D)	60	Walter Pidgeon-Rita Johnson	(F)	12/15/39	b12/16/39
Ninotchka (C)	110	Greta Garbo-Melvyn Douglas	(A)	11/3/39	b10/7/39
Northwest Passage (D)	126	Tracy-Young-Brennan (Tech.)	(A)	2/23/40	b2/10/40
One Came Home		R. Young-M. O'Sullivan-L. Stone			In Prod.
Phantom Raiders		Walter Pidgeon-Florence Rice		6/7/40	In Prod.
Pride and Prejudice (D)		Greer Garson-L. Olivier			a3/2/40
Remember? (C)	83	Robert Taylor-Greer Garson	(A)	11/10/39	b11/11/39
Secret of Dr. Kildare (D)	85	Lew Ayres-Laraine Day	(F)	11/24/39	b11/25/39
Shop Around the Corner (C)	100	Margaret Sullavan-J. Stewart	(A)	1/12/40	b1/6/40
Stars Look Down (D)	140	Lockwood-Redgrave	(A)		b3/16/40
Strange Cargo (D)	113	Gable-Crawford-Hunter	(A)	3/1/40	b3/2/40
Strike Up the Band (Mu-C)		Mickey Rooney-Judy Garland			In Prod.
Susan and God (D)		Joan Crawford-Fredric March		5/31/40	a3/23/40
Thunder Afloat (D)	91	Wallace Beery-Robert Young	(F)	9/22/39	b9/23/39
To Own the World		Lana Turner-Lew Ayres			In Prod.
20 Mule Team (D)	84	Wallace Beery-Leo Carrillo	(F)	5/3/40	b5/4/40
Two Girls on Broadway (Mu-D)	73	Turner-Murphy-Blondell	(F)	4/19/40	b4/27/40
Waterloo Bridge (D)		Vivien Leigh-Robert Taylor		5/17/40	a3/16/40
Women, The (D) (Part. Tech.)	131	Shearer-Crawford-Russell	(A)	9/1/39	b9/2/39
Young Tom Edison (D)	84	Mickey Rooney-Virginia Weidler	(F)	3/15/40	b2/17/40

MONOGRAM

1938-39

Across the Plains (W)	52	Jack Randall-Joyce Bryant	(F)	6/1/39	b5/27/39
Danger Flight (D)	61	John Trent-Marjorie Reynolds	(F)	11/1/39	b10/28/39
Fight For Peace (Doc)	69	Newsreels	(A)	10/1/39	b9/30/39
Girl From Rio (D)	63	Movita-Warren Hull	(F)	8/7/39	b8/19/39
Irish Luck (D)	58	Frankie Darro-Sheila Darcy	(F)	8/15/39	b8/26/39
Man From Texas (W)		Tex Ritter		7/21/39	a7/1/39
Mr. Wong in Chinatown (My-D)	68	Boris Karloff-Marjorie Reynolds	(F)	8/1/39	b7/22/39
Mutiny in the Big House (D)	83	Barton MacLane-Chas. Bickford	(F)	10/25/39	b10/14/39
Oklahoma Terror (W)		Jack Randall-Virginia Carroll		8/25/39	a8/5/39
Overland Mail (W)	51	Jack Randall	(F)	10/31/39	b11/18/39
Riders of the Frontier (W)	59	Tex Ritter-Hal Price	(F)	8/16/39	b9/9/39
Should a Girl Marry? (D)	60	Anne Nagel-Warren Hull	(A)	6/16/39	b7/22/39
Sky Patrol (D)	61	John Trent-Marjorie Reynolds	(F)	9/9/39	b9/23/39
Stunt Pilot (D)	61	John Trent-Marjorie Reynolds	(F)	6/29/39	b7/8/39

1939-40

Amateur Detective		Frankie Darro		6/11/40	In Prod.
Chasing Trouble (D)	64	F. Darro-Marjorie Reynolds	(F)	1/30/40	b2/3/40
Cheyenne Kid (W)	49	Jack Randall-Louise Stanley		2/24/40	a2/3/40
Covered Wagon Trails (W)	52	Jack Randall	(F)	4/10/40	b5/11/40
Cowboy from Sundown (W)	58	Tex Ritter	(F)	5/9/40	b5/11/40
Danger Ahead (W)	60	James Newill-Dorothea Kent		1/10/40	a12/23/39
East Side Kids (D)	62	Ames-Moore-Bryant-Barnett	(F)	2/10/40	b2/24/40
Fatal Hour (My-D)	60	Boris Karloff-Marjorie Reynolds	(F)	1/15/40	b1/20/40
Fighting Mad (W)	60	James Newill-Sally Blane	(F)	11/5/39	b4/6/40
Gang's All Here (C-D)	77	J. Buchanan-Horton-Kruger	(F)	11/17/39	b8/12/39
Gentleman from Arizona (W)	71	Farrell MacDonald-Barclay	(F)	12/25/39	b12/16/39
Heroes in Blue (D)	59	Dick Purcell-Bernadene Hayes	(F)	11/7/39	b11/25/39
Hidden Enemy (D)	63	Warren Hull-Kay Linaker	(F)	1/20/40	b4/13/40
Human Monster (D)	73	Bela Lugosi	(F)	3/9/40	b3/9/40
Kid From Santa Fe (W)		Jack Randall		5/23/40	a4/27/40
Land of the Six Guns (W)		Jack Randall-Louise Stanley		5/2/40	a4/13/40
Midnight Limited (D)	61	John King-Marjorie Reynolds	(F)	3/20/40	b3/23/40
Murder on the Yukon (W)		James Newill-Polly Ann Young		2/17/40	a2/3/40
Mysterious Mr. Reeder	63	Will Fyffe	(A)	4/30/40	b5/11/40
Pals of the Silver Sage (W)	52	Tex Ritter-Sugar Dawn	(F)	4/20/40	b5/4/40
Phantom Strikes (My)	58	Lawson-Henry	(F)	11/15/39	b11/18/39
Pioneer Days (W)	51	Jack Randall-June Wilkins	(F)	1/25/40	b2/10/40
Riders From Nowhere (W)		Jack Randall-Margaret Roach		5/30/40	a4/27/40
Rhythm of the Rio Grande (W)	53	Tex Ritter-Susan Dale	(F)	3/2/40	b4/27/40
Roll, Wagons, Roll (W)	54	Tex Ritter	(F)	11/25/39	b12/23/39
Secret Four (D)	85	Sinclair-Lee-Lawton	(F)	1/15/40	b12/30/39
Sky Bandits		James Newill		4/15/40	a3/16/40
		(Former title, "Phantom Pilot")			
Son of the Navy (D)		James Dunn-Jean Parker	(F)	3/30/40	b4/6/40
Tomboy (D)	70	Marcia Mae Jones-Jackie Moran	(F)	4/20/40	b4/27/40
Torpedo Raider (D)		Barry Mackay		2/28/40	Not Rev.
Westbound Stage (W)	52	Tex Ritter	(F)	12/15/39	b3/2/40
Wild Horse Range (W)		Jack Randall			In Prod.
Yukon Flight (W)	57	James Newill-Louise Stanley		12/5/39	a11/18/39

PARAMOUNT

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bulldog Drummond's Bride (C-D)	56	John Howard-Heather Angel	(F)	6/30/39	b7/8/39
Gracie Allen Murder Case (My-C)	75	Gracie Allen-Warren William	(F)	6/2/39	b5/20/39
Grand Jury Secrets (D)	66	John Howard-Gail Patrick	(F)	6/23/39	b6/10/39
Heritage of the Desert (W)	73	Donald Woods-Evelyn Venable	(F)	6/23/39	b3/18/39
Invitation to Happiness (D)	95	Fred MacMurray-Irene Dunne	(F)	6/16/39	b5/13/39
Island of Lost Men (D)	63	Anna May Wong-A. Quinn	(F)	7/28/39	b3/12/39
Magnificent Fraud (D)	75	Lloyd Nolan-Akim Tamiroff	(A)	7/21/39	b7/22/39
Man About Town (C)	86	Jack Benny-Dorothy Lamour	(F)	7/7/39	b6/10/39
Million Dollar Legs (C)	63	Betty Grable-Jackie Coogan	(F)	7/14/39	b7/15/39
Night Work (C)	61	Mary Boland-Charlie Ruggles	(F)	8/4/39	b8/12/39
Our Leading Citizen (D)	88	Bob Burns-Susan Hayward	(F)	8/11/39	b8/5/39
Renegade Trail (W)	57	Bill Boyd	(F)	8/18/39	b7/22/39
Star Maker (Mu-C)	94	Bing Crosby-Louise Campbell	(F)	8/25/39	b8/26/39
This Man Is News (My)	78	Valerie Hobson-Barry Barnes	(F)	8/18/39	b4/8/39
Undercover Doctor (D)	65	Lloyd Nolan-Heather Angel	(A)	6/9/39	b6/10/39

1939-40

Adventure in Diamonds (D)	72	Isa Miranda-George Brent	(A)	4/5/40	b1/27/40
All Women Have Secrets (D)	70	Joseph Allen-Jean Cagney	(A)	12/15/39	b12/9/39
Beau Geste (D)	114	Gary Cooper-Ray Milland	(F)	9/15/39	b7/22/39
Biscuit Eater (D)	79	Billie Lee-Cordell Hickman	(F)	5/24/40	b4/13/40
Buck Benny Rides Again (C)	85	Jack Benny-Virginia Dale	(F)	5/3/40	b4/13/40
Cat and the Canary (My-D)	73	Bob Hope-Paulette Goddard	(A)	11/10/39	b11/4/39
Comin' Round the Mountain (C)		Bob Burns-Una Merkel		8/16/40	In Prod.
Dancing on a Dime		Grace MacDonald-Rob't Paige			In Prod.
Date With Destiny (D)		Basil Rathbone-Ellen Drew			a2/17/40
		(Former title, "Destiny")			
Death of a Champion (My-C)	67	Lynne Overman-J. Allen, Jr.	(F)	9/1/39	b8/26/39
Disputed Passage (D)	90	Dorothy Lamour-Akim Tamiroff	(A)	10/27/39	b10/14/39
Dr. Cyclops (Tech.) (D)	75	Albert Dekker-Janice Logan	(A)	4/12/40	b3/9/40
Down Went McGinty (D)		Brian Donlevy-Akim Tamiroff		7/19/40	a3/23/40
Emergency Squad (D)	60	William Henry-Louise Campbell	(F)	1/5/40	b1/13/40
Farmer's Daughter (C)	60	Martha Raye-Charlie Ruggles	(F)	3/29/40	b2/17/40
French Without Tears (C)	85	Ray Milland-Ellen Drew	(A)	4/26/40	b11/11/39
Geronimo (D)	88	Preston Foster-Ellen Drew	(F)	1/12/40	b11/25/39
Ghost Breakers (My-D)		Bob Hope-Paulette Goddard		7/5/40	a3/16/40
Ghost Music (Mu)		Bing Crosby-Mary Martin			In Prod.
Golden Gloves (D)		Jean Cagney-Robert Ryan		8/2/40	a12/23/39
Great Victor Herbert (Mu-D)	90	Allan Jones-Mary Martin	(F)	12/29/39	b12/2/39
Gulliver's Travels	77	Tech. Cartoon Feature	(F)	12/22/39	b12/23/39
Hidden Gold (W)		Wm. Boyd-Russell Hayden		6/7/40	a12/16/39
		(Former title, "The Man From Bar 20")			
Honeymoon in Bali (C)	95	F. MacMurray-Madeline Carroll	(A)	9/9/39	b9/16/39
I Want a Divorce (D)		Dick Powell-Joan Blondell		8/9/40	a4/27/40
Jamaica Inn (Cos-D)	110	Chas. Laughton	(F)	10/13/39	b5/27/39
Knights of the Range (W)	70	Russell Hayden-Jean Parker	(F)	2/23/40	b2/17/40
Law of the Pampas (W)	72	Wm. Boyd-Russell Hayden	(F)	11/3/39	b10/21/39
Life With Henry (C)		Jackie Cooper-Leila Ernst			a3/30/40
		(Former title "Henry Aldrich No. 1")			
Llano Kid (W)	70	Tito Guizar-June Clayton	(F)	12/8/39	b11/11/39
Light of the Western Stars (W)	65	Jory-Hayden-Sayers	(F)	4/19/40	b4/27/40
Light That Failed (D)	96	Ronald Colman-Ida Lupino	(A)	2/9/40	b12/23/39
Mystery Raider (D)		Henry Wilcoxon-Carole Landis			In Prod.
Night at Earl Carroll's (C)		J. Carrol Naish-E. Carroll Girls			a5/11/40
Night of Nights (D)	85	Pat O'Brien-Olympe Bradna	(A)	12/1/39	b12/2/39
Northwest Mounted Police (D)		Cooper-Carroll-Goddard (Tech.)			a4/20/40
Opened by Mistake (C)	67	Charles Ruggles-Robert Page	(F)	5/10/40	b5/11/40
Our Neighbors—the Carters (D)	83	Fay Bainter-Frank Craven	(F)	11/24/39	b11/4/39
Parole Fixer (D)	58	J. Carroll Naish-Wm. Henry	(A)	2/2/40	b2/10/40
Queen of the Mob (D)		Jean Cagney-Richard Denning		6/28/40	a1/20/40
		(Former title, "Woman from Hell")			
Rangers of Fortune		MacMurray-Morison-Dekker			In Prod.
Range War (W)	67	Wm. Boyd-Russell Hayden	(F)	9/8/39	b8/5/39
Remember the Night (C-D)	92	B. Stanwyck-F. MacMurray	(A)	1/19/40	b1/13/40
Road to Singapore (C)	85	B. Crosby-D. Lamour-B. Hope	(F)	3/22/40	b2/24/40
Rulers of the Sea (D)	96	Fairbanks, Jr.-Lockwood	(F)	11/17/39	b9/16/39
Safari (D)		Madeline Carroll-Fairbanks, Jr.		6/14/40	a11/18/39
Santa Fe Marshal (W)	69	Wm. Boyd-Russell Hayden	(F)	1/26/40	b1/13/40
Seventeen (C-D)	75	Jackie Cooper-Betty Field		3/1/40	a7/1/39
Showdown (W)	63	Wm. Boyd-J. Clayton-Hayden	(F)	3/8/40	b3/2/40
Sidewalks of London (D)	86	Chas. Laughton-Vivien Leigh	(F)	2/16/40	b2/3/40
Stagecoach War (W)		Wm. Boyd-Russell Hayden		7/12/40	a1/13/40
		(Former title, "Hold Your Horses")			
Television Spy (D)	58	William Henry-Judith Barrett	(F)	10/20/39	b9/16/39
Texas Rangers Ride Again (W)		J. Howard-Ellen Drew-M. Robson			a5/11/40
This Man in Paris (My-C)	86	Barry Barnes-Valerie Hobson	(A)		b7/15/39
Those Were the Days (C)		Wm. Holden-Bonita Granville		6/21/40	a11/25/39
		(Former title, "At Good Old Siwash")			
$1,000 a Touchdown (C)	74	Joe E. Brown-Martha Raye	(F)	9/22/39	b9/30/39
Typhoon (Tech.) (D)	71	Dorothy Lamour-Robert Preston	(F)	5/17/40	b5/4/40
Untamed (D)		Milland-Tamiroff-Morison (Tech.)		7/26/40	a8/19/39
Way of All Flesh (D)		Akim Tamiroff-William Henry		5/31/40	a12/23/39
What a Life (C)	78	Jackie Cooper-Betty Field	(F)	10/1/39	b9/23/39
Women Without Names (D)	63	Ellen Drew-Robt. Paige	(F)	3/15/40	b2/24/40

1940-41

Three Men From Texas (W)		William Boyd-Russell Hayden			In Prod.

R.K.O.-RADIO

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bachelor Mother (C)	82	Ginger Rogers-David Niven	(A)	8/4/39	b7/1/39
Bad Lands (W)	65	N. Beery, Jr.-G. Williams	(F)	8/11/39	b7/29/39
Career (D)	80	Alice Eden-John Archer	(F)	7/7/39	b7/8/39
Conspiracy (D)	58	Allan Lane-Linda Hayes	(A)	9/1/39	b8/26/39
Escape to Paradise (C-D)	60	Bob Breen-Kent Taylor	(F)	12/22/39	b12/9/39
Everything's On Ice (C-D)	66	Irene Dare-Roscoe Karns	(F)	10/6/39	b9/9/39
Fifth Avenue Girl (D)	85	Ginger Rogers-Tim Holt	(F)	9/22/39	b8/19/39
Fighting Gringo (W)	59	George O'Brien-Lupita Tovar	(F)	9/8/39	b9/2/39
Five Came Back (D)	73	Chester Morris-Wendy Barrie	(F)	6/23/39	b6/17/39
Girl and the Gambler (C)	62	Steffi Duna-Leo Carrillo	(F)	6/16/39	b6/10/39
Girl From Mexico (C)	70	Lupe Velez-Donald Woods	(F)	6/2/39	b5/20/39
In Name Only (D)	94	Lombard-Grant-Francis	(A)	8/18/39	b8/5/39
Saint in London (My-D)	70	Geo. Sanders-Sally Grey	(F)	6/30/39	b7/1/39
Spellbinder (D)	70	Lee Tracy-Barbara Reed	(A)	7/28/39	b7/29/39
Timber Stampede (W)	59	George O'Brien	(F)	6/30/39	b6/24/39
Way Down South (Mu-D)	62	Bob Breen	(F)	7/21/39	b7/29/39

1939-40

Abe Lincoln in Illinois (D)	107	Raymond Massey-Ruth Gordon	(F)	4/19/40	b1/6/40
Allegheny Uprising (D)	81	John Wayne-Claire Trevor	(F)	11/10/39	b10/28/39
Anne of Windy Poplars (D)		Anne Shirley-James Ellison		6/28/40	a4/13/40
Beyond Tomorrow (D)	84	Richard Carlson-Jean Parker	(A)	5/10/40	b3/30/40
Bill of Divorcement (D)	73	Maureen O'Hara-Adolphe Menjou	(A)	5/31/40	b3/16/40
Bullet Code (W)	59	George O'Brien-Virginia Vale	(F)	4/12/40	b3/2/40
Courageous Dr. Christian (D)	67	Jean Hersholt-Dorothy Lovett	(F)	4/5/40	b3/23/40
Cross Country Romance		Gene Raymond-Wendy Barrie		8/9/40	In Prod.
Curtain Call (C)	61	Barbara Reed-John Archer	(F)	4/26/40	b4/13/40
Day the Bookies Wept (C)	64	Joe Penner-Barbara Reed	(F)	9/15/39	b9/16/39
Dr. Christian's Diet (D)		Jean Hersholt-Dorothy Lovett		7/5/40	In Prod.
Flying Deuces (C)	67	Laurel & Hardy-Parker	(F)	11/3/39	b10/14/39
Full Confession (D)	73	Victor McLaglen-Sally Eilers	(A)	9/8/39	b8/26/39
Have It Your Own Way		Maureen O'Hara-Louis Hayward		8/23/40	In Prod.
Hunchback of Notre Dame (D)	115	C. Laughton-Maureen O'Hara	(A)	12/29/39	b12/23/39
Irene (Mu-C) (Part Tech.)	101	Anna Neagle-Ray Milland	(F)	5/3/40	b4/20/40
Isle of Destiny (D)	83	Ford-Lang-Gargan	(F)	3/8/40	b3/2/40
Legion of the Lawless (W)	57	Geo. O'Brien-Virginia Vale	(F)	1/5/40	b11/25/39
Little Orvie (C)	66	Johnny Sheffield-Ernest Truex	(F)	3/1/40	b3/2/40
Lucky Partners		Ginger Rogers-Ronald Colman		8/2/40	In Prod.
Marines Fly High (D)	67	Richard Dix-Lucille Ball	(F)	2/2/40	b2/17/40
Married and in Love (D)	60	Alan Marshal-Barbara Reed	(A)	12/22/39	b12/16/39
Marshal of Mesa City (W)	61	George O'Brien-Virginia Vale	(F)	11/3/39	b10/7/39

R.K.O.-RADIO 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Meet Dr. Christian (D)	66	Jean Hersholt-Dorothy Lovett	(F)	11/17/39	b10/21/39
Mexican Spitfire (C)	65	Lupe Velez-Donald Woods	(F)	1/12/40	b12/16/39
Millionaire Playboy (C)	66	Joe Penner-Linda Hayes	(F)	3/15/40	b3/2/40
Millionaires in Prison		Lee Tracy-Linda Hayes		7/12/40	In Prod.
My Favorite Wife (C)	88	Dunne-Grant-Scott	(A)	5/17/40	b5/4/40
Nurse Edith Cavell (D)	99	Anna Neagle-George Sanders	(A)	9/29/39	b8/26/39
Pinocchio	85	Technicolor Cartoon	(F)	2/23/40	b2/3/40
Prairie Law (W)		Geo. O'Brien-Virginia Vale		6/7/40	a5/4/40
Primrose Path (D)	93	Ginger Rogers-Joel McCrea	(A)	3/22/40	b3/16/40
Queen of Destiny (H-D)	90	Neagle-Walbrook (Tech.)	(F)	8/16/40	b10/29/39
		(Reviewed as "Sixty Glorious Years")			
Ramparts We Watch		March of Time Feature			In Prod.
Reno (D)	73	Richard Dix-Gail Patrick	(A)	12/1/39	b11/18/39
Saint's Double Trouble (D)	69	George Sanders-Helen Whitney	(F)	1/26/40	b1/20/40
Saint Takes Over (D)	60	Geo. Sanders-Wendy Barrie	(F)	6/7/40	b4/27/40
Stage to Chino (W)		George O'Brien			In Prod.
Sued for Libel (D)	63	Kent Taylor-Linda Hayes	(F)	10/27/39	b10/21/39
Swiss Family Robinson (D)	93	Mitchell-Best-Bartholomew	(F)	2/16/40	b2/3/40
That's Right, You're Wrong (Mu-C)	91	Kyser-Ball-Menjou	(F)	11/24/39	b11/18/39
Thousand Dollar Marriage (C)		Leon Errol-Dennis O'Keefe		6/21/40	a5/11/40
Three Sons (D)	72	Edward Ellis-Virginia Vale	(F)	10/13/39	b9/30/39
Tom Brown's Schooldays (D)		Jimmy Lydon-Hardwicke		6/14/40	a4/6/40
Two Thoroughbreds (D)	62	Jimmy Lydon-Joan Blondell	(F)	12/8/39	b12/2/39
Vigil in the Night (D)	96	Carole Lombard-Brian Aherne	(A)	2/9/40	b2/10/40
Villain Still Pursued Her (D)		Anita Louise-Richard Cromwell			a4/20/40
You Can't Fool Your Wife (C-D)		Lucille Ball-James Ellison		5/24/40	a3/16/40

1940-41

Dreaming Out Loud (C)		Lum & Abner-Frances Langford			In Prod.

REPUBLIC

1938-39

Colorado Sunset (W)	64	G. Autry-Smiley Burnette	(F)	7/31/39	b8/5/39
In Old Caliente (W)		Roy Rogers-Mary Hart	(F)	6/19/39	b7/22/39
In Old Monterey (W)	73	Autry-Burnette-Hayes	(F)	8/14/39	b7/29/39
Mickey, the Kid (D)	66	Byrd-Cabot-Ryan	(F)	7/3/39	b7/1/39
Mountain Rhythm (W)	59	Gene Autry-Smiley Burnette	(F)	6/9/39	b7/1/39
New Frontier (W)	57	3 Mesquiteers	(F)	8/10/39	b8/19/39
Rovin' Tumbleweeds (W)	64	Autry-Mary Carlisle	(F)	11/16/39	b11/25/39
She Married a Cop (Mu-C)	65	Phil Regan-Jean Parker	(F)	7/12/39	b7/1/39
Should Husbands Work (C)	66	The Gleasons	(F)	7/26/39	b7/22/39
Smuggled Cargo (D)	62	R. Hudson-Barry Mackay	(F)	8/21/39	b8/26/39
SOS—Tidal Wave (D)	60	Ralph Byrd-Kay Sutton	(A)	6/2/39	b6/3/39
Wall Street Cowboy (W)	66	Roy Rogers	(F)	9/6/39	b9/9/39
Wyoming Outlaw (W)	57	3 Mesquiteers	(F)	6/27/39	b7/15/39

1939-40

Arizona Kid (W)	61	Roy Rogers-Sally March	(F)	9/29/39	b10/7/39
Calling All Marines (D)	66	Donald Barry-Helen Mack	(F)	9/21/39	b9/16/39
Carson City Kid (W)		Roy Rogers-"Gabby" Hayes			In Prod.
Crooked Road (D)	66	Edmund Lowe-Irene Hervey	(A)	5/10/40	b5/11/40
Covered Trailer (C)	66	Gleasons-Davenport	(F)	11/10/39	b11/18/39
Covered Wagon Days (W)	56	Three Mesquiteers	(F)	4/22/40	b5/11/40
Cowboys From Texas (W)	57	Three Mesquiteers	(F)	11/29/39	b12/9/39
Dark Command (H-D)	94	John Wayne-Claire Trevor	(F)	4/15/40	b4/13/40
Days of Jesse James (W)	63	Roy Rogers-George Hayes	(F)	12/29/39	b12/23/39
Doctors Don't Tell (D)		J. Wayne-Sigrid Gurie-C. Coburn			a5/4/40
Flight at Midnight (D)	66	Roscoe Turner-Phil Regan	(F)	8/28/39	b9/2/39
Forgotten Girls (D)	68	Louise Platt-Donald Woods	(F)	3/15/40	b3/23/40
Gangs of Chicago (D)		Lola Lane-Lloyd Nolan-MacLane		5/17/40	a4/6/40
Gaucho Serenade (W)	66	Gene Autry-Smiley Burnette		5/10/40	a4/6/40
Ghost Valley Raiders (W)	57	Donald Barry-Lona Andre	(F)	3/26/40	b4/6/40
Grand Ole Opry (C)		Weaver Bros. & Elviry			In Prod.
Grandpa Goes to Town (C)	66	The Gleasons-Harry Davenport	(F)	4/19/40	b4/20/40
Heroes of the Saddle (W)	56	Three Mesquiteers	(F)	1/12/40	b1/20/40
Hi-Yo Silver (W)	69	Silver Chief-Lynn Roberts	(F)	4/10/40	b4/20/40
In Old Missouri (C)	67	Weaver Bros.-Elviry	(F)	4/17/40	b5/4/40
Jeepers Creepers (Mu)	69	Rogers-Weaver Bros.	(F)	10/27/39	b11/4/39
Kansas Terrors (W)	57	3 Mesquiteers-Jacqueline Wells	(F)	10/6/39	b10/21/39
Main Street Lawyer (D)	72	Edward Ellis-Anita Louise	(F)	11/3/39	b11/11/39
Money to Burn (C)	69	The Gleasons-Harry Davenport	(F)	12/28/39	b12/30/39
Pioneers of the West (W)	56	Three Mesquiteers	(F)	3/12/40	a3/16/40
Rancho Grande (W)	68	Gene Autry-Smiley Burnette	(F)	3/22/40	b3/30/40
Rocky Mountain Rangers (W)		Three Mesquiteers		5/24/40	a5/4/40
Sabotage (D)	69	Arleen Whelan-Gordon Oliver	(F)	10/13/39	b10/14/39
Saga of Death Valley (W)	58	Roy Rogers-George Hayes	(F)	11/22/39	b11/25/39
Scatterbrain		Judy Canova			In Prod.
South of the Border (W)	71	Gene Autry-Smiley Burnette	(F)	12/15/39	b12/16/39
Thou Shalt Not Kill (D)	68	Charles Bickford-Doris Day	(F)	12/22/39	b12/16/39
Village Barn Dance (Mu-C)	74	Richard Cromwell-Doris Day	(F)	1/30/40	b2/3/40
Wagons Westward (D)		Chester Morris-Anita Louise			a5/11/40
Wolf of New York (D)	69	Edmund Lowe-Rose Hobart	(F)	1/25/40	b1/27/40
Women in War (D)		Elsie Janis-Wendy Barrie			a3/30/40
Young Buffalo Bill (W)	59	Roy Rogers-George Hayes	(F)	4/12/40	b4/20/40

20TH CENT.-FOX

1938-39

Charlie Chan in Reno (My)	68	Sidney Toler-Phyllis Brooks	(F)	6/16/39	b6/3/39
Frontier Marshal (W)	72	Randolph Scott-Binnie Barnes	(F)	7/28/39	b8/5/39
It Could Happen to You (C-D)	71	Stuart Erwin-Gloria Stuart	(F)	6/30/39	b6/17/39
Jones Family in Hollywood (C)	59	Jones Family		6/2/39	b5/27/39
Mr. Moto Takes Vacation (My)	65	Peter Lorre	(F)	7/14/39	b11/19/38
News Is Made At Night (C)	71	Preston Foster-Lynn Bari	(F)	7/21/39	b7/15/39
Second Fiddle (Mu-C)	87	Sonja Henie-Tyrone Power	(F)	6/23/39	b7/1/39
Ware Case (D)	78	Clive Brook-Jane Baxter	(F)	7/21/39	b7/15/39
Young Mr. Lincoln (D)	101	Henry Fonda-Marjorie Weaver	(F)	6/9/39	b6/3/39

1939-40

Adventures of Sherlock Holmes (My-D)	85	Basil Rathbone-Nigel Bruce	(F)	9/1/39	b8/26/39
Barricade (D)	71	Alice Faye-Warner Baxter	(F)	12/8/39	b12/2/39
Blue Bird (Tech.) (FA)	83	Shirley Temple-Nancy Kelly	(F)	3/22/40	b1/27/40
Charlie Chan At Treasure Island (My)	74	Sidney Toler-Sen Yung	(F)	9/8/39	b8/26/39
Charlie Chan's Murder Cruise (My)	75	Sidney Toler-Marjorie Weaver	(F)	6/21/40	b5/11/40
Charlie Chan in Panama (D)	67	Sidney Toler-Jean Rogers	(F)	3/1/40	b2/10/40
Chicken Wagon Family (C)	63	Jane Withers-Leo Carrillo	(F)	8/11/39	b8/19/39
Cisco Kid and the Lady (D)	74	Cesar Romero-Marjorie Weaver	(F)	12/29/39	b12/2/39
City in Darkness (My)	85	Sidney Toler-Lynn Bari	(F)	12/1/39	b11/25/39
City of Chance (D)	60	Donald Woods-C. Aubrey Smith	(A)	1/12/40	b12/30/39
Day-Time Wife (C)	72	Tyrone Power-Linda Darnell	(A)	11/24/39	b11/18/39
Drums Along the Mohawk (D)	103	H. Fonda-C. Colbert (Tech.)	(F)	11/10/39	b10/21/39
Earthbound (D)		Warner Baxter-Andrea Leeds		6/7/40	a3/30/40
Elsa Maxwell's Hotel For Women (D)	88	Darnell-Ellison-Maxwell	(A)	8/4/39	b8/5/39
Escape, The (D)	62	Kane Richmond-Amanda Duff	(A)	10/6/39	b9/9/39
Everything Happens at Night (C-D)	78	Sonja Henie-Ray Milland	(F)	12/22/39	b12/16/39
Four Sons		Ameche-Nancy Kelly-Alan Curtis		6/14/40	In Prod.
Free, Blonde and 21 (C)	74	Lynn Bari-Joan Davis	(F)	3/29/40	b2/17/40
Girl in 313 (D)	56	Florence Rice-Joan Valerie		7/12/40	a5/4/40
Grapes of Wrath (D)	129	Fonda-Bowdon-Grapewin	(A)	3/15/40	b1/27/40
Heaven With A Barbed Wire Fence (C-D)	62	Glenn Ford-Jean Rogers	(F)	11/3/39	b10/7/39
He Married His Wife (C)	83	McCrea-Kelly-Young	(F)	1/19/40	b1/13/40
Here I Am, A Stranger (D)	83	Richard Greene-Brenda Joyce	(F)	9/29/39	b9/23/39
High School (C)	72	J. Withers-Stephens-Edwards	(F)	1/26/40	b1/6/40
Hollywood Cavalcade (D)	98	Alice Faye-Don Ameche (Tech.)	(F)	10/13/39	b10/7/39
Honeymoon's Over (C)	68	Marjorie Weaver-Stuart Erwin	(F)	12/15/39	b12/9/39
Inspector Hornleigh on Holiday (My)	74	Gordon Harker-Alastair Sim	(F)	12/1/39	b2/3/40

20TH CENT.-FOX 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
I Was An Adventuress (D)	81	Zorina-Richard Greene	(A)	5/10/40	b5/4/40
Johnny Apollo (D)	83	Tyrone Power-Dorothy Lamour	(A)	4/19/40	b4/13/40
Lillian Russell (D)		Alice Faye-Don Ameche		5/24/40	a2/24/40
Little Old New York (D)	100	Alice Faye-MacMurray-Greene	(F)	2/9/40	b2/3/40
Lucky Cisco Kid (D)		Cesar Romero-Mary Hughes		6/28/40	a4/20/40
Man Who Wouldn't Talk (D)	61	Lloyd Nolan-Jean Rogers	(A)	2/2/40	b1/20/40
Marriage in Transit (D)		Virginia Gilmore-Joan Davis		5/31/40	a4/20/40
Maryland (D) (Tech.)		B. Joyce-Payne-Brennan		7/5/40	a3/9/40
On Their Own (C)	63	Jones Family	(F)	5/17/40	b4/13/40
Pack Up Your Troubles (C)	70	Jane Withers-Ritz Brothers	(F)	10/20/39	b9/23/39
Quick Millions (C)	61	Jones Family	(F)	8/25/39	b8/12/39
Rains Came (D)	103	Loy-Power-Brent	(A)	9/15/39	b9/9/39
Sailor's Lady (D)		Nancy Kelly-Jon Hall		6/19/40	a2/24/40
Shipyard Sally (Mu-D)		Gracie Fields	(F)	10/20/39	b7/29/39
Shooting High (Mu-D)	63	Withers-Autry-Weaver	(F)	4/26/40	b3/9/40
So This Is London (C)	70	Geo. Sanders-Drayton-Churchill	(A)	5/3/40	b2/4/39
Stanley and Livingstone (D)	100	S. Tracy-Greene-Kelly	(F)	8/18/39	b8/5/39
Star Dust (D)	83	Linda Darnell-John Payne		4/5/40	b4/6/40
Stop, Look and Love (C)	57	Jean Rogers-Robert Kellard	(F)	9/22/39	b9/2/39
Swanee River (Tech.) (D)	86	Al Jolson-Don Ameche-A. Leeds	(F)	1/5/40	b12/23/39
They Came By Night (D)	73	Will Fyffe		2/23/40	b3/9/40
Too Busy to Work (C)	65	Jones Family-Chandler-Davis	(F)	11/17/39	b11/4/39
20,000 Men a Year (D)	84	Randolph Scott	(F)	10/27/39	b10/28/39
Viva Cisco Kid (D)	70	Cesar Romero-Chris-Pin Martin	(F)	4/12/40	b3/23/40
Young as You Feel (C)	59	Jones Family	(F)	2/16/40	b2/3/40

1940-41

Brigham Young (H-D)	Tyrone Power-Linda Darnell		8/16/40	a4/27/40
Elsa Maxwell's Public Deb. # 1 (D)	G. Murphy-B. Joyce-C. Ruggles		9/27/40	a5/4/40
Girl from Avenue A (C)	Jane Withers-Kent Taylor		8/23/40	In Prod
Girl Must Live (C)	Margaret Lockwood-R. Houston	(A)		b5/27/39
I Married a Nazi (D)	Joan Bennett-Richard Greene			In Prod.
Pier 13	Lynn Bari-Lloyd Nolan		9/6/40	In Prod.
Return of Frank James (D)	H. Fonda-A. Leeds (Tech.)			In Prod.
Street of Memories	Guy Kibbee-Lynn Roberts		8/9/40	In Prod.
Young People	Shirley Temple-Jack Oakie			In Prod.

UNITED ARTISTS

Captain Caution	V. Mature-Louise Platt-B. Cabot				In Prod.
Chump At Oxford (C)	63	Stan Laurel-Oliver Hardy	(F)	2/16/40	b2/17/40
Eternally Yours (C)	91	Loretta Young-David Niven	(F)	10/12/39	b10/7/39
Foreign Correspondent		Joel McCrea-Herbert Marshall			a5/4/40
Four Feathers (Tech.) (D)	109	Duprez-Smith-Richardson	(F)	8/4/39	b4/29/39
Great Dictator		Charles Chaplin-P. Goddard			In Prod.
House Across the Bay (D)	88	Joan Bennett-George Raft	(A)	3/1/40	b3/2/40
Housekeeper's Daughter (C)	80	Joan Bennett-Adolphe Menjou	(F)	10/26/39	b9/16/39
Intermezzo—a Love Story (D)	70	Leslie Howard-Ingrid Bergman	(F)	9/22/39	b9/30/39
Lion Has Wings (D)	73	Merle Oberon-Ralph Richardson	(F)	1/19/40	b12/16/39
Long Voyage Home (D)		John Wayne-Thos. Mitchell			a5/11/40
Man in the Iron Mask (D)	110	Louis Hayward-Joan Bennett	(F)	8/11/39	b7/1/39
My Son, My Son! (D)	116	Brian Aherne-Madeleine Carroll	(A)	3/22/40	b3/9/40
Of Mice and Men (D)	106	Meredith-Fields-Chaney Jr.	(A)	1/12/40	b12/30/39
1,000,000 B.C. (D)	80	John Hubbard-Carole Landis	(F)	4/5/40	b4/13/40
Our Town (D)		Fay Bainter-Frank Craven		5/24/40	a3/2/40
Over the Moon (C-D)	78	Oberon-Rex Harrison (Tech.)	(F)	3/29/40	b11/11/39
Raffles (D)	71	D. Niven-Olivia de Havilland	(F)	12/29/39	b12/23/39
Real Glory (D)	96	Gary Cooper-Andrea Leeds	(F)	9/29/39	b9/16/39
Rebecca (D)	130	Olivier-Anderson-Fontaine	(A)	4/12/40	b3/23/40
Saps at Sea (C)	56	Stan Laurel-Oliver Hardy	(F)	5/3/40	b4/27/40
Slightly Honorable (My-C)	85	O'Brien-Terry-Arnold	(A)	12/22/39	b1/13/40
South of Pago Pago		Jon Hall-Victor McLaglen			a4/27/40
Thief of Bagdad		Sabu-Conrad Veidt (Tech.)			In Prod.
They Shall Have Music (Mu-D)	101	Jascha Heifetz-Andrea Leeds	(F)	8/18/39	b7/15/39
Turnabout (C)	83	Carole Landis-Hubbard-Menjou	(A)	5/17/40	b5/4/40
Westerner (D)		Gary Cooper-Walter Brennan			a12/30/39
Winter Carnival (C-D)	90	Ann Sheridan-Richard Carlson	(F)	7/28/39	b7/22/39

UNIVERSAL

1938-39

First Love (D)	83	Deanna Durbin-Helen Parrish	(F)	11/10/39	b11/4/39
Forgotten Women (D)	65	Sigrid Gurie-Donald Briggs	(A)	7/7/39	b7/8/39
House of Fear (My-D)	66	Wm. Gargan-Irene Hervey	(A)	6/30/39	b6/17/39
Inside Information (D)	62	June Lang-Dick Foran	(F)	6/2/39	b6/17/39
I Stole a Million (D)	78	George Raft-Claire Trevor	(A)	7/21/39	b7/22/39
Sun Never Sets (D)	96	Fairbanks, Jr.-Barbara O'Neill	(F)	6/9/39	b6/3/39
Unexpected Father (C-D)	73	Sandy-M. Auer-Shirley Ross	(F)	7/14/39	b7/22/39
When Tomorrow Comes (D)	90	Irene Dunne-Charles Boyer	(A)	8/11/39	b8/19/39

1939-40

Alias the Deacon (C)	73	Bob Burns	(F)	5/17/40	b5/4/40
Bad Man from Red Butte (W)		J. M. Brown-B. Baker-Fuzzy Knight			a4/27/40
Big Guy (D)	77	McLaglen-Cooper-Munson	(A)	12/24/39	b12/2/39
Black Diamonds (D)		Richard Arlen-Andy Devine			In Prod.
Black Friday (D)	64	Boris Karloff-Bela Lugosi	(A)	4/12/40	b3/9/40
Boys From Syracuse (C)		A. Jones-Martha Raye-J. Penner		8/9/40	In Prod.
Call a Messenger (C-D)	60	Tough Guys-Mary Carlisle	(F)	11/3/39	b9/23/39
Charlie McCarthy, Detective (My-C)	75	Bergen-McCarthy-Sneed	(F)	12/22/39	b12/23/39
Chip of the Flying U (W)	55	J. Mack Brown-Bob Baker	(F)	11/24/39	b1/27/40
Danger on Wheels (D)	61	Richard Arlen-Andy Devine	(F)	2/2/40	b5/11/40
Desperate Trails (W)	60	Brown-Baker-Knight		9/8/39	b9/2/39
Destry Rides Again (D)	93	Marlene Dietrich-James Stewart	(F)	12/29/39	b12/2/39
Double Alibi (My)	65	Wayne Morris-Margaret Lindsay	(A)	3/1/40	b2/24/40
Enemy Agent (D)	60	Robt. Armstrong-Helen Vinson	(F)	4/19/40	b4/13/40
Framed (D)	60	Constance Moore-R. Armstrong	(A)	2/23/40	b5/11/40
Green Hell (D)	88	Joan Bennett-D. Fairbanks, Jr.	(F)	1/26/40	b1/20/40
Half a Sinner (D)	59	Heather Angel-John King		4/5/40	Not Rev.
Hawaiian Nights (Mu-C)	64	Downs-Moore-Quillan	(F)	9/8/39	b8/19/39
Hero For a Day (C-D)	62	Charles Grapewin-Anita Louise	(F)	10/6/39	b9/16/39
Honeymoon Deferred (D)	59	Margaret Lindsay-Edmund Lowe	(F)	2/16/40	b2/24/40
Hot Steel (D)		Richard Arlen-Andy Devine		5/24/40	a5/11/40
House of the Seven Gables (D)	88	Vincent Price-Margaret Lindsay	(A)	4/12/40	b3/9/40
I Can't Give You Anything But Love Baby (C)	61	Peggy Moran-Johnny Downs	(F)	6/21/40	b5/11/40
If I Had My Way (Mu-C)	87	Bing Crosby-Gloria Jean	(F)	5/3/40	b4/27/40
Invisible Man Returns (D)	82	Hardwicke-Price-Grey	(A)	1/12/40	b1/20/40
It's a Date (Mu-D)	103	Deanna Durbin-Kay Francis	(F)	3/22/40	b3/23/40
La Conga Nights (C)		Hugh Herbert		5/31/40	a3/16/40
Laugh It Off (C)	63	Johnny Downs-Constance Moore	(F)	12/1/39	b12/30/39
Legion of Lost Flyers (D)	63	Arlen-Devine-Nagel	(F)	11/3/39	b9/16/39
Little Accident (C)	65	Baby Sandy-Florence Rice	(F)	10/27/39	b11/4/39
Love, Honor and Oh, Baby (C)		Wallace Ford-Kathryn Adams (Former title "No Exit")		6/7/40	a4/27/40
Ma! He's Making Eyes At Me (C)	61	Tom Brown-Constance Moore	(F)	3/15/40	b4/13/40
Man From Montreal (D)	60	Richard Arlen-Andy Devine	(F)	12/8/39	b3/2/40
Mikado (Mu) (Tech.)	90	Kenny Baker	(F)	9/8/39	b5/20/39
Missing Evidence (D)	64	Preston Foster-Irene Hervey	(F)	12/15/39	b11/25/39
Mutiny On the Blackhawk (D)	67	Arlen-Moore-Devine	(F)	9/1/39	b8/5/39
My Little Chickadee (C)	83	Mae West-W. C. Fields	(A)	2/9/40	b2/10/40
Oh, Johnny, How You Can Love (C)	64	Tom Brown-Peggy Moran	(F)	1/5/40	b1/20/40
Oklahoma Frontier (W)	59	John Mack Brown-Bob Baker	(F)	10/20/39	b12/9/39
One Hour to Live (D)	60	Doris Nolan-Chas. Bickford	(A)	11/10/39	b9/23/39
One of the Boston Bullertons (C)		N. Kelly-R. Young-R. Cummings		7/5/40	a5/11/40
Riders of Pasco Basin (W)	56	J. M. Brown-Bob Baker (Former title, "Vigilante War")		4/5/40	a9/30/39
Rio (D)	75	Sigrid Gurie-Basil Rathbone	(A)	9/29/39	b9/30/39
Sandy Is a Lady (C)		Sandy-Mischa Auer-Nan Grey		6/14/40	a3/2/40
Ski Patrol (D)	64	Luli Deste-Philip Dorn	(F)	5/10/40	b5/11/40
South to Karanga (D)		C. Bickford-L. Deste-D. Foran		8/2/40	a4/27/40
Tower of London (H-D)	92	Basil Rathbone-Boris Karloff	(F)	11/17/39	b11/25/39
Tropic Fury (D)	65	Richard Arlen-Andy Devine	(F)	10/13/39	b9/9/39
Two Bright Boys (D)	70	J. Cooper-Freddie Bartholomew	(F)	9/15/39	b9/9/39
Under-Pup (C)	90	Rob't Cummings-Nan Grey	(F)	9/1/39	b8/26/39
West of Carson City (W)	55	J. M. Brown-Bob Baker	(F)	1/19/40	b5/11/40
Witness Vanishes (My)	60	Edmund Lowe-Wendy Barrie	(F)	9/22/39	b9/16/39
You're Not So Tough		Dead End Kids-Nan Grey		7/26/40	In Prod.
Zanzibar (D)	72	Lola Lane-James Craig	(F)	3/8/40	b3/30/40

WARNER BROS.

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Angels Wash Their Faces (C-D)	86	Dead End Kids-Reagan-Sheridan	(F)	8/26/39	b9/9/39
Cowboy Quarterback (C)	56	Bert Wheeler-Marie Wilson	(F)	7/29/39	b8/12/39
Daughters Courageous (D)	107	John Garfield-Priscilla Lane	(F)	7/22/39	b6/17/39
Each Dawn I Die (D)	92	Cagney-Raft-Bryan	(A)	8/19/39	b7/22/39
Everybody's Hobby (C)	55	Irene Rich-Henry O'Neill (Reviewed as "Hobby Family")		8/26/39	b8/19/39
Hell's Kitchen (D)	81	Lindsay-Dead End Kids	(F)	7/8/39	b7/8/39
Indianapolis Speedway (D)	82	Pat O'Brien-Ann Sheridan	(F)	8/5/39	b7/22/39
Juarez (H-D)	127	Paul Muni-Bette Davis	(F)	6/10/39	b4/29/39
Kid From Kokomo (C)	92	Pat O'Brien-Joan Blondell	(F)	6/24/39	b5/20/39
Man Who Dared (D)	59	Charles Grapewin-Jane Bryan (Reviewed as "I Am Not Afraid")	(F)	6/3/39	b4/8/39
Nancy Drew—Trouble Shooter (My)	69	Bonita Granville-F. Thomas	(F)	6/17/39	b9/30/39
Naughty, But Nice (C)	90	Dick Powell-Gale Page	(F)	7/1/39	b7/1/39
Torchy Plays With Dynamite (D)	59	Jane Wyman-Tom Kennedy	(F)	8/12/39	b10/21/39
Waterfront (D)	59	Dennis Morgan-Gloria Dickson	(F)	7/15/39	b7/22/39

1939-40

All This and Heaven Too		Bette Davis-Charles Boyer		6/29/40	a3/2/40
Angel From Texas (C)	69	Albert-Wyman-Reagan	(F)	4/27/40	b4/13/40
British Intelligence (D)	62	Boris Karloff-Margaret Lindsay	(A)	1/20/40	b1/13/40
Brother Orchid (C-D)		E. G. Robinson-Sothern-Bellamy		6/8/40	a4/20/40
Brother Rat and a Baby (C)	87	Wayne Morris-Priscilla Lane	(F)	1/13/40	b1/6/40
Calling Philo Vance (My)	62	James Stephenson	(F)	2/3/40	b2/3/40
Castle on the Hudson (D)	76	Garfield-O'Brien-Sheridan	(A)	2/17/40	b3/2/40
Child Is Born (D)	79	Geraldine Fitzgerald-J. Lynn	(A)	1/6/40	b9/9/39
Dead End Kids on Dress Parade (D)	62	Litel-Dead End Kids	(F)	11/18/39	b11/4/39
Dr. Ehrlich's Magic Bullet (D)	102	Edw. G. Robinson-Ruth Gordon	(A)	3/2/40	b2/10/40
Dust Be My Destiny (D)	88	John Garfield-Priscilla Lane	(A)	9/16/39	b8/19/39
Episode		De Havilland-J. Lynn-J. Wyman			In Prod.
Espionage Agent (D)	83	Joel McCrea-Jeffrey Lynn	(F)	9/30/39	b9/30/39
Fighting 69th (D)	90	James Cagney-Priscilla Lane	(A)	1/27/40	b1/6/40
Flight Angels (D)	74	Ralph Bellamy-Dennis Morgan	(F)	5/18/40	b5/11/40
Four Wives (D)	99	Lane Sisters-G. Page-J. Lynn	(F)	12/25/39	b11/25/39
Fugitive From Justice (D)	56	Roger Pryor-Lucille Fairbanks		6/15/40	a12/2/39
Gambling on the High Seas (D)	58	Wayne Morris-Jane Wyman	(F)	6/22/40	b2/24/40
Granny Get Your Gun (D)	56	May Robson-Harry Davenport	(F)	2/10/40	b1/6/40
Invisible Stripes (D)	82	Raft-Holden-Robson	(A)	12/30/39	b12/23/39
It All Came True (D)	97	Ann Sheridan-Jeffrey Lynn	(A)	4/6/40	b3/23/40
Kid Nightingale (C)	58	John Payne	(F)	11/4/39	b9/23/39
King of Lumberjacks (D)	61	John Payne-Gloria Dickson	(F)	4/13/40	b2/24/40
Life of Knute Rockne		Pat O'Brien-Ronald Reagan			In Prod.
Mad Empress (D)	95	Modea Novara-L. Atwill (Reviewed as "Juarez and Maxmilian"—States Rights)	(A)	12/16/39	b4/29/39
Man From Fleet Street (D)		Robinson-Albert-Basserman			In Prod.
Murder in the Air (D)	55	Ronald Reagan-Lya Lys	(F)	6/1/40	b2/24/40
Nancy Drew and Hidden Staircase (My)	60	Bonita Granville-Frankie Thomas	(F)	9/9/39	b8/26/39
No Place to Go (C-D)	57	Gloria Dickson-Dennis Morgan	(F)	9/23/39	b9/9/39
No Time for Comedy (C)		J. Stewart-R. Russell-C. Ruggles			In Prod.
Old Maid (D)	95	Bette Davis-George Brent	(A)	9/2/39	b8/5/39
On Your Toes (Mu-C)	94	Vera Zorina-Eddie Albert	(F)	10/14/39	b10/14/39
Pride of the Blue Grass (D)	65	Edith Fellows-Jimmy McCallion	(F)	10/7/39	b11/11/39
Private Lives of Elizabeth & Essex (H-D) (Tech.)	106	Flynn-Bette Davis	(F)	11/11/39	b9/30/39
Private Detective (C-D)	57	Jane Wyman-Dick Foran	(F)	12/9/39	b12/9/39
Return of Dr. X (My-D)	62	Lys-Bogart-Morris-Lane	(A)	12/2/39	b11/18/39
Roaring Twenties (D)	106	Cagney-Lynn-Lane	(A)	10/28/39	b10/21/39
Saturday's Children (D)	101	Olivia de Havilland-Garfield	(F)	5/11/40	b4/13/40
Sea Hawk (D)		Flynn-Marshall-Crisp			a3/23/40
Sentence, The (D)		Geo. Brent-Virginia Bruce			In Prod.
Smashing the Money Ring (D)	56	Ronald Reagan-Eddie Foy Jr.	(F)	10/21/39	b10/28/39
Tear Gas Squad (D)	58	D. Morgan-J. Payne-G. Dickson		5/4/40	b3/23/40
They Drive by Night		Raft-Sheridan-Bogart			In Prod.
Three Cheers for the Irish (C-D)	100	Priscilla Lane-Dennis Morgan	(F)	3/16/40	b3/9/40
Till We Meet Again (D)	100	Merle Oberon-George Brent	(F)	4/20/40	b4/6/40
Torrid Zone (D)	88	Cagney-O'Brien-Sheridan	(A)	5/25/40	b5/11/40
Virginia City (H-W)	121	Flynn-Hopkins-Scott	(F)	3/23/40	b3/23/40
We Are Not Alone (D)	112	Paul Muni-Jane Bryan	(A)	11/25/39	b11/11/39

MISCELLANEOUS

Bad Boy (D)	66	Johnny Downs-Rosalind Keith	(F)	Atlas	b1/27/40
Black Eyes (D)	72	Mary Maguire-Otto Kruger	(A)	Alliance	b9/9/39
Black Limelight (My)	63	Raymond Massey-Joan Marion	(A)	Alliance	b7/1/39
Buried Alive (D)	74	Beverly Roberts-Rob't Wilcox	(A)	Producers	b1/13/40
Captain Moonlight (D)		John Garrick-Winifred Shotter	(A)	Atlas	b4/27/40
Challenge, The (D)	69	Trenker-Douglas	(F)	Film Alliance	b9/30/39
Daughter of the Tong (D)	56	Evelyn Brent-Grant Withers	(A)	Metrop.	b8/19/39
Dead Men Tell No Tales (My)	76	Emlyn Williams-Sara Seeger	(A)	Alliance	b7/29/39
Death Goes North (My-D)	64	Ed. Edwards-Sheila Bromley	(F)	Warwick	b7/29/39
Flaming Lead (W)	55	Ken Maynard	(F)	Colony	b7/1/39
George Washington Carver (D)	69	G. W. Carver-B. Washington III.	(A)	St. George	b4/13/40
Goose Step (D)	85	Roland Drew-Steffi Duna (Reviewed as "Hitler, Beast of Berlin")	(A)	Producers	b11/18/39
Hidden Menace (D)	56	Otto Kruger-Gertrude Michael	(F)	Alliance	b4/13/40
Housemaster (D)	83	Kruger-Holmes-Churchill	(F)	Alliance	b2/12/38
Invisible Killer (D)	63	Grace Bradley-Roland Drew	(F)	Producers	b2/10/40
Keep Punching (D)	81	Henry Armstrong-Mae Johnson	(F)	M-C Pics	b12/9/39
Mill on the Floss (D)	80	Geraldine Fitzgerald-F. Lawton	(F)	Standard	b11/18/39
Murder Is News (My-D)	55	John Gallaudet-Iris Meredith	(A)	Warwick	b6/24/39
North Sea Patrol (D)	61	Toone-Kelly	(F)	Alliance	b12/30/39
One Night In Paris (My-D)	74	Lodge-Kelly-Williams	(F)	Alliance	b8/5/39
Outsider (D)	91	Geo. Sanders-Mary Maguire	(F)	Alliance	b3/23/40
Pocomania (D)	65	Nina Mae McKinney-Jack Carter	(F)	Lenwal	b12/9/39
Royal Divorce (Cos-D)	84	Chatterton-P. Blanchar	(F)	Select	b8/5/39
Second Bureau (D)	65	Marta Labarr-Charles Oliver	(A)	Film Alliance	b7/8/39
Son of Ingagi (D)	66	Alfred Grant-Daisy Bufford	(A)	Sack	b1/20/40
Spies of the Air (My-D)	78	Barry Barnes-Roger Livesy	(A)	Alliance	b8/12/39
Torpedoed! (D)	70	H. B. Warner-Beery-Cromwell	(F)	Film Alliance	b9/23/39
Torture Ship (D)	57	Irving Pichel-Jacqueline Wells	(A)	Producers	b11/25/39
Typhoon Treasure (D)	68	Campbell Copeline-Gwen Munro	(A)	Ace Pics	b7/1/39

Foreign Language

Harvest (D)	75	Gabriel Gabrio-Edouard Delmont	(A)	Cinema	b11/25/39
Human Beast (D)	79	Jean Gabin-Simone Simon	(A)	Juno	b4/24/40
Louise (Opera)	72	Grace Moore	(A)	Mayer-Burstyn	b2/10/40

(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CS-D) Costume Drama; (W) Western; (Mu-C) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy; (H) Historical

Shorts Booking Guide

COLUMBIA 1938-39

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
Boom Goes the Groom		17½	Not Rev.
Chump Takes a Bump		16½	Not Rev.
Home On the Rage	Pretty Good	17	12/17/38
Many Sappy Returns	Funny	18	8/27/38
Mooching Through Georgia	Good Slapstick	19	9/ 9/39
Mutiny On the Body		17½	Not Rev.
Nag In the Bag	Funny	17	12/17/38
Nightshirt Bandit	Funny	17	12/24/38
Not Guilty Enough	Funny	17	10/29/38
Now It Can Be Sold	Funny	17	4/ 8/39
Pest From the West	Keaton Humor	18	6/24/39
Pie a la Maid		18	Not Rev.
Rattling Romeo		17	Not Rev.
Sap Takes a Wrap	Funny	15½	3/18/39
Star Is Shorn		17½	Not Rev.
Swing You Swingers	Very Funny	18½	4/22/39
Sue My Lawyer	Fairly Good	17	10/ 1/38
Trouble Finds Andy Clyde	Fair Slapstick	18	10/ 7/39
COLOR RHAPSODIES (16) (Tech.)			
Animal Cracker Circus	Good	7	10/ 1/38
Gorilla Hunt		8	Not Rev.
Happy Tots	Fair	7	4/22/39
Hollywood Graduation	Clever	7	9/10/38
Hollywood Sweepstakes		8	Not Rev.
House That Jack Built	Very Amusing	7	5/13/39
Kangaroo Kid		7½	Not Rev.
Little Moth's Big Flame	Clever	8	12/17/38
Lucky Pigs	Good	7	7/ 1/39
Midnight Frolics		7	Not Rev.
Nell's Yells		7	Not Rev.
Peaceful Neighbors	Well Done	8½	2/11/39
COLUMBIA TOURS (6)			
Bermuda—Islands of Paradise	Colorful	10½	9/11/37
Big Town Commuters		9	Not Rev.
In Morocco	Interesting	10	9/16/39
Man Made Island	Interesting	9½	6/17/39
Province of Quebec	Good	11	12/17/38
Sojourn In India		10	Not Rev.
COMMUNITY SINGS (12)			
College Songs	Lively	10	10/ 1/38
Friendship Songs	Satisfactory	10	2/ 4/39
Moonlight Melodies		10½	Not Rev.
Parade of Hits		9½	Not Rev.
Romantic Tunes	Excellent	10	6/17/39
Season's Idea		11	Not Rev.
Songs of the West		10	Not Rev.
South Sea Songs	Good	10	10/29/38
Strauss Waltzes	Different	10	4/29/39
Sweetheart Melodies		10½	Not Rev.
GREAT MOMENTS OF HISTORY (6)			
KRAZY KAT (8)			
Golf Chumps		7	Not Rev.
Gym Jams	Good	6½	9/10/38
Hot Dogs On Ice		6	Not Rev.
Krazy's Bear Tale	Fair	7½	3/18/39
Krazy's Shoe Shop		7	Not Rev.
Lone Mountie		7	Not Rev.
MUSIC HALL VANITIES (6)			
Montmartre Madness	Entertaining	10	5/27/39
Night In a Music Hall	Entertaining	10½	2/ 4/39
Night at the Troc		10½	Not Rev.
Yankee Doodle Home	Good	10	6/ 3/39
PICTUREGRAPHS (6)			
SCRAPPY (8)			
Early Bird	Good	6½	10/ 1/38
Happy Birthday	For the Kiddies	6	2/ 4/39
Scrappy's Added Attraction		6½	Not Rev.
Scrappy's Rodeo		7	Not Rev.
Scrappy's Side Show		7	Not Rev.
Worm's Eye View	Just Filler	7	5/13/39
SCREEN SNAPSHOTS (13)			
No. 1 (Series 18)		10	Not Rev.
No. 2		10	Not Rev.
No. 3		10	Not Rev.
No. 4	Enjoyable	10	2/ 4/39
No. 5		9	Not Rev.
No. 6	Excellent	10½	3/18/39
No. 7		10	Not Rev.
No. 8	Good	9½	4/29/39
No. 9	Interesting	10	5/13/39
No. 10	For Rabid Fans	10	6/17/39
SPORT THRILLS (13)			
Big Fish	Satisfactory	10	9/ 9/39
Diving Rhythm	Excellent	10	5/13/39
Football Giants	Interesting	10	10/ 1/38
Jockeys Up	Excellent	9½	6/17/39
King Vulture	Outstanding	11	1/ 7/39
Navy Champions	Fair	9½	4/29/39
Odd Sports		10½	Not Rev.
Ski Rhythm	Excellent	10	12/17/38
Technique of Tennis	Excellent	10	6/17/39
There Goes Rusty		10½	Not Rev.
STOOGE COMEDIES (8)			
A Ducking They Did Go	Good Slapstick	16½	4/22/39
Flat Foot Stooges	Good Slapstick	15½	2/ 4/39
Mutts to You	Okay Slapstick	18	12/17/38
Saved by the Bell		17	Not Rev.
Three Little Sew and Sews		16	Not Rev.
Violent Is the Word For Curley	Fair Slapstick	18	9/10/38
We Want Our Mummy		17	Not Rev.
Yes, We Have No Bonanzas		16	Not Rev.
WASHINGTON PARADE (6)			
Inside the Capitol	Good	11	6/10/39
Inside the White House	Fair	11	2/11/39
Library of Congress	Informative	10	8/26/39
Washington	Very Good	10	12/17/38

COLUMBIA 1939-40

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
All American Blondes	Fair	17	11/11/39
Andy Clyde Gets Spring Chicken	Mere Filler	18	1/ 6/40
Awful Goof		18	Not Rev.
Glove Slingers	Good Slapstick	18	1/ 6/40
Heckler	Fairly Funny	18	2/24/40
Mr. Clyde Goes to Broadway		18	Not Rev.
Money Squawks		18	Not Rev.
Nothing But Pleasure	Amusing	18	2/17/40
Pardon My Berth Marks	Filler	18	3/16/40
Skinny the Moocher	Funny	16½	9/ 2/39
South of the Boudoir		18	Not Rev.
Static In the Attic	Funny	20	9/ 2/39
Teacher's Pest	Fairly Funny	18	8/12/39
You're Next		18	Not Rev.
CINESCOPES (6)			
Berth of a Queen	Interesting	11	4/20/40
Fashion Takes a Holiday	Feminine Appeal	11	3/16/40
Threads of a Nation	Interesting	11	2/24/40
World of 1960	Interesting	10	1/ 6/40
COLUMBIA TOURS (6)			
Beautiful Switzerland	Average	10	12/30/39
Historic Cities of India		10	Not Rev.
Holland and the Zuyder Zee	Interesting	10	9/16/39
Life in Paris		10	Not Rev.
New Hampshire	Good Travel Film	11	3/16/40
Pleasurebound in Canada		10	Not Rev.
Unveiling Algeria	Fair	10	4/20/40
COLOR RHAPSODIES (16) (Tech.)			
Blackboard Review		7	Not Rev.
Boy, a Gun and Birds	Fair	7	1/ 6/40
Crop Chasers	Good	7½	10/14/39
Dreams On Ice	Cute	7	10/14/39
Egg Hunt		7½	Not Rev.
Greyhound and the Rabbit	Filler	7	4/20/40
Happy Tots' Expedition		6½	Not Rev.
Jitterbug Knights	Fair	7	9/ 9/39
Mother Goose in Swing-time		7	Not Rev.
Mountain Ears	Cute	7	10/14/39
COMMUNITY SINGS (10)			
College Songs		10	Not Rev.
Crosby Hit Songs		9	Not Rev.
Gypsy Songs	Very Good	10	2/17/40
Old Time Songs		9½	Not Rev.
Songs of Hit Parade		10	Not Rev.
Stephen Foster Songs		10	Not Rev.
FABLES CARTOONS (6)			
Barnyard Babies		6	Not Rev.
Little Lost Sheep	Fair	7	9/16/39
Park Your Baby	Average	7	2/24/40
Practise Makes Perfect	Dull	6	4/20/40
FOOLS WHO MADE HISTORY (6)			
Story of Charles Good-year	Excellent	10	10/21/39
Story of Elias Howe	Excellent	11	9/16/39
HAPPY HOUR			
Book of Books	Outstanding	10	11/18/39
Building of Boys	Noteworthy	10	10/21/39
MOMENTS OF COMEDY (6)			
PALS AND PETS (6)			
PHANTASIES CARTOONS (10)			
Charm Bracelet		6½	Not Rev.
Man of Tin		7	Not Rev.
Millionaire Hobo		6½	Not Rev.
Mouse Exterminator	Fair	6½	1/27/39
News Oddities		6½	Not Rev.
SCREEN SNAPSHOTS (12)			
No. 1 Art of Make-Up	Very Good	10	10/14/39
No. 2 Training Animal Stars	Above Average	10	11/11/39
No. 3 Novelty Parties		10	Not Rev.
No. 4 Trip Thru Studios		10	Not Rev.
No. 5 Art in Hollywood	Fan Appeal	11	3/16/40
No. 6 Hollywood Recreations	Good	10	4/20/40
STOOGE COMEDIES (8)			
A Plumbing We Will Go		18	Not Rev.
Calling All Curs	Good Slapstick	18	8/12/39
Oily To Bed, Oily To Rise	Swell Slapstick	18	9/16/39
Rockin' Through the Rockies	Slap-Happy Fun	16½	3/16/40
Three Sappy People		18½	Not Rev.
You Nazty Spy!	Swell Satire	18	2/10/40
WASHINGTON PARADE (6)			
Inside the F.B.I.		11	Not Rev.
Smithsonian Institution	Exceptional	11	11/11/39
Social Security		11	Not Rev.
U. S. Treasury	Excellent	10	2/10/40
WORLD OF SPORTS (12)			
Bows and Arrows	Very Good	10	10/21/39
Flying Targets	For Sportsmen	10	3/16/40
Jai Alai	Good	9	12/30/39
Rough House Fiesta		10	Not Rev.
Skiing Technique		10	Net Rev.
Sport of Kings		10	Not Rev.
Tomorrow's Stars	Good	10	4/27/40

MGM 1938-39

	Comment	Running Time	Reviewed Issue Of
CARTOONS (15)			
Art Gallery (Tech.)	Excellent	8	5/27/39
Bear That Couldn't Sleep	Clever	9	7/15/39
Blue Danube	Beautiful	9	12/30/39
Bookworm (Tech.)	Good	9	9/16/39
Goldilocks and the Three Bears	Good	8	7/29/39
Jitterbug Follies	Fair	9	3/25/39
Little Goldfish (Tech.)	Amusing	8	4/22/39
Mama's New Hat	Poor	7	3/18/39
One Mother's Family	Very Funny	9	10/28/39
Seal Skinners	Poor	7	4/15/39
Wanted No Master		8	Not Rev.
CRIME DOESN'T PAY (6)			
Drunk Driving	Fine	21	10/28/39
Help Wanted	Excellent	21	7/22/39
Money to Loan	Excellent	20	4/ 1/39
Think First	One of the Best	20	10/ 7/39
While America Sleeps	Timely	21	4/22/39
Wrong Way Out	Excellent	17	1/ 7/39
MINIATURES (10)			
City of Little Men	Splendid	11	9/ 3/38
Great Heart	Impressive	11	1/28/39
Greener Hills	Good	11	7/ 8/39
Hollywood Hobbies	Good	10	7/ 8/39
Ice Antics	Entertaining	10	2/25/39
Love On Tap		11	Not Rev.
Miracle of Salt Lake	Satisfactory	10	12/10/38
Prophet Without Honor	Excellent	11	6/17/39
Streamlined Swing	Entertaining	9	10/15/38
They Live Again	Excellent	10	11/12/38
MUSICALS (6)			
Dream of Love	Impressive	17	2/25/39
Happily Buried	Fair	21	5/27/39
Men of Steel	Okay	21	1/ 7/39
Once Over Lightly	Darn Clever	20	1/28/39
Somewhat Secret	Entertaining	21	4/22/39
OUR GANG (12)			
Aladdin's Lantern	Funny	11	10/15/38
Alfalfa's Aunt	Humorous	11	1/28/39
Auto Antics	Amusing	10	9/ 9/39
Clown Princes	Funny	10	5/ 6/39
Cousin Wilbur	Fairly Amusing	10	6/17/39
Dog Daze	Good	11	7/29/39
Duel Personalities	Amusing	10	3/25/39
Football Romeo	Good Gang	10	12/17/38
Joy Scouts	Fair	10	7/29/39
Men in Fright	Enjoyable	11	11/12/38
Practical Jokers	Satisfactory	9	1/ 7/39
Tiny Troubles	Fair	10	3/25/39
PASSING PARADE (10)			
Angel of Mercy	Impressive	10	6/24/39
Giant of Norway	Excellent	11	7/29/39
New Roadways	Very Good	10	2/25/39
No. 1	Very Good	10	11/12/38
One Against the World	Exceptional	10	9/ 2/39
Story of Alfred Nobel	Excellent	11	2/25/39
Story of Dr. Jenner	Excellent	10	4/22/39
Story That Couldn't Be Printed	Inspiring	10	8/ 5/39
Unseen Guardians	Excellent	11	10/ 7/39
Yankee Doodle Goes to Town	Outstanding	10	6/24/39
PETE SMITH SPECIALTIES (13)			
Culinary Carving	Fair	9	8/ 5/39
Double Diving	Excellent	8	1/28/39
Football Thrills of 1938	For Grid Fans Only	10	9/16/39
Heroes At Leisure	Exciting	8	2/25/39
Hot On Ice	Good	10	11/12/38
Man's Greatest Friend	Excellent	10	12/17/38
Marine Circus (Tech.)	Excellent	9	4/22/39
Penny's Picnic (Tech.)	Appetizing	10	1/ 7/39
Poetry of Nature	Novel	8	7/15/39
Radio Hams	Very Good	10	6/24/39
Set 'Em Up	Very Good	10	10/28/39
Take a Cue	Excellent	10	8/19/39
Weather Wizards	Very Good	9	4/22/39
ROBERT BENCHLEY (8)			
An Hour For Lunch	Good Satire	9	3/25/39
Dark Magic	Very Funny	9	5/27/39
Home Early	Funny	9	6/24/39
How to Eat	Excellent	10	7/ 8/39
How to Sublet	Amusing	8	1/28/39
How to Watch Football	Funny	9	11/12/38
Mental Poise	Fair	7	1/ 7/39
Opening Day	Subtle Stuff	9	12/10/38
TRAVELTALKS (12) (Tech.)			
Ancient Egypt	Fascinating	8	2/25/39
Cairo, City of Contrast	Fascinating	9	10/15/38
Colorful Curacao	Very Good	8	7/29/39
Glimpses of Australia	Good	9	6/ 3/39
Imperial Delhi	Average	8	3/25/39
Jaipur, the Pink City	Good	8	12/10/38
Java Journeys		8	Not Rev.
Madeira, Isle of Romance	Enchanting	8	11/19/38
Picturesque Udaipur	Interesting	8	7/15/39
Rural Hungary	Good	9	6/17/39
Singapore and Jahore	Interesting	9	1/28/39
Sydney—Pride of Australia	Good	9	1/ 7/39

MGM 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTOONS (18) (Tech.)			
Fishing Bear	Clever	9	2/ 3/40
Home on the Range	Cute	9	3/ 3/40
Mad Maestro	Good	8	1/20/40
Peace on Earth	Definitely a "Must".	8	12/ 9/39
Puss Gets the Boot	Good	9	3/ 9/40
Rainy Day		8	Not Rev.
CRIME DOESN'T PAY (6)			
Jack Pot	One of the Best	19	3/30/40
Know Your Money	Excellent	21	2/ 3/40
Pound Foolish	Excellent	20	1/20/40
METROSCOPIX (1)			
CAREY WILSON MINIATURES (9)			
Ashcan Fleet	Excellent	11	10/ 7/39
Door Will Open	Unusual	11	3/30/40
Failure at Fifty	Excellent	10	10/28/39
Mendelssohn's Wedding March	For Romanticists	11	11/25/39
Miracle at Lourdes	Excellent	11	1/20/40
Old South	Interesting	10	2/ 3/40
Rumba Rhythm	Entertaining	10	9/ 2/39
Where Turf Meets Surf	Fair	10	2/ 3/40
OUR GANG (8)			
Alfalfa's Double	Chucklesome	11	2/ 3/40
All About Hash		11	Not Rev.
Big Premiere	Poor	10	3/30/40
Captain Spanky's Showboat	Funny	10	10/14/39
Dad For a Day	Good	11	11/25/39
New Pupil	Poor	11	4/27/40
Time Out for Lessons	Fair	11	12/23/39
JOHN NESBITT PASSING PARADE (8)			
Forgotten Victory	Interesting	9	12/30/39
Hidden Master	Fair	10	4/27/40
XXX Medico	Excellent	10	4/27/40
PETE SMITH SPECIALTIES (13)			
Domineering Male	Excellent	10	3/30/40
Let's Talk Turkey	Swell	10	11/25/39
Maintain the Right	Very Good	10	1/20/40
Romance of the Potato	Good	9	12/23/39
Ski Birds	Excellent	8	11/25/39
Stuffie	Swell	11	3/ 9/40
What's Your I.Q.?	Good	7½	3/ 9/40
ROBERT BENCHLEY (4)			
Day of Rest	Funny	10	10/28/39
Home Movies	A Howl	9	3/ 9/40
See Your Doctor	Very Funny	8	12/23/39
That Inferior Feeling	Excellent	10	1/20/40
SPECIAL SUBJECT			
Flag Speaks	A Must	19	5/ 4/40
Northward Ho!	A Trailer	9	3/ 9/40
FITZPATRICK TRAVELTALKS (12) (Tech.)			
Calling on Colombia	Standard	8	4/27/40
Day on Treasure Island	Colorful	10	9/ 9/39
Land of Alaska Nellie	Good	10	1/27/40
Modern New Orleans		9	Not Rev.
Natural Wonders of Washington State	Okay	10	10/28/39
Night Descends on Treasure Island	Fair	9	3/ 9/40
Old Natchez	Good	9	2/ 3/40
Quaint St. Augustine	Charming	9	11/25/39
Seattle, Gateway to the Northwest	Standard	9	3/30/40
Sitka and Juneau	Interesting	9	4/27/40
Valiant Venezuela	Standard	9	12/23/39

PARAMOUNT 1938-39

	Comment	Running Time	Reviewed Issue Of
BETTY BOOP CARTOONS (12)			
Buzzy Boop at the Concert	Poor	7	9/24/38
Musical Mountaineers	Amusing	7	6/ 3/39
My Friend the Monkey	Poor	7	2/11/39
On With the New	Okay	7	12/17/38
Pudgy in Thrills and Chills	Fair	7	1/21/39
Pudgy the Watchman	Fair	7	8/13/38
Rhythm on the Reservation	Fair	7	8/ 5/39
Sally Swing	Poor	7	10/15/38
Scared Crows	Average	7	7/ 1/39
So Does An Automobile	Good	7	4/ 1/39
Yip Yip Yippy	Good	7	7/29/39
COLOR CLASSICS (6) (Tech.)			
All's Fair at the Fair	Good	7	8/27/38
Always Kickin'	Fair	7	2/11/39
Barnyard Brat	Cute	7	7/29/39
Playful Polar Bears	Cute	7	11/12/38
Small Fry	Okay	7	4/29/39
COLOR CRUISES (7)			
Colombia	Fair	10	7/29/39
Costa Rica	Fair	10	11/26/38
Guatemala	Excellent	10	8/27/38
Land of Inca Memories	Fair	10	1/21/39
Jamaica	Fair	10	7/15/39
Mexico	Poor	10	9/24/38
Republic of Panama	Interesting	9	4/ 8/39
HEADLINERS (15)			
Busse Rhythm	Standard	10½	10/15/38
Champagne Music of Lawrence Welk	Snappy	10	3/ 4/39
Hal Kemp & Orch.	Okay	9	11/26/38
Lights! Action! Lucas!	Excellent	10	8/27/38
Moments of Charm	Splendid	10	7/16/38
Music Through the Years	Lacks Movement	11	2/11/39
Orrin Tucker & Orch.	Snappy	10	11/12/38
Paramount Presents Hoagy Carmichael	Tuneful	10	5/27/39
Song Is Born	Unusual	10	12/17/38
Sweet Moments	Sweet They Are	10	8/26/39
Tempo of Tomorrow	Good	10	7/ 1/39
Three Kings and a Queen	Good Music	10	4/ 1/39

PARAMOUNT 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
PARAGRAPHICS (13)			
Breaking the News	Excellent	10	8/26/39
Circus Co-Ed	Very Good	10	3/ 4/39
Farewell Vienna	For Music Lovers	10	7/22/39
Fisherman's Pluck	Swell Sport Short	10	4/ 1/39
Mildewed Melodramas	Very Funny	11	9/24/38
Oh Say, Can You Ski?	Commercial	10	12/17/38
Raising Canines	Interesting	10	10/15/38
Rube Goldberg's Travelgab	Very Funny	8½	10/15/38
Swans		10	Not Rev.
Tannhauser	Classic	12	8/13/38
That's Africa	Unusual	10	3/ 4/39
Unfinished Symphony	Classic	10	11/26/38
PICTORIALS (12) Part Tech.			
No. 1	Standard	10	8/13/38
No. 2	Good	10	8/27/38
No. 3	Slow	10	9/24/38
No. 4	Fair	10	11/19/38
No. 5	Fair	9	12/ 3/38
No. 6	Interesting	6	1/21/39
No. 7	Very Good	9	2/11/39
No. 8	Interesting	10	3/ 4/39
No. 9	Fair	10	5/ 6/39
No. 10	Good	11	6/10/39
No. 11	Interesting	10	7/ 1/39
No. 12	Very Good	10	7/29/39
POPEYE (12)			
Bulldozing the Bull	Very Good	7	8/27/38
Cops Is Always Right	Average	7	1/21/39
Customers Wanted	Almost a Reissue	7	2/18/39
Date to Skate	Good	7	12/10/38
Ghosks Is the Bunk	Good	7	7/22/39
Goonland	Funny	7	11/19/38
Hello, How Am I?	Funny	7	7/29/39
It's the Natural Thing to Do	Satisfactory	7	8/19/39
Leave Well Enough Alone	Fair	7	4/29/39
Mutiny Ain't Nice	Swell	7	9/24/38
Wotta Nitemare	Swell	7	7/ 8/39
POPULAR SCIENCE (6)			
No. 1	Fair	10	9/24/38
No. 2	Interesting	11	11/19/38
No. 3		10	Not Rev.
No. 4	Diversified	10	4/ 1/39
No. 5	Good	11	6/ 3/39
No. 6	Good	11	8/ 5/39
SPECIAL (1) (Tech.)			
Aladdin and His Wonderful Lamp	Swell	22	4/29/39
SPORTLIGHTS (13)			
Champion Airhoppers	Excellent	10	10/15/38
Diamond Dust	Very Good	10	5/27/39
Death Valley Thrills	Excellent	10	7/ 1/39
Frolicking Frogs	Good	10	12/ 3/38
Good Skates	Very Good	10	4/29/39
Hold Your Breath	Excellent	10	2/11/39
Hunting Thrills	Good	10	8/27/38
Racing Pigeons	Interesting	10	9/24/38
Sporting Irish	Swell Entertainment	10	3/ 4/39
Sporting Test	Excellent	10	8/13/38
Super Athletes	Swell	10	11/12/38
Two Boys and a Dog	Different	10	12/17/38
Watch Your Step	Unique	10	7/22/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Interesting	10	8/13/38
No. 2	Very Good	11	10/15/38
No. 3	All Right	11	12/17/38
No. 4	Good	10	1/21/39
No. 5	Interesting	11	4/29/39
No. 6	Interesting	10	7/22/39

1939-40

	Comment	Running Time	Reviewed Issue Of
COLOR CLASSICS (6) (Tech.)			
Ants in the Plants	Good	7	3/23/40
Fresh Vegetable Mystery	Clever	7	10/21/39
Kick In Time		7	Not Rev.
Little Lambkin	Good	7	2/24/40
COLOR CRUISES (7)			
Argentina		10	Not Rev.
Chile	Fair Travelogue	10	12/16/39
Cuba		10	Not Rev.
Ecuador	Fair	10	9/16/39
Isle of Columbus		10	Not Rev.
Pacific Paradise		10	Not Rev.
Peru	Average	10	10/21/39
HEADLINERS (10)			
Artie Shaw's Class in Swing	For Swing Fans Only	10	8/26/39
Blue Barron & Orch.		10	Not Rev.
Frankie Masters and His Orchestra	Entertaining	11	1/20/40
Have You Met Yvette?	Good	10	5/ 4/40
Here's Hal	Average Band Number	10	12/16/39
Jimmy Dorsey and His Orchestra	Snappy	10	2/24/40
Moments of Charm of 1940	Very Good	11	11/ 4/39
George Olsen and His Music	Peppy	10	3/23/40
Ted Fio Rito and His Orchestra	Good	11	11/11/39
PARAGRAPHICS (10)			
Bits of Life	Misses Fire	11	12/16/39
Busy Little Bears	Splendid	10	11/11/39
Not So Dumb	Excellent	10	3/23/40
Pictorial	Interesting	10	2/24/40
Public Hobby No. 1	Stamp-endous	10	9/ 2/39
Sugar Wind	Good	10	2/ 3/40
Television Preview		10	Not Rev.
Touchdown Review	Good Resume	10	1/27/40
POPEYE (12)			
Females Is Fickle	Good	7	3/23/40
Me Feelin's Is Hurt	Fair	7	5/ 4/40
Never Sock a Baby	Good	6	11/18/39
Onion Pacific		7	Not Rev.
Shakespearian Spinach	Funny	7	2/ 3/40
Stealin' Ain't Honest	Average	7	5/ 4/40
Wimmin Is a Myskery		7	Not Rev.

PARAMOUNT 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
POPULAR SCIENCE (6)			
No. 1	Very Good	10	9/23/39
No. 2	Very Interesting	10	11/25/39
No. 3	Interesting	10	1/27/40
No. 4	Exceptionally Interest'g	10	2/24/40
No. 5	Very Good	10	5/ 4/40
SPORTLIGHTS (13)			
Aqua-Rhythm	Good	10	11/18/39
Blue Streak	Excellent	10	5/ 4/40
Bowling Skill	Very Good	10	2/ 3/40
Catching Whoppers	Thrilling	10	9/23/39
Dog Is Born	Excellent	10	11/ 4/39
Desert Adventure	Excellent	10	9/23/39
Human Fish	Excellent	10	2/24/40
Hydro-Maniacs	Exciting	10	8/26/39
Judo Experts	Excellent	10	1/20/40
Playmates of the Wild		10	Not Rev.
Two of a Kind	Fine	10	3/23/40
STONE AGE CARTOONS (12)			
Granite Hotel		7	Not Rev.
Way Back When a Nag Was Only a Horse	Okay	7	3/23/40
Way Back When a Night Club Was a Stick		7	Not Rev.
Way Back When a Triangle Had Its Points	Fair	7	2/24/40
SYMPHONIC (3)			
Blue Danube Waltz	Glorious Music	10	10/21/39
Merry Wives of Windsor	For Music Lovers	9	11/11/39
William Tell	Serious Music	10	12/16/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Good	11	10/14/39
No. 2	Fairly Interesting	11	12/16/39
No. 3	Good	11	2/ 3/40
No. 4	Interesting	10	5/ 4/40

RKO-RADIO 1938-39

	Comment	Running Time	Reviewed Issue Of
DISNEY CARTOONS (18) (Tech.)			
Autograph Hound	Just Grand	8	9/ 9/39
Beach Picnic	A Scream	8	5/27/39
Brave Little Tailor	Great	9	9/ 3/38
Donald's Cousin Gus	Excellent	7	5/20/39
Donald's Golf Game		8	Not Rev.
Donald's Lucky Day	A Scream	8	10/22/38
Donald's Penguin	Swell	8	5/20/39
Farmyard Symphony	A Real Treat	8	10/22/38
Ferdinand the Bull	Excellent	8	10/29/38
Goofy and Wilbur	Extremely Funny	8	10/22/38
Hockey Champ	A Howl	8	5/20/39
Merbables (SS)	Good	8	3/25/39
Mother Goose Goes Hollywood	Outstanding	7½	10/22/38
Pointer	Very Funny	8	5/20/39
Practical Pig	Great	8½	10/22/38
Sea Scouts	Excellent	8	7/22/39
Society Dog Show		8	Not Rev.
Ugly Duckling (SS)	Wonderful	9	10/22/38
EDGAR KENNEDY (6)			
Baby Daze		15	Not Rev.
Beaux and Errors	Good	18	10/ 1/38
Clean Sweep		17	Not Rev.
Clock Wise	Funny	16	4/ 8/39
Feathered Pests		16	Not Rev.
Maid to Order		18	Not Rev.
HEADLINERS (4)			
Romancing Along		21	Not Rev.
Sales Slips		17	Not Rev.
Sea Melody	Very Good	10	10/ 8/38
Swing Vacation		19	Not Rev.
LEON ERROL (6)			
Crime Rave		18	Not Rev.
Home Boner		20	Not Rev.
Major Difficulties	Excellent	19	10/29/38
Moving Vanities	Laugh Getter	17	5/ 6/39
Ring Madness		19	Not Rev.
Stage Fright	Very Funny	18	9/ 3/38
NU-ATLAS MUSICALS (13)			
Arcade Varieties	Fair	11	5/ 6/39
Cafe Rendezvous		10	Not Rev.
Hello Mama	Fair	9	4/ 8/39
Readin', Writin' and Rhythm		10	Not Rev.
Samovar Serenade		10	Not Rev.
Styles and Smiles	Good	11	10/ 1/38
Talent Auction	Fair	10	10/29/38
Tropical Topics		10	Not Rev.
Under a Gypsy Moon	Just Filler	10	9/ 3/38
Venetian Moonlight		11	Not Rev.
QUINTUPLETS (1)			
Five Times Five	Delightful	19	7/29/39
RADIO FLASH (4)			
Dog Gone	Poor	16	5/ 6/39
Hectic Honeymoon	Funny	17	10/29/38
Marriage-Go-Round		18	Not Rev.
Plumb Crazy		16	Not Rev.
RAY WHITLEY (4)			
Prairie Papas		18	Not Rev.
Ranch House Romeo	Diverting	17	4/ 8/39
Sagebrush Serenade		19	Not Rev.
Western Welcome	Entertaining	20	5/14/38
REELISMS (9)			
Air Waves	Outstanding	10	3/18/39
Dude Ranch	Exceptional	10	11/ 5/38
Gold		10	Not Rev.
Newsreel	Unusual	10	12/10/38
Pack Trip	Excellent	9	8/26/39
Pilot Boat	Interesting	8	2/ 4/39
Soldiers of the Sea	Interesting	10	4/22/39
Swinguet	Satisfactory	9	7/22/39
Submarine Circus	Unusual	10	10/ 1/38
Television	Very Interesting	9	5/ 6/39
Trans America	Fair	10	10/22/38
World of Tomorrow	Fair Preview	10	7/15/39
Zoo	Very Good	9	9/ 9/39
SHEILA BARRETT (4)			

RKO-RADIO 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTSCOPES (13)			
Big Leaguers	Good	10	4/22/39
Bird Dogs	Excellent	10	11/ 5/38
Blue Grass	Excellent	10	12/10/38
Bow String	Excellent	8	2/ 4/39
Deep End	Excellent	10	10/ 1/38
Devil Drivers	Fast Moving	9	7/22/39
Fisherman's Paradise	Fascinating	10	9/ 3/38
Kennel Kings	Doggone Good	10	8/ 5/39
On the Wing	Remarkable	10	2/ 4/39
Riding the Crest	Refreshing	9	7/22/39
Smooth Approach	Very Good	9	5/ 6/39
Snow Falls	Thrills and Spills	9	3/18/39
Sporting Wings	Very Good	9	4/ 8/39

1939-40

DISNEY CARTOONS (18) (Tech.)			
Donald's Dog Laundry		8	Not Rev.
Officer Duck	A Scream	8	9/16/39
Riveter		7	Not Rev.
EDGAR KENNEDY (6)			
Act Your Age	Extremely Funny	18	10/ 7/39
Kennedy the Great		19	Not Rev.
Mutiny in the County		17	Not Rev.
Slightly at Sea		16	Not Rev.
INFORMATION PLEASE (13)			
No. 1	Like Radio Program	11	9/30/39
No. 2	Entertaining	10	10/28/39
No. 3	Entertaining	10	11/18/39
No. 4	Very Good	11	12/23/39
No. 5	Good	11	2/10/40
No. 6	Very Good	10	2/17/40
No. 7	Entertaining	11	4/ 6/40
No. 8	Excellent	10	4/13/40
No. 9	Excellent	11	4/27/40
LEON ERROL (6)			
Scrappily Married		20	Not Rev.
Truth Aches		19	Not Rev.
Wrong Room	A Howl	19	10/14/39
MARCH OF TIME (13)			
Crisis in the Pacific	Excellent	17	12/23/39
Republic of Finland	Very Timely	18	1/20/40
Vatican of Pius XII	Box Office	18	2/17/40
Canada at War	Interesting	18	3/ 9/40
America's Youth—1940	Satisfactory	19	4/13/40
Philippines	Interesting	19	5/11/40
RADIO FLASH (8)			
Blamed For a Blonde	Very Funny	19	10/ 7/39
Chicken Feed		18	Not Rev.
Coat Tales		18	Not Rev.
Goodness a Ghost		16	Not Rev.
Twincuplets		20	Not Rev.
RAY WHITLEY (8)			
Bandits and Ballads		17	Not Rev.
Corralling a School Marm		20	Not Rev.
Cupid Rides the Range	Very Good	18	9/16/39
Molly Cures a Cowboy		19	Not Rev.
REELISMS (13)			
Acres of Plenty	Very Good	9	11/ 4/39
Air Army	Timely	9	4/27/40
American Royal	Excellent	9	11/18/39
Men of Muscle	Good	9	2/10/40
Navajoland	Very Good	10	2/10/40
Nevada Unlimited	Interesting	9	9/30/39
Siege	Startling	10	2/10/40
Vacation Diary	Exhilarating	10	2/17/40
West Wall	Informative	10	12/23/39
SPORTSCOPES (13)			
Aquapoise	Swell	9	2/10/40
Court Favorites	Interesting	10	4/27/40
Flycasting	Interesting	9	4/ 6/40
Gun Play	Fair	9	9/30/39
Hunting Hounds	Very Interesting	9	11/ 4/39
Ice Cutters	Good	9	11/ 4/39
Pennant Chasers	For Baseball Fans	9	4/ 6/40
Sky Game	Excellent	9	12/23/39
Winter Playground	Splendid	9	12/ 9/39

20th CENTURY-FOX 1938-39

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Athletic Oddities		9	Not Rev.
Daily Diet of Danger	Fast Action	9	11/19/38
Filming Big Thrills		9½	Not Rev.
Recording Modern Science	Very Good	10	8/20/38
Sand Hogs	Interesting	10	6/24/39
FASHION FORECASTS (4) (Tech.)			
Autumn Fashions	Eye Filling	10	10/15/38
Midsummer Styles	For the Women	10	7/22/39
Spring and Summer Fashions	Excellent	9	4/15/39
Winter Styles	Very Good	10	12/24/38
LEW LEHR'S KINDERGARTEN (6)			
Muscle Maulers	Very Funny	10	4/29/39
What Every Boy Should Know		10	Not Rev.
What Every Girl Should Know	Problematical	10	10/15/38
What Every Inventor Should Know		10	Not Rev.
MAGIC CARPET OF MOVIETONE (6)			
Golden California	Good But Old	10	8/20/38
Good Neighbors	Good Stuff	11	6/24/39
Isle of Pleasure	Above Average	11	10/15/38
Land of Contentment		10½	Not Rev.
Mystic Siam	Fair	10	4/29/39
Tempest Over Tunis	Timely	10	7/ 8/39
Viking Trails	Very Good	11	12/24/38

20th-FOX 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTS PREVIEWS (6)			
Hunting Dogs	Fascinating	10	4/ 1/39
Inside Baseball	For Baseball Fans	10	6/ 3/39
Shooting For Par		10	Not Rev.
Sports Immortals	Very Good	10	7/ 1/39
Timber Toppers	Excellent	10	11/26/38
Youth In the Saddle		10	Not Rev.
TERRYTOONS (26) SIX IN TECH.			
Africa Squawks		6½	Not Rev.
Barnyard Baseball		6½	Not Rev.
Barnyard Egg-citement (Tech.)	Excellent	7	4/29/39
Bully Romance	Just Filler	7	6/17/39
Chris Columbo	Good	7	8/20/39
Cuckoo Bird		6½	Not Rev.
Doomsday (Tech.)		6½	Not Rev.
Frame Up		6½	Not Rev.
Frozen Feet		6½	Not Rev.
G-Man Jitters		6½	Not Rev.
Glass Slipper (Tech.)	Good	6½	10/15/38
Goose Flies High		6½	Not Rev.
Housewife Herman (Tech.)		6½	Not Rev.
New Comer	Satisfactory	6½	10/15/38
Nick's Coffee Pot	Satisfactory	7	7/ 1/39
Nutty Network		6½	Not Rev.
Old Fire Horse		6½	Not Rev.
One Gun Gary in the Nick of Time		6½	Not Rev.
Owl and the Pussycat		6½	Not Rev.
Prize Guest		6½	Not Rev.
Stranger Rides Again		6½	Not Rev.
String Bean Jack		6½	Not Rev.
Their Last Bean	Very Good	6½	5/ 6/39
Three Bears		6½	Not Rev.
Village Blacksmith		6½	Not Rev.
Wolf's Side of the Story		6½	Not Rev.

1939-40

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Conquering the Colorado	Exciting	11	8/19/39
Filming the Fleet	Exceptional	10	9/23/39
Flying Stewardess		10	Not Rev.
Sky Fighters	Excellent	10	12/ 9/39
DRIBBLE PUSS PARADE—LEW LEHR (6)			
Labor Savers	Amusing	9	3/30/40
Monkeys Is the Cwaziest People	Riot of Laughs	10	9/30/39
Silly Season	Very Funny	10	11/18/39
FASHION FORECASTS (4) (Tech.)			
For Going Places	Natural For Women	10	9/23/39
For Outdoors	Excellent	10	3/30/40
For Play Hours	Excellent	10	2/24/40
MAGIC CARPET OF MOVIETONE (6)			
Aghileen Pinnacles	Excellent	11	10/14/39
Birthplace of Icebergs	Remarkable	11	8/19/39
Climbing the Spirit's Home	Interesting	10	3/30/40
Evergreen Empire	Interesting	10	9/23/39
Kangaroo Country	Interesting	10	12/ 9/39
Valley of 10,000 Smokes	Fascinating	10	12/ 9/39
SPORTS REVIEWS—THORGERSEN (6)			
Big Game Fishing	Exciting	10	9/16/39
Clocking the Jockeys	Interesting	11	10/14/39
Following the Hounds	Outstanding	10	2/24/40
Over the Seven Seas	Fine	10	3/30/40
Top Notch Tennis	Good	10	2/24/40
TERRYTOONS (26) (10 in Tech.)			
All's Well That Ends Well	Fair	7	4/ 6/40
Catnip Capers		7	Not Rev.
Dog in a Mansion	Good	7	2/24/40
Edgar Runs Again	Very Good	7	2/24/40
First Robin (Tech.)		7	Not Rev.
Golden West	Clever	7	8/19/39
Hare and Hounds		7	Not Rev.
Harvest Time	Clever	7	2/24/40
Hitch-Hiker		7	Not Rev.
Hook, Line and Sinker (Tech.)		7	Not Rev.
Ice Pond		7	Not Rev.
It Must Be Love		7	Not Rev.
Just a Little Bull (Tech.)		7	Not Rev.
Much Ado About Nothing	Good	7	4/ 6/40
One Mouse in a Million	Fair	7	12/ 9/39
Orphan Duck (Tech.)	Diverting	7	10/14/39
Sheep in the Meadow	Satisfactory	7	10/14/39
Two Headed Giant (Tech.)	Good	7	8/19/39
Watch Dog		7	Not Rev.
Wicky Wacky Romance	Very Good	7	12/ 9/39
Wot's All the Shootin' Fer		7	Not Rev.

1940-41

ADVENTURES OF A NEWSREEL CAMERAMAN (4)
FASHION FORECASTS (4) (Tech.)
FATHER HUBBARD'S ALASKAN ADVENTURES (4)
LEW LEHR COMEDIES (4)
MAGIC CARPET OF MOVIETONE (4)
SPORTS REVIEWS—THORGERSEN (6) (3 in Tech.)
TERRYTOONS (26) (13 In Tech.)

UNITED ARTISTS 1938-39

WORLD WINDOWS (12) (Tech.)			
Arabian Bazaar	Interesting	8	12/24/38
Eternal Fire	Interesting	11	10/ 8/38
Fox Hunt in the Roman Campagna	Good	10	10/15/38
Indian Road		10	Not Rev.
Indian Temple		10	Not Rev.
Jerusalem	Outstanding	10	10/ 8/38
Jungle, The		10	Not Rev.
Maharajah		10	Not Rev.
Metra, the Lost City	Excellent	8	12/24/38
River Thames	Beautiful	10	4/ 8/39
Roman Symphony	Brilliant	10	10/ 8/38
Wanderers of the Desert	Interesting	8	12/31/38

UNIVERSAL 1938-39

	Comment	Running Time	Reviewed Issue Of
GOING PLACES (13)			
No. 53	Good	9	9/24/38
No. 54	Good	10	11/12/38
No. 55	Excellent	10	11/12/38
No. 56	Fairly Good	10	11/26/38
No. 57	Very Good	9	12/10/38
No. 58		9	Not Rev.
No. 59	Fair	10	2/25/39
No. 60	Interesting	9	2/25/39
No. 61	Interesting	10	4/ 8/39
No. 62		10	Not Rev.
No. 63	Fascinating	10	6/ 3/39
No. 64	Interesting	9	7/15/39
No. 65	Good	9	7/15/39
MENTONE MUSICALS (13)			
Bank Notes	Lively	19	2/25/39
Beauty Shoppe	Just Filler	20	8/20/38
Cafe Boheme	Passable	17	4/ 1/39
Gals and Gallons	Lively	19	6/ 3/39
Music and Models	Entertaining	18	12/ 3/38
Nautical Knights		19	Not Rev.
Patio Serenade	Diverting	18	11/19/38
Pharmacy Frolics		19	Not Rev.
Rhythm Cafe	Good Diversion	20½	8/20/38
Side Show Fakir	Fairly Good	20	9/24/38
Swing Sanatorium		19	Not Rev.
Wild and Bully	Diverting	19	2/11/39
With Best Dishes	Entertaining	19	5/27/39
STRANGER THAN FICTION (13)			
No. 53	Interesting	9	9/24/38
No. 54	Fair	9	9/24/38
No. 55	Okay	9½	10/15/38
No. 56	Very Good	9	12/ 3/38
No. 57	Interesting	9	12/10/38
No. 58		9	Not Rev.
No. 59	Interesting	9	2/25/39
No. 60	Very Good	9	3/ 4/39
No. 61	Just Fair	9	4/ 1/39
No. 62		10	Not Rev.
No. 63	Very Good	9	6/ 3/39
No. 64	Average	10	8/19/39
No. 65	Excellent	9½	7/15/39
WALTER LANTZ CARTUNES (26)			
Arabs With Dirty Fezzes	Fair	7	8/12/39
Baby Kittens	Cute	8	11/26/38
Bird on Nellie's Hat	Good Satire	7	7/15/39
Birth of a Toothpick		7	Not Rev.
Bola Mola Land	Good Satire	6	5/27/39
Cat and Bell	Okay	7	9/24/38
Charlie Cuckoo		7	Not Rev.
Crack Pot Cruise		7	Not Rev.
Disobedient Mouse	Good	8	11/26/38
I'm Just a Jitterbug		7	Not Rev.
Little Blue Blackbird	Average	7	12/17/38
Little Tough Mice	Good	7	4/ 8/39
Magic Beans	Good	7	3/ 4/39
Nellie at the Circus		7	Not Rev.
One Armed Bandit	Enjoyable	7	4/ 1/39
Rabbit Hunt	Amusing	7	11/19/38
Sailor Mouse	Okay	7	11/12/38
Silly Superstition	Poor	7	9/ 9/39
Slap Happy Valley	Has Laughs	7	9/ 2/39
Snuffy's Party	Average	7	9/30/39
Soup to Nuts		7	Not Rev.
Stubborn Mule	Fair	7	8/12/39

1939-40

CARTUNES (13) WALTER LANTZ (Tech.)			
A-Haunting We Will Go	Pretty Good	7	7/15/39
Andy Panda Goes Fishing	Fair	9	2/10/40
Kittens' Mittens	Good	9	2/24/40
Life Begins For Andy Panda	Amusing	9	9/30/39
100 Pygmies and Andy Panda	Good	7½	5/11/40
Scrambled Eggs	Cute	8	12/30/39
Sleeping Princess	Good Fun	7	12/ 2/39
Tom Thumb, Jr.	Cute	8	4/ 6/40
GOING PLACES (15)			
No. 66		10	Not Rev.
No. 67	Very Good	9	10/21/39
No. 68	Excellent	9	10/21/39
No. 69	Interesting	9	12/23/39
No. 70	Very Good	9	12/30/39
Strange American Animals (No. 71)	Interesting	9	2/10/40
Rhodesia (No. 72)	Good	9	4/ 6/40
No. 73	Excellent	9	3/30/40
Barbados (No. 74)	Interesting	9	4/20/40
Death Valley (No. 75)	Fascinating	10	4/20/40
No. 76	Good	9	5/11/40
MUSICALS (13)			
Boy Meets Joy	Good Diversion	20	9/ 2/39
Bullets and Ballads	Good	18	2/17/40
Folies Parisienne	Just Fair	18	4/20/40
International Revels	Okay Filler	18	4/ 6/40
Rhythm Jamboree	Fair Vaudeville	18	2/10/40
Rhumba Land	Good Vaudeville	18½	12/ 2/39
Snow Follies	Light Fare	19	12/30/39
Swing Hotel	Diverting	17	10/21/39
SPECIAL SUBJECT (1)			
March of Freedom	Well Done	20	5/20/39
STRANGER THAN FICTION (15)			
No. 66	Very Good	10	9/23/39
No. 67	Good	10	10/21/39
No. 68	Interesting	9	10/21/39
No. 69	Good	9	12/23/39
No. 70	Average	9	12/23/39
No. 71	Good	9	2/ 3/40
No. 72	Average	9	4/ 6/40
No. 73	Interesting	9	4/ 6/40
No. 74	Good	9	4/20/40
No. 75	Good	9	4/20/40
No. 76	Good	9½	5/11/40

VITAPHONE-WARNER 1938-39

	Comment	Running Time	Reviewed Issue Of
BROADWAY BREVITIES (22)			
Boarder Trouble		17	Not Rev.
Broadway Buckaroo	Okay	20	6/17/39
Cleaning Up		17	Not Rev.
Fat Chance		17	Not Rev.
Hats and Dogs		20	Not Rev.
Home Cheap Home		20	Not Rev.
Knight Is Young		20	Not Rev.
Murder With Reservations		21	Not Rev.
Projection Room		20	Not Rev.
Rollin' in Rhythm		20	Not Rev.
Seeing Red	Entertaining	20	8/12/39
Small Town Idol	Has Laughs	20	3/11/39
Sophomore Swing	Swell	20	1/14/39
Spare Parts		20	Not Rev.
Stardust	Very Clever	18	12/3/38
Sundae Serenade		20	Not Rev.
Swing Opera		20	Not Rev.
Toyland Casino	Great	22	10/8/38
Two Shadows		20	Not Rev.
Wardrobe Girl		20	Not Rev.
You're Next-To Closing		20	Not Rev.
Zero Girl	Good	20	8/20/38
COLOR PARADE (13)			
China Today	Interesting	11	10/8/38
For Your Convenience	Fair	10	7/8/39
Mechanix Illustrated	Interesting	10	11/26/38
Mechanix Illustrated #2	Interesting	10	1/14/39
Mechanix Illustrated #3	Interesting	10	3/4/39
Mechanix Illustrated #4	Interesting	10	6/3/39
Mechanix Illustrated #5		10	Not Rev.
Mechanix Illustrated #6		10	Not Rev.
Miracles of Sport	Very Good	10	8/27/38
Modern Methods	Interesting	10	8/12/39
Nature's Mimics	Interesting	10	12/17/38
Points On Pointers		10	Not Rev.
Roaming Cameraman #1	Interesting	11	3/25/39
FEATURETS (Tech.) (8)			
Bill of Rights	Excellent	20	8/26/39
Campus Cinderella	Very Good	18	9/17/38
Declaration of Independence	None Better	18	10/15/38
Lincoln in the White House	Outstanding	20	1/14/39
Quiet Please	Entertaining	20	6/3/39
Ride Cowboy Ride	Very Good	20	9/30/39
Sons of Liberty	Absolutely Tops	20	3/25/39
Swingtime In the Movies	Excellent	20	12/17/38
LOONEY TUNE CARTOONS (16)			
Chicken Jitters	Very Good	7	4/1/39
Daffy Doc	Lively	7	12/3/38
It's An Ill Wind		7	Not Rev.
Kristopher Kolumbus, Jr.		7	Not Rev.
Lone Stranger & Porky	Very Funny	7	3/11/39
Polar Pals	Fair	7	6/17/39
Porky and Teabiscuit	Amusing	7	5/27/39
Porky in Egypt		7	Not Rev.
Porky in Wackyland		7	Not Rev.
Porky's Movie Mystery	Cartoon Fun	7	3/4/39
Porky's Naughty Nephew	Average	7	10/15/38
Porky's Picnic		7	Not Rev.
Porky the Gob	Amusing	7	12/17/38
Porky's Tire Trouble		7	Not Rev.
Scout Trouble		7	Not Rev.
Wise Quack	Very Good	7	8/12/39
MELODY MASTERS (18)			
Dave Apollon (4706)	Fair	7	12/17/38
Dave Apollon and His Club Casanova Orch.		7	Not Rev.
Blue Barron		10	Not Rev.
Larry Clinton (4701)		10	Not Rev.
Larry Clinton (4714)		10	Not Rev.
Eddie De Lange		10	Not Rev.
Jimmy Dorsey		9	Not Rev.
It's the McCoy	Sweet and Hot	10	5/20/39
Merle Kendrick	Excellent	10	10/8/38
Ray Kinney	Just Fair	10	9/17/38
Jerry Livingston		10	Not Rev.
Clyde Lucas	Snappy	10	1/14/39
Russ Morgan	Fair Swingcopation	10	3/4/39
Music With a Smile in Happy Felton Style	Lively and Peppy	10	7/23/38
Will Osborne	Rhythmic	10	8/5/39
Rita Rio		10	Not Rev.
Saturday Night Swing Club on the Air	Okay	10	4/1/39
Artie Shaw	For Jitterbugs	10	6/24/39
MERRIE MELODIES (26) (Tech.)			
Bars & Stripes Forever	Funny	7	7/22/39
Believe It Or Else	Clever Satire	7	6/3/39
Count Me Out	Fair	7	12/17/38
Daffy Duck and the Dinosaur	Excellent	7	3/25/39
Daffy Duck in Hollywood		7	Not Rev.
Dangerous Dan McFoo	A Lallapalooa	7	8/5/39
Day at the Zoo	Excellent	7	3/18/39
Detouring America	Hilarious	7	9/2/39
Dog Gone Modern	Funny	7	1/14/39
Feud There Was	Grab It	7	9/17/38
Goldrush Daze		7	Not Rev.
Ham-ateur Night		7	Not Rev.
Harum Scarum	Excellent	7	8/12/39
Hobo Gadget Band	Good	7	7/15/39
Johnny Smith and Poker-Huntas	Swell	7	12/17/38
Little Brother Rat	Swell	7	8/19/39
Little Pancho Vanilla	Clever	7	10/15/38
Mice Will Play		7	Not Rev.
Naughty But Mice	Cute	7	8/5/39
Night Watchman	Entertaining	7	11/26/38
Old Glory	Okay as Propaganda	7	7/8/39
Prest-o Change-o	Good	7	4/8/39
Robinhood Makes Good	Diverting	7	3/4/39
Sho Man's Land		7	Not Rev.
Thugs With Dirty Mugs		7	Not Rev.
You're An Education	Fair	7	12/3/38
TECHNICOLOR SPECIALS (6)			
Immortal Brush	Unusual	9	10/8/38
Master's Touch		10	Not Rev.
Pow Wow	Very Interesting	10	9/17/38
Romance In Color	Highbrow	10	8/19/39
TRUE ADVENTURES (13)			
Chained	Gripping	10	3/25/39
Defying Death	Thrilling	11	12/3/38
Haunted House	Exciting	12	6/17/39
High Peril	Good Suspense	12	3/4/39
Human Bomb	One of the Best	12	1/14/39
Identified	Excellent	12	9/24/38
Lives in Peril		12	Not Rev.
Minute From Death		12	Not Rev.
Three Minute Fuse	Suspenseful	12	8/12/39
Toils of the Law		12	Not Rev.
Treacherous Water	Thrilling	12	12/17/38
Verge of Disaster		12	Not Rev.
Voodoo Fire	Satisfactory	12	5/20/39

VITAPHONE-WARNER (Cont.)

	Comment	Running Time	Reviewed Issue Of
VITAPHONE VARIETIES (12)			
Crawfords at Home		10	Not Rev.
Dean of the Pasteboards	Informative	10	5/20/39
Gadgeteers	Kind of Silly	10	12/17/38
Great Library Misery	Excellent	11	9/17/38
One Day Stand	Reminiscent	10	8/12/39
Right Way	Good Propaganda	10	7/8/39
Robbin' Good	Excellent	10	11/26/38
Ski Girl	Splendid	10	1/14/39
Table Manners	Good	10	9/17/38
Tax Trouble	Fair	10	3/18/39
Vaudeville Interlude		10	Not Rev.
Witness Trouble		10	Not Rev.

1939-40

BROADWAY BREVITIES (18)			
Alex in Wonderland		20	Not Rev.
Double or Nothing	Amusing	20	2/17/40
Ice Frolics	Entertaining	20	9/30/39
One For the Book	Entertaining	20	12/30/39
Public Jitterbug No. 1		18	Not Rev.
Remember When	Swell Entertainment	20	9/2/39
Slapsie Maxie's	Perfect Clowning	17	8/26/39
World's Fair Junior	Just Fair	20	11/4/39
COLOR PARADE (10)			
American Saddle Horses	Interesting	10	11/25/39
Gun Dog's Life		10	Not Rev.
Mechanix Illustrated #1	Good	10	9/2/39
Mechanix Illustrated #2		10	Not Rev.
Mechanix Illustrated #3	Interesting	10	2/17/40
Men Wanted	Interesting	10	4/13/40
New Horizons	Good	10	12/30/39
FEATURETS (Tech.) (8)			
Monroe Doctrine	Excellent	16	10/28/39
Old Hickory	Outstanding	17	12/30/39
Royal Rodeo	Entertaining	15	11/25/39
Singing Dude	Excellent	18	4/13/40
Teddy the Rough Rider	Excellent	19	2/17/40
LOONEY TUNES (16)			
Africa Squeaks	Hilarious	7	2/24/40
Ali Baba Bound		7	Not Rev.
Film Fan	Excellent	7	1/6/40
Jeepers Creepers	Funny	7	10/7/39
Naughty Neighbors	Good	7	11/4/39
Pied Piper Porky	Good	7	11/25/39
Pilgrim Porky	Clever	7	4/13/40
Porky's Hotel	Good	7	9/2/39
Porky's Last Stand		7	Not Rev.
Porky's Poor Fish		7	Not Rev.
Porky the Giant Killer		7	Not Rev.
Slap Happy Pappy		7	Not Rev.
You Ought to Be In Pictures		7	Not Rev.
MELODY MASTERS (10)			
Dave Apollon	Average Musical	10	2/24/40
Frances Carroll and the Coquettes	Just Filler	10	1/6/40
Larry Clinton		10	Not Rev.
Vincent Lopez	Lively	10	9/23/39
Romance in Rhythm	Satisfactory	10	4/13/40
Rubinoff and Orch.	Good	10	11/4/39
Swing Styles	Good	10	8/26/39
Symphony of Swing	Satisfactory	10	12/2/39
MERRIE MELODIES (26) (Tech.)			
Bears' Tale		7	Not Rev.
Busy Bakers		7	Not Rev.
Confederate Honey		7	Not Rev.
Cross Country Detours	A Knockout	7	4/13/40
Curious Puppy		7	Not Rev.
Early Worm Gets the Bird		7	Not Rev.
Elmer's Candid Camera		7	Not Rev.
Fagin's Freshmen	Amusing	7	11/25/39
Fresh Fish	Swell	7	11/4/39
Gander at Mother Goose		7	Not Rev.
Good Egg		7	Not Rev.
Hardship of Miles Standish		7	Not Rev.
Land of the Midnight Fun	Superb	7	9/23/39
Little Lion Hunter		7	Not Rev.
Mighty Hunters	Pleasing	7	2/17/40
Screwball Football	Swell Cartoon	7	12/30/39
Sioux Me	Clever	7	9/9/39
Sniffles and Bookworm	Cute	7	2/24/40
Sniffles Takes a Trip		7	Not Rev.
VITAPHONE VARIETIES (6)			
History Repeats Itself	Good	10	9/30/39
No Parking	Fairly Funny	10	4/13/40
Organ Novelty	Fair	9	11/11/39
Radio and Relatives		10	Not Rev.
Sword Fishing	Exciting	10	10/7/39
Vote Trouble	Laughs	10	8/26/39

MISCELLANEOUS

Aida (Guaranteed)	For Music Lovers	9	5/11/40
Ave Maria (Malchain)	Impressive	10	7/1/39
Birth of the Movies (Alliance)	Interesting	22	11/4/39
Gems of the Orient (Modern)	Interesting	10	3/25/39
Memory Lingers On No. 2 (Progress)	Excellent	10	8/5/39
New England, Yesterday & Today (Jam Handy)	Very Good	19	4/1/39
North Sea (Lenauer)	Exciting	20	3/18/39
On the Trail of the Tarpon (N. Y. Zoological Society)	Thrilling	11	1/13/40
Paper Hanger (King of Comedy Pictures)	Delightful	19	3/2/40
Rembrandt (Malchain)	Fascinating	11	7/1/39
Swing With Bing	Excellent	18	4/13/40
Trip to the Sky (Malchain)	Interesting	10	7/1/39
Xochimilco (Atlas)	Entertaining	11	1/13/40

SERIALS 1938-39

	Number of Chapters	Reviewed Issue of
COLUMBIA		
Flying G-Men	15 Chaps.	2/4/39
Great Adventures of Wild Bill Hickok	15 Chaps.	7/23/38
Mandrake the Magician	12 Chaps.	5/13/39
Spider's Web	15 Chaps.	10/29/38

SERIALS 1938-39 (Cont.)

	Number of Chapters	Reviewed Issue of
REPUBLIC		
Daredevils of the Red Circle	12 Chaps.	6/10/39
Dick Tracy Returns	15 Chaps.	8/6/38
Hawk of the Wilderness	12 Chaps.	11/26/38
Lone Ranger Returns	15 Chaps.	2/18/39
UNIVERSAL		
Buck Rogers	15 Chaps.	2/11/39
Oregon Trail	15 Chaps.	5/20/39
Red Barry	13 Chaps.	10/22/38
Scouts to the Rescue	12 Chaps.	12/10/38

1939-40

COLUMBIA		
The Shadow	15 Chaps.	1/13/40
Terry and the Pirates	15 Chaps.	4/20/40
REPUBLIC		
Dick Tracy's G-Men	15 Chaps.	8/19/39
Drums of Fu Manchu	15 Chaps.	2/17/40
Zorro's Fighting Legion	12 Chaps.	12/2/39
UNIVERSAL		
Flash Gordon Conquers the Universe	12 Chaps.	2/24/40
Green Hornet	13 Chaps.	12/2/39
Phantom Creeps	12 Chaps.	8/12/39
Winners of the West	15 Chaps.	5/11/40

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starring JEAN ARTHUR
GARY COOPER

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★CALL THE EXCHANGE THAT HAS 'EM!

COLUMBIA PICTURES

Just as timely... just as amusing... just as thrilling... as the first memorable day they were screened!

MAY 20 1940

SHOWMEN'S TRADE REVIEW

FILE

FILE

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

REVIEWED IN THIS ISSUE

	Page
Waterloo Bridge	31
Our Town	31
Lillian Russell	38
The Lone Wolf Meets a Lady	38
Men Without Souls	38
La Conga Nights	38
Hidden Gold	39
Gaucho Serenade	39
Babies For Sale	39

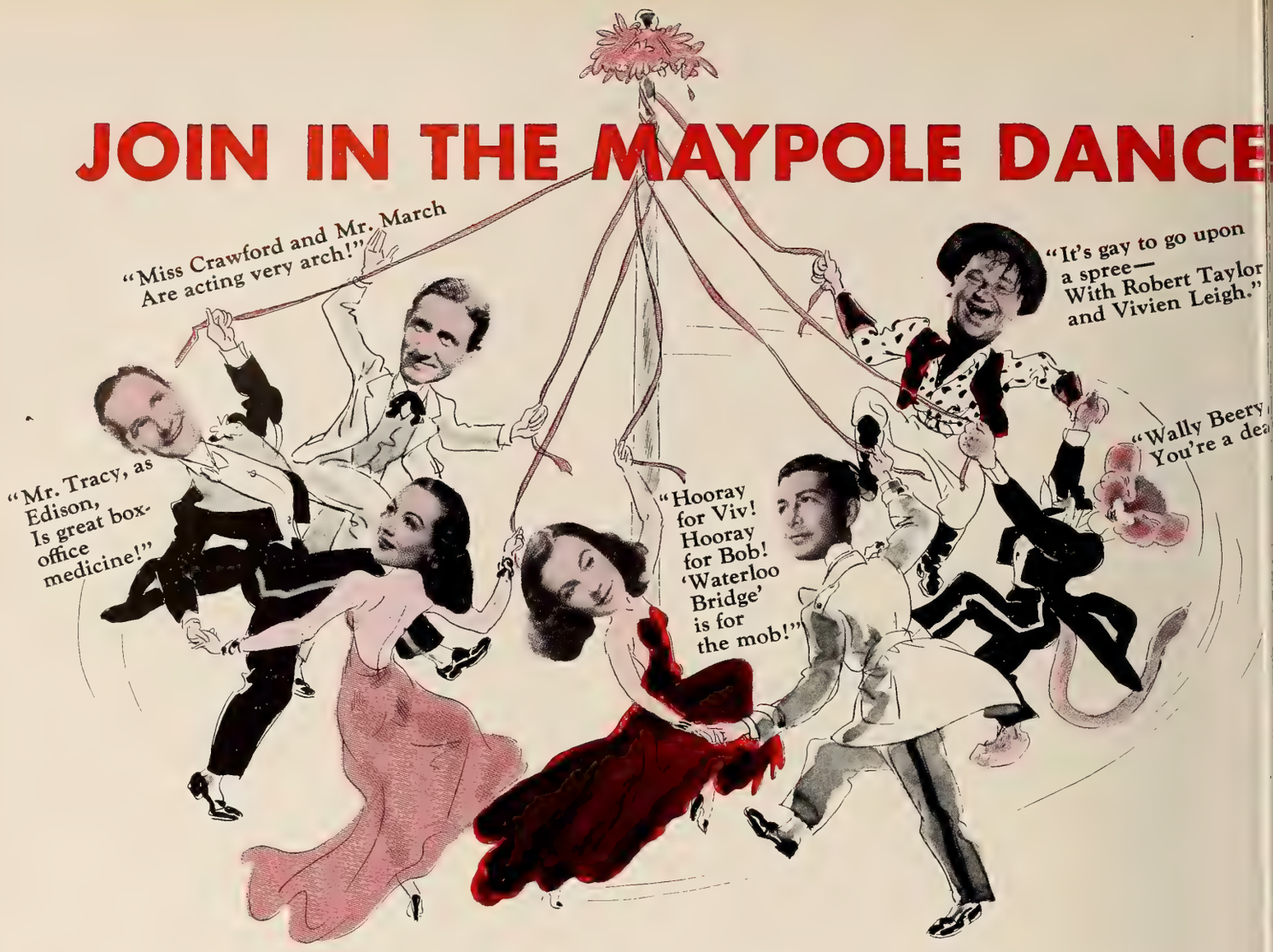


WILLIAM J. HEINEMAN

Vol. 32 No. 17
May 18
1940

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CENTRAL SERIAL RECORD
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JOIN IN THE MAYPOLE DANCE!



THINK THIS OVER!

There is only ONE company that can give you this MONTH OF STARS! They all appear in May releases from M-G-M!

VIVIEN LEIGH
ROBERT TAYLOR
"WATERLOO BRIDGE"

SPENCER TRACY
"EDISON, THE MAN"

WALLACE BEERY
"20 MULE TEAM"

JOAN CRAWFORD
FREDRIC MARCH
"SUSAN AND GOD"

—and they're all GREAT!

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The Editorial Page

Domestic Revenue

By gradual stages the foreign market is being cut off as a source of revenue for American producers. In those foreign countries where American product is still being used, money is frozen and little can be taken out.

Faced with this situation and the possibility of its becoming still worse, Hollywood producers can do nothing except to bring down production costs consistent with domestic revenue available to them. While trying to increase revenue in this country through longer playing time or increased admissions, they must also keep a business-eye sharply focused on cost sheets especially for the high budget pictures.

Pruning of schedules is becoming increasingly important as a step in the right direction. Too many features are being made now. If every schedule were reduced by approximately one third it would not only cut down investments but would, in our opinion, result in a far better average in box office quality.

More box office quality would result in more playing time and through the elimination of double features (the chief cause of mass production) theatres might find it more economical to pay more for pictures.

The sooner show business gets back to showmanship the sooner will conditions throughout all branches of the industry improve. But so long as the motion picture theatre is the home of nerve-racking, four hour shows, junk shops for dishes and other premiums, lotteries, money grabs and commercial advertising, so long will business continue to lag and be spotty.

The pendulum has taken a full swing in the wrong direction. Now it is time for it to swing back to sensible, good single features with a variety of shorts and theatres operated in a modern, efficient manner.

There is no reason why American production cannot be conducted for American theatres. If the foreign market comes to life again, well, that will be fine, but let's not count on it until it happens. The life of our industry, like charity, begins at home. Thank God, we're in America where we can conduct our business as we see fit, law suits and legislation, notwithstanding.

▽ ▽ ▽

Borderline Pictures

There is one school of thought which tells us that good pictures require top selling effort. There is another which says the good pictures can take care of themselves but that the poor ones need all the help.

But there is still a third school of thought, unfortunately, a minority group, which believes in picking out those borderline pictures that hold great human and audience appeal and putting everything they have behind it to bring in business that might be definitely lost if such pictures were allowed to be lost in the shuffle.

A borderline picture is one that is fine entertainment but lacks box office appeal either through a neutral title, lack of cast names or lack of general appeal on ordinary angles. Pick the best selling lines of such a picture and put the full force of your show-selling ability behind it and the net result is quite apt to hand you the surprise of your life.

Anybody can take a booking sheet, make up a routine ad for the papers or indulge in the run-of-the-mill selling that has grown stale with the years. But it takes a real showman to analyze his bookings, seek out the human or popular appeal the pictures contain and then go out and convince his community that here and there are films they MUST see.

If this school of thought were augmented and given more encouragement, you might find that business would be a lot better on the average.

There are many borderline pictures popping up in the course of a season. We, as well as other trade papers, try to awaken your interest in them. But you can do an even better job yourself if you start to make a study of the merchandise with which you are dealing and pick out those sleepers for yourself.

▽ ▽ ▽

Handsome Dividends

A striking example of what strong show-selling will do for a picture was the 20th-Fox activity in Pittsburgh this week in connection with the premiere of "Lillian Russell."

The Smoky City was literally turned upside down by a series of outstanding exploitation gags all leading up to the actual opening of the picture. Included, were personal appearances, street parades, (incidentally, bringing out several hundred thousand people and only topped by the Armistice Day celebration terminating the first World War), reserved seats in two theatres, street banners and decorations, a banquet for a most worthy charitable endeavor.

We are not trying to say that every theatre and every city can duplicate what took place in Pittsburgh. But we do say, most emphatically, that strong selling effort behind a picture worthy of the effort will click ninety-nine times out of a hundred.

—"CHICK" LEWIS

Par. Announces 1940-41 Titles

Northwest Mounted Police, '39 40 Film for Nov. Release

On the eve of Paramount's sales convention to be held in Los Angeles next week, Neil Agnew, general sales manager, made several announcements about the Paramount program concerning this season's releases and the new season's as well. Camera work is about finished on the program, with "Northwest Mounted Police" the final picture. Although sold on the 1939-40 program it will not be released until Thanksgiving of this year, but still as a 1939-40 picture.

Among the lead-off pictures for the 1940-41 season are "I Want a Divorce" starring Dick Powell and Joan Blondell; "Rhythm on the River," starring Bing Crosby, Mary Martin, Basil Rathbone and Oscar Levant; "A Night at Earl Carroll's" with Ken Murray, Rose Hobart and Blanche Stewart; "Texas" with John Howard, Ellen Drew, May Robson and Broderick Crawford; "Dancing on a Dime" with Robert Paige, Peter Hayes, Eddie Quillan and Grace MacDonald; "Rangers of Fortune" with Fred MacMurray, Albert Dekker and Patricia Morison; "Mystery Sea Raider" with Henry Wilcoxon, Carole Landis and Onslow Stevens; "Three Men from Texas," Hopalong Cassidy western; "Comin' Round the Mountain" with Bob Burns, Uncle Ezra, Una Merkel and others; "A Date With Destiny" starring Basil Rathbone, Ellen Drew and John Howard; and the Aldrich family in "Life With Henry."

Those leaving Monday from New York for the convention are: Barney Balaban, Stanton Griffis, Adolph Zukor, Neil Agnew, J. J. Unger, C. M. Reagan, O. A. Morgan, G. B. J. Frawley, H. J. Lorber, A. J. Dunne, M. R. Goodman, F. A. LeRoy, J. Roper, Knox Haddow, L. Flynn, J. Barry, S. Palmer, M. H. Lewis, E. Ruff, M. S. Kusell, M. Sattler, H. Randel, E. H. Bell, E. W. Sweigert, U. F. Smith, George Beattie, J. E. Fontaine, R. M. Gillham, A. Moss, Al Wilkie, Austin Keough, A. J. Richard, John W. Hicks, Jr., George Weltner, Albert Deane, G. Fraser, A. Reyes, A. O. Dillenbeck, Don Gibbs, P. Scollard.

Rodgers to Washington To Oppose Neely Bill

Chicago — William F. Rodgers, MGM sales chief, will appear before the House Interstate Commerce Committee next week in opposition to the Neely Bill, according to present plans. Rodgers presided at MGM's regional sales meeting here, and will go to Washington on Monday, it was learned.

4 REPUBLIC MEETS

James R. Grainger, Republic president, announced this week that four regional sales meetings would be held by the company in the two weeks beginning May 27. The first one will be in San Francisco, to be followed by others in Memphis, Chicago and New York. The product announcement will be made at the San Francisco meet. Grainger will preside at all of them.



Five of the executives seated at the speaker's table during the luncheon recess at the United Artists Eastern Division sales convention. Left to right, Edward C. Raftery, of counsel for United Artists; Harry D. Buckley, vice president in charge of corporate affairs; Harry L. Gold, V.-P. and eastern general sales manager; Mary Pickford and Murray Silverstone, chief of world wide operations.

22 From UA in 1940-41 Season

13 Producers Will Contribute to Program; Record Sum of $30,000,000 Allotted; Chaplin Pic Leads Off

A minimum of 22 pictures coming from 13 producers and representing an investment of $30,000,000 will be released by United Artists during the coming year, it was announced at the company's sales convention in New York this week. In addition, several pictures sold last year and not announced again will be released. The new pictures and the producers from whom they will come are as follows:

Charles Chaplin: Production No. 6, as yet untitled is in the final stages of editing and will be released shortly.

Samuel Goldwyn: "The Westerner," starring Gary Cooper, Walter Brennan, Fred Stone, and others is completed and will also be released shortly.

Alexander Korda: "The Thief of Bagdad," (sold last year) in Technicolor and starring Sabu, Conrad Veidt and June Duprez is being completed in Hollywood. "Womanhunt" will star Vivien Leigh. Korda's third picture will be "Lady in the Dark" starring Merle Oberon and Melvyn Douglas.

David O. Selznick: Two pictures. Titles will be announced later.

Walter Wanger: "Foreign Correspondent" (sold last year under the title of "Personal History") is now nearing completion. Joel McCrea, Laraine Day, Herbert Marshall, Albert Basserman, George Sanders, Robert Benchley and Eduardo Cianelli head the cast. Wanger will make one other picture also in production now—"The Long Voyage Home" from the play by Eugene O'Neill with a cast headed by John Wayne, Thomas Mitchell and others.

Edward Small: "The Corsican Brothers" by Dumas will be this producer's contribution to the 1940-41 program. In addition, he will deliver five other pictures sold last year: "South of Pago Pago," "Son of Monte Cristo," "Life of Rudolph Valentino," "Kit Carson" and "Two Years Before the Mast."

Hal Roach: Five pictures will come from this studio "Road Show" a comedy from Eric Hatch's novel with songs by Hoagy Carmichael with Walter Connolly in a leading role; "Niagara Falls," a comedy romance featuring John Hubbard, Carole Landis and Billie Burke; "Topper Returns," a follow-up to the others in this series with Roland Young and Billie Burke; "The Unholy Horde" with Lon Chaney, Jr.; "Broadway Limited" with Victor McLaglen and Victor Mature. In addition, "Captain Caution," sold last year.

Sol Lesser: One picture to follow "Our Town," his current release.

Ernst Lubitsch: One picture, plus one from last year.

David L. Loew and **Albert Lewin:** "Flotsam" from the novel by Erich Maria Remarque, starring Fredric March, and "Night Music" by Clifford Odets. The latter was sold last year.

James Roosevelt: "Pot O'Gold," suggested by the radio program.

Richard Rowland: "Cheers for Miss Bishop."

Gabriel Pascal: "Major Barbara" by George Bernard Shaw.

The annual convention of the sales staff in Western cities takes place in Chicago on May 17, 18 and 19. L. J. Schlaifer, Vice-President and Western General Sales Manager, will preside at the sessions.

From the home office in New York will come Murray Silverstone, Harry L. Gold, Harry D. Buckley, Paul N. Lazarus, J. D. Goldhar, Ben Fish, Lynn Farnol, Monroe W. Greenthal, Albert Margolies, Arthur Silverstone, Seymour Poe, Charles M. Steele and N. A. Thompson.

The members of the United Artists sales staff and the cities from which they are going to Chicago are as follows: (The first name with each city is that of the Branch Manager): Chicago—I. Schlank, Ben Eisenberg, Frank Young, J. E. Armgardt, Will Baker, Nat Nathanson, H. D. James and Oscar Bernstein. Denver—Earl Collins, Al Hoffman, Alex Singelow and B. E. Mariner. Detroit—Moe Dudelson, I. Weingarden, Sid Bowman and P. Monsky. Kansas City—Bill Truog, John Graham, O. O. Flake and G. I. Bradford. Los Angeles—E. W. MacLean, Guy Gunderson, Fred Gage and Kenneth MacKaig. Milwaukee—Jimmy Abrose, Noe Provencher and L. Weingarden. Minneapolis—Ralph Cramblet, Frank Eisenberg, C. J. Chouinard, F. J. Kaiser and E. B. Lund. Omaha—D. V. McLucas, J. E. Schlank, E. P. Pickler, H. R. Barker and E. Rostermundt. St. Louis—Ben Robins, James Greig, Eddie Ashkins and Ray Wylie. Salt Lake City—Tony Hartford, W. K. Millar, Joe Solomon and E. M. Gibson. San Francisco—D. J. McNerney, Ollie Watson, Paul Bush and Jack O'Loughlin. Seattle—F. M. Higgins, A. H. Kleepper, Jack O'Bryan, A. J. Sullivan and Alfred Bloom.

Two Columbia Sales Meets

Sessions to Take Place in Chicago, Atlantic City in June

Two sessions will comprise Columbia's annual sales convention this year, one to be held in Chicago June 4-7 and the other in Atlantic City June 11-14, General Sales Manager Abe Montague announced this week. Jack Cohn and home office executives will be present at both meetings.

Montague will preside at the sessions. Sales executives to attend the gatherings include Rube Jackter, assistant sales manager; Louis Astor, Louis Weinberg, circuit sales; and Max Weisfeldt, short subject sales supervisor. Phil Dunas, midwest division manager, Carl Shalit, central division manager, and Jerome Safron, western division manager will head the delegates in Chicago, while in Atlantic City they will be headed by Nat Cohn, New York division manager, Sam Galanty, mid-east division manager, and Sam Moscow, southern division manager.

Mayor Objects to "Primrose" Passage

Milwaukee—After the city motion picture commission had given "Primrose Path" a clean bill of health, Mayor Carl F. Zeidler objected and asked that the commission reconsider its approval.

WILLIAM J. HEINEMAN

(The Man on the Cover)

He is Western sales manager for Universal. This week end his forces are in convention at the Drake Hotel in Chicago.

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from WARNERS



This is the opening Strand, N. Y. announcement of the
WORLD PREMIERE TODAY!



Universal Announces 59 Pictures



3 Frank Lloyd Pix, "Back Street" and 2 Durbin's Highlights

Universal's eastern sales convention in Atlantic City last week heard details of the 59 pictures the company will release in the 1940-41 season. William A. Scully, general sales manager, keynoted the convention with the slogan, "Universal on every screen in America." He told conventioneers that they must make clear to every exhibitor the terms of the contract and that there were to be no verbal understandings of any kind—the exhibitor should carefully go over the contract with the salesman and the latter could take up any points in dispute with the home office.

The complete product announcement was as follows: Two Deanna Durbin pictures to be produced by Joe Pasternak and directed by Henry Koster; a remake of "Back Street"; three Frank Lloyd pictures; "When the Daltons Rode" with Walter Pidgeon, Kay Francis and other big names; an Irene Dunne picture; two starring Marlene Dietrich, "Seven Sinners" and "Countess of New Orleans" both produced by Joe Pasternak; W. C. Fields in "The Bank Dick"; Charles Boyer in "Glamour," to be produced by Joe Pasternak and directed by Henry Koster; "Riviera" starring Allan Jones; "A Little Bit of Heaven" starring Gloria Jean with other well known players, to be produced by Joe Pasternak; "Straight From the Heart" another Gloria Jean film with the two kids from "The Under-Pup"; a William Seiter picture; one with Bob Burns and Martha Raye; "Trail of the Vigilantes"; a George Marshall picture of the same type as "Destry Rides Again"; "Tight Shoes" by Damon Runyon; two Baby Sandy pictures; Victor McLaglen in "Modern Monte Cristo"; two Hugh Herbert pictures; "The Invisible Woman"; the Andrews sisters in "Argentine Nights"; "The Black Cat" a comedy horror picture; two pictures with the Dead End Kids and the Little Tough Guys together; Boris Karloff and Bela Lugosi in "The Monster of Zombor"; "Moonlight in Hawaii," "San Francisco Docks," "Streets of Cairo," "Black Pearls," "Ragtime Cowboy Joe," "They Dance In Havana," "Wildcat of Paris," "Rhapsody In Stripes," "The Acquittal," "Dust Bowl," "Ghost Patrol" and "Margie"; seven pictures with Richard Arlen and Andy Devine; seven Johnny Mack Brown westerns with Fuzzy Knight and the new stunt-girl, Julie Duncan.

There will be four serials: Dick Foran in "Winners of the West"; the Dead End Kids and the Little Tough Guys in "Junior G-Men"; "The Green Hornet Strikes Again"; and "The Leopard's Claw." There will be 13 musical shorts, of two reels each, 13 one reel subjects, 15 Stranger Than Fiction and 15 Going Places as well as a special two reel subject.

The home office contingent to the Chicago Convention beginning Saturday will include President Nate Blumberg, General Sales Manager, W. A. Scully; Chairman of the Board J. Cheever Cowdin; Cliff Work, Head of the Studios; Western Sales Manager William J. Heineman; Eastern Sales Manager F. J. A. McCarthy; Short Subjects Sales Manager Leo Abrams; Director of Advertising and Publicity John Joseph; Eastern Advertising Manager Louis Pollock, James J. Jordan, O. C. Binder, Andrew J. Sharick, Herman Stern, Morris Alin, Adolph Schimel and F. T. Murray. District Managers to attend will be E. T. Gobersall, Joseph E. Garrison and A. J. O'Keefe, who will bring with them the following sales and branch contingents: From Chicago: Manager M. M. Gottlieb; Salesmen Theo. G. Meyers, Wm. Weinshenker, Robt. W. Funk, Max C. Brodsky, Alfred Kent, John Blank and Head Booker Walter A. Hyland. From Detroit: Manager E. Heiber; Salesmen Jack Stewart, Bert G. Tighe, Jack R. Susami and Head Booker Eugene Alexander. From Indianapolis: Manager E. C. Craddock; Salesmen Wm. H. Sherman, Wilbur B. Grant, Carl F. Mock and Head Booker Milton Ettinger. From Milwaukee: Manager Frank Mantzke; Salesmen E. W. Gavin R. J. Bassett, D. McFadzen and Head Booker Orval Peterson. From Minneapolis: Manager L. J. Miller; Salesmen Arch Zacherl, Sylvan Leff, Malcolm Halloran, Fred E. Abelson, Harold Johnson and Head Booker Claude Dickinson. From Des Moines: Manager Lou Levy; Salesmen Joe Smith, R. G. Olson and Head Booker J. Rogatnick. From Kansas City: Manager Grover Parsons; Salesmen Ralph A. Morrow, Roscoe Thompson, Leslie Durland, Isadore Beiser and Head Booker Edward Solig. From Omaha: Manager Otto A. Siegel; Salesmen Lawrence Hensler, Isadore Weiner, R. J. Cadman and Head Booker Wm. E. Barker. From St. Louis: Manager Harry Hynes; Salesmen J. H. Sarfaty, S. H. Nesbitt and Head Booker Harry Hynes, Jr. From Denver: Manager Jack Langan; Salesmen A. W. O'Connell, Emmett Warner and Jack Allender and Head Booker Thos. A. McMahon. From Los Angeles: Manager C. J. Feldman; Office Manager Edward Cooke; and Salesmen Sam Milner, Lon E. Hoss. Foster M. Blake and Head Booker Harold Whitman. From Portland: Manager R. O. Wilson; Salesmen C. J. Farnes, J. S. Hommel and Head Booker J. W. Harvey. From Salt Lake City: Manager C. R. Wade; Salesmen J. R. French, H. W. Landstrom and Head Booker E. H. Smyth. From San Francisco: Manager Barney Rose; Salesmen King Trimble, Bradley Fish, Al Bowman and Head Booker Charles McBride. From Seattle: Manager L. J. McGinley; Salesmen C. L. Theuerkauf, M. G. Whitman and Booker A. M. Kallen.



The top picture shows the Universal convention in Atlantic City as it was called to order. The lower picture shows the dais. Left to right are John Joseph, director of advertising and publicity; William J. Heineman, western sales manager; F. J. A. McCarthy, eastern sales manager; William A. Scully, general sales manager; Nate J. Blumberg, president; Cliff Work, in charge of the studio, and Joseph H. Seidelman, vice president in charge of foreign affairs.

MGM's 3d Sales Meet in N. Y.

Defer Product Announcement Until Final Next Week

MGM's product announcement is being deferred further pending the last of the sales meetings to be held in Washington next Monday and Tuesday. Two meetings have already been held, one in San Francisco and one in Chicago.

Following is a list of those who will attend the Metro-Goldwyn-Mayer sectional sales conference to be held May 17-18 at the Hotel Astor, N. Y. This conference is the third of four M-G-M sectional conclaves.

From the Home Office: William F. Rodgers, General Sales Manager; Thomas J. Connors, Eastern, Southern and Canadian Sales Manager; Howard Dietz, Director of Advertising, Publicity and exploitation; Silas F. Seadler, Advertising Manager; William R. Ferguson, Exploitation Manager; Art Schmidt, Publicity Manager; Alan F. Cummings, Manager of Exchange Operations; Edwin W. Aaron, assistant to Mr. Rodgers; Charles Deesen and I. Leonard Hirsch, assistants to Mr. Connors.

From Boston: Maurice N. Wolf, District Manager; John F. Byrne, Branch Manager; Benjamin Bebchick, Raymond J. Curran, Maurice Goldstein, J. Edward Renick, Harry Rosenblatt, Harry O. Worden, Salesmen. From New Haven: Thomas J. Donaldson, Branch Manager; Milton Hyams, Morton L. Katz, Salesmen. From Philadelphia: Robert Lynch. Branch Manager; Salem E. Applegate, Sales Manager; Frank M. Jelenko, Nicholas P. Lloyd, Joseph F. Morrow, Clarence C. Pippin, Salesmen. From Albany: Ralph Pielow, Branch Manager; Arthur Horn, Eugene Vogel, William Williams, Salesmen. From Buffalo: Ralph W. Maw, Branch Manager; Abraham T. Harris, Alexander W. Weissman, Emanuel M. Woronov, salesmen. From Charlotte: Benn Rosenwald, Branch Manager; Thomas E. Bailey, Raymond W. Ervin, Salesmen. From New Jersey: Benjamin Abner, Branch Manager; Louis Allerhand, Herman L. Ripps, Salesmen. From New York: Edward K. O'Shea, District Manager; John J. Bowen, Branch Manager; Howard M. Levy, Harry W. Miller, Salesmen. From Washington: Rudolph Berger, Branch Manager; Phil Bobys, Harry Cohen, Jacob M. Goldberg, Frank J. Scully, Salesmen. From Atlanta: Charles E. Kessnich, District Manager. From Pittsburgh: John J. Maloney, District Manager.

Opposes Release of "Heaven" in Two Parts

Exhibitors are being polled by Warner Bros. as to the release of "All This and Heaven Too" in two parts or in the usual manner. The picture is said to be 20,000 feet in length. Ed Kuykendall, MPTOA president, among the first to respond, opposed release of the picture in two parts, contending that "such a plan would cause a harmful interruption in the continuity of this fine novel, and, I am sure, would find disapproval with audiences throughout the country."

Lazarus Resigns

New Orleans—Henry Lazarus, associated with national Allied and Allied of Louisiana, announced a severance of connections from those organizations this week.



CENTURY-FOX FILM CORPORATION

PRODUCT ANNOUNCEMENT *for* 1940-41

At a time when great pictures are more than ever necessary for the continued prosperity of our industry, Twentieth Century-Fox Film Corporation takes pride in announcing its production program for the season 1940-41.

We expect to release 52 feature pictures; and, for exhibitors throughout the world, it is of the utmost importance to note that with leading foreign markets destroyed or weakened by war or currency restrictions, this Company has made no curtailment in its production budget. In our opinion this is the only policy which can assure to theatre operators and ourselves the quality of pictures which is vital to progress and profitable operation.

From the stories and with the stars, players and directors listed on the following pages will come the great majority of the productions released by this Company next season. Because of circumstances which nobody now can foresee, some of these stories may not be produced—in

their final form some may not measure up to our hopes, others may be replaced with timelier, more important subjects. In every case, however, where a change is made, it will be done solely to improve the program.

In listing the personalities for our product, as well as directors, we name only those who are under contract to this Company or whom we have already borrowed from other producing companies. As in the past, however, we expect to use additional boxoffice names not now ready for announcement.

Twentieth Century-Fox is proud in the knowledge that as of today we have on our books more accounts than ever before in the history of this Company. To our customers throughout the world we present this program which we sincerely believe to be the greatest and most forward-looking list of pictures we have ever had.

Twentieth Century-Fox Film Corporation

52

FROM 20th CENTURY-FOX FOR 1940-41

. . . of which 26 will be produced from the following stories, or others timelier and greater . . . all on a scale worthy of these extraordinary properties!

BRIGHAM YOUNG

Tremendous, human—being produced on a heroic scale. The cast already includes TYRONE POWER, LINDA DARNELL, DEAN JAGGER (brilliant Broadway star), Jane Darwell, John Carradine, Brian Donlevy, Mary Astor, Vincent Price. Written by Louis Bromfield ("The Rains Came"). Screen play by Lamar Trotti, author of "In Old Chicago." Directed by Henry Hathaway. To be launched with the greatest nationwide promotion 20th ever gave a picture.

DOWN TO THE SEA IN SHIPS

Without a doubt the greatest sea story ever written! Set for the spectacular top-budget production its scope demands. Directed by Henry King.

HOW GREEN WAS MY VALLEY

Today's runaway best-seller! The story property of the year! Richard Llewellyn's powerful, emotional novel will receive a production that assures it a place among the great pictures of all time. Directed by John Ford.

TIN PAN ALLEY

A lavish and magnificent musical on the scale of "Lillian Russell" —in the romantic setting where are born the songs the whole world sings and plays and remembers.

BROOKLYN BRIDGE

TYRONE POWER . . . ALICE FAYE . . . DON AMECHE . . . HENRY FONDA . . . LINDA DARNELL . . . EDWARD ARNOLD! New York during the decade that transformed it from an ordinary seaport to the world's greatest metropolis!

WESTERN UNION

by Zane Grey

Words of meaning to every American, and in them Zane Grey found his last and greatest story. The epochal spanning of our continent by wire—a vital lifeline to the nation torn asunder by the fury of the Civil War. A production of maximum importance and showmanship opportunity.

THE GREAT PROFILE

Adolphe Menjou plays the title role.

THE RETURN OF FRANK JAMES

In Technicolor

Boxoffice successor to "Jesse James," unanimously acknowledged 1939's biggest money-maker. HENRY FONDA plays the title role. Others already cast are Andrea Leeds, Henry Hull, Jackie Cooper, John Carradine, Donald Meek, J. Edward Bromberg, Eddie Collins. A top-profit certainty, made in response to unprecedented audience demand. Directed by Fritz Lang.

5th AVENUE

The brilliant new novel by Polan Banks. A story of the five decades from the glittering nineties to now. Definitely important boxoffice.

SGT. SAM DREBEN, U. S. A.

The unparalleled adventures of Fighting Sam Dreben, named by General Pershing "a one-man army." Vital and colorful, his thrill-packed story receives merited big-scale handling! Story by William Anthony McGuire. Directed by John Ford.

DOWN ARGENTINE WAY

In Technicolor

The stand-out musical of 1940-41. Starring ALICE FAYE, DON AMECHE . . . and introducing tantalizing, torrid-voiced CARMEN MIRANDA of "Streets of Paris," Broadway hit that was her personal triumph. Songs by Mack Gordon. Directed by Irving Cummings.

HIGHWAY 66

The route that "The Grapes of Wrath" made immortal becomes the scene of another powerfully realistic drama . . . doubly boxoffice because of its association in the minds of movie-going millions with the sweepingly successful Steinbeck masterpiece.

THE GREAT COMMANDMENT

Its greatness given even more powerful impact by its astounding parallel to the happenings of our own times. Spectacular drama of a crushed and helpless people during the last days of Christ. The matchless might of Roman arms . . . countless legions and fearsome war chariots plunging resistlessly through enemy hosts. And through it all a truly inspiring love story. TYRONE POWER and LINDA DARNELL head the impressive cast!

SONG OF THE ISLANDS

Seldom has a story locale lent itself to such spectacular production. Vitally, arrestingly different drama of Hawaii's vast plantations . . . sensationally climaxed by a hurricane-driven, cane-field fire that threatens the island and its people with flaming destruction!

CHAD HANNA

The newest and greatest novel by the famous author of "Drums Along the Mohawk," Walter D. Edmonds! One of 20th's most important story acquisitions—already sweeping to the top of the book lists—acclaimed a "sure-fire, big-time best seller"! The exciting, warming, human story in which young Chad Hanna figures will be an unforgettable picture . . . produced with all the sweep and scope it merits!

HUDSON'S BAY COMPANY

Drama at its mightiest . . . sweeping from the gay, dissolute court of England's Charles II to the remotest outposts of the savage Canadian Northland . . . depicting the London Plague and Fire, notorious Nell Gwyn, high intrigue, heart-stirring forest adventure. Story by Lamar Trotti.

I MARRIED A NAZI

The sensational Liberty Magazine serial that created a national furore . . . relating the amazing, unforgettable experiences of a young American woman, plunged into the Nazi reign of terror. JOAN BENNETT will co-star with RICHARD GREENE. GEORGE SANDERS also has an important role. Front-page impact, record grosses.

BELLE STARR

The fiery, high-born Southern beauty who became history's most notorious woman outlaw when carpet-baggers pillaged her family's fortune and Yankee troops murdered her father. Tempestuous romance, blazing with thrill and adventure. Story by Nunnally Johnson. ALICE FAYE will play the title role.

BROTHERS

Moving human drama of two brothers, bred in the teeming waterfront of today's San Francisco, and the girl they both loved. To be cast with three great stars!

RED CROSS NURSE

No more vital theme has ever inspired a great picture. Courage and sacrifice against a thrilling panorama of hurricanes, floods, Arctic storms, mine disaster. Alive with heart-lift, showmanship wallop.

DOWN ON THE WABASH

(TENTATIVE TITLE)

The realistic story of a young, small-town banker whose faith in himself and his fellow-men caused him to revolt against the powers throttling the community that was his home. Rich in young and mature love . . . electrifying in its explosive surprise climax.

Elsa Maxwell's PUBLIC DEB No. 1

(TENTATIVE TITLE)

Keyed to today's smartest comedy vogue! With famed Elsa Maxwell showing how debs tick and click. Co-starring LINDA DARNELL, GEORGE MURPHY, with Charles Ruggles, Ralph Bellamy, Mischa Auer, Berton Churchill, Franklyn Pangborn, Maxie Rosenbloom. Directed by Gregory Ratoff.

Irving Berlin's SAY IT WITH MUSIC

The "Alexander's Ragtime Band" of 1940-41! The great romance of the glamorous, fantastic 1920's . . . keyed to a title of incalculable value. Six new Irving Berlin hits will be added to his finest melodies of that incredible decade. Outstanding cast and production further insure the importance of this attraction. A showmanship show!

YOUNG PEOPLE

SHIRLEY TEMPLE, JACK OAKIE, CHARLOTTE GREENWOOD! The tumultuous and exciting cavalcade of a vaudeville child-star's rise, bringing back to you memorable highlights of Shirley's own spectacular career . . . featuring Gordon & Warren's best songs ever and a top-name cast. Directed by Allan Dwan.

THE CALIFORNIAN

Turbulent, action-crammed drama of California's most romantic days. Blazing with the reckless deeds of a mysterious caballero whose daring forays terrorized the tyrant clique despoiling the country and its people. TYRONE POWER heads a spectacular cast.

THE KHYBER PASS

A cut in the mountains which today holds the fascinated attention of the world. The great story of the historic gateway to the wealth of India.

STUDIO CLUB

Drama spotlighting the fascinating lives and careers of the world's most gorgeous girls . . . famed even in Hollywood for their loveliness! Revealing their ambitions, heart-breaks, loves, schemes! A story thrilling and unusual!

SUN VALLEY

Playground for the wealth and aristocracy of all the world . . . the internationally-famed headquarters for winter sports becomes the scene of SONJA HENIE'S most dazzling and enthralling picture. An exploitation natural of naturals.

YESTERDAY'S HEROES

William Brent's sensational Saturday Evening Post serial. A daringly new kind of football story showing the bitter disillusion of proud grid stars, when the high-pressure college "system" has used them up and their fame is forgotten. Packed every second with scoring punch.

LADIES OF THE ROAD

Hitch-hiking along the nation's highways . . . riding the rods of the transcontinental freight trains . . . . a strange new class of itinerants confronts America! Their story will be screened in all its drama and timeliness!

DANCE HALL

Adapted from W. R. Burnett's powerful novel of young people in the steel towns. To be made with the same daring realism that characterized "The Grapes of Wrath."

LUCKY BALDWIN

The stirring, spectacular glorification of a great legend! What "Kentucky" did for Kentucky horse-racing, this will do for golden California and its same sport! And against this vivid background—the strange, dramatic and eventful life of the Far West's most colorful character! Of foregone appeal to every entertainment lover!

UNCENSORED

The absorbing adventures of London's gayest master-crook. Suspenseful audience dynamite!

MAN HUNT

Geoffrey Household's best - selling, super - thrilling novel of a big-game hunter who single-handed goes ter the biggest game of all—*a world-hated dictator!*

. . . and

26

OTHER FEATURES

including

4 JANE WITHERS Comedies

4 CISCO KID Adventures

THE PRODUCING ORGANIZATION

JOSEPH M. SCHENCK
Chairman of the Board

DARRYL F. ZANUCK
Vice-President in Charge of Production

WILLIAM GOETZ
Vice-President and Executive Assistant to Darryl F. Zanuck

SOL M. WURTZEL
Executive Producer

Associate Producers

Harry Joe Brown
Ralph Dietrich
Raymond Griffith
Fred Kohlmar
Lucien Hubbard
Nunnally Johnson
Gene Markey
Walter Morosco
Kenneth Macgowan
John Stone

Directors

Otto Brower
David Burton
Irving Cummings
Allan Dwan
John Ford
Eugene Forde
Henry Hathaway
Henry King
Walter Lang
Fritz Lang
Archie Mayo
Irving Pichel
Gregory Ratoff
Shepherd Traube

Writers

Jack Andrews
Michael Blankfort
Edwin Blum
William Brent
Harold Buchman
Dana Burnet
Niven Busch
Robert Carson
Roy Chanslor
Wm. Conselman, Jr.
Irving Cummings, Jr.
William Drake
Albert Duffy
Philip Dunne
Robert Ellis
Sam Engel
Don Ettlinger
Ruth Fasken
J. Taintor Foote
Jules Furthman
Oliver Garrett
Sam Hellman
Ethel Hill
Robert Hopkins
Lee Katz
Fidel La Barba
John Larkin
Hilary Lynn
Helen Logan
Wm. A. McGuire
Frank S. Nugent
John O'Hara
Ernest Pascal
Liam O'Flaherty
Stanley Rauh
Sidney Sheldon
Milton Sperling
Lamar Trotti
Jack Vernon
Darrell Ware
Karl Tunberg
E. E. Verdier
Helen Vincent
Robertson White
Lester Ziffren

THE STARS AND PLAYERS

20th Century-Fox lists on this page only those personalities now under contract. Other established names will be added as casting needs arise. And 20th is making extensive plans for the discovery and development of new talent.

Katharine Aldridge
Don Ameche
Dana Andrews
Lionel Atwill
Binnie Barnes
Anne Baxter
Lynn Bari
Dorris Bowdon
John Carradine
Marguerite Chapman
Ricardo Cortez
Eddie Collins
Bob Conway
Linda Darnell
Jane Darwell
Joan Davis
Alice Faye
Henry Fonda
Virginia Gilmore
Betty Grable
Richard Greene
Charlotte Greenwood
Mary Healy
Sonja Henie
Mary Beth Hughes
Dean Jagger
Brenda Joyce
Arline Judge
Nancy Kelly
Elyse Knox
Robert Lowery
George Montgomery
Chris-Pin Martin
Ted North
John Payne
Tyrone Power
Ragnar Qvale
Gregory Ratoff
Lynne Roberts
Jean Rogers
Cesar Romero
George Sanders
Randolph Scott
Robert Shaw
Robert Sterling
Frank Swann
Shirley Temple
Ann Todd
Sidney Toler
Joan Valerie
Marjorie Weaver
Arleen Whelan
Jane Withers
Sen Yung

SHORT PRODUCT

26 *ONE-REEL SUBJECTS IN SIX DIFFERENT SERIES, PRODUCED BY TRUMAN TALLEY*

LOWELL THOMAS' MAGIC CARPET OF MOVIETONE

TECHNICOLOR will be used for the first time for some of this series. Without question the finest in its field, popular with showmen and audiences alike, its off-the-beaten-path subject material dramatized by the keen, incisive narration of Lowell Thomas . . . top-ranking commentator of them all.

ED THORGERSEN'S SPORTS REVIEWS

Authoritative, behind-the-scenes glimpses of America's popular enthusiasm . . . Sports! Narrated by the man who knows the "inside story". . . and enhanced, when deemed effective, by TECHNICOLOR.

LEW LEHR'S DRIBBLE-PUSS PARADE

The screw-ball tangents of American life enlarged and enlivened by the comment of screen and radio funnyman, Lew Lehr.

ADVENTURES OF A NEWSREEL CAMERAMAN

An attraction that thrills as only the real thing can! Heightened in suspense and highlighted by the dramatic narration of famed announcer Paul Douglas.

VYVYAN DONNER'S FASHION FORECASTS

In TECHNICOLOR! The most talked-about reel of all . . . the most exploitable subject on the screen. Smart . . . timely . . . lavishly produced . . . the absolute tops in feminine appeal—and the men go for it, too. Doubly enlivened by the sparkling comment of Ilka Chase.

FATHER HUBBARD'S ALASKAN ADVENTURES

This new and popular series continues . . . with the Glacier Priest's cameras exploring Nature's most amazing phenomena! Highlighted by exciting cross-fire narration between Lowell Thomas and Father Hubbard.

. . . and . . .

26 *ONE-REEL TERRY-TOONS . . . 10 OR MORE IN TECHNICOLOR . . . PRODUCED BY PAUL TERRY*

Already in top poll brackets, Terry-toons is geared to deliver even finer product this season—with 10 or more of its 1940-41 releases in TECHNICOLOR!

MOVIETONE NEWS

ISSUED TWICE EACH WEEK

Published and Distributed in 50 Different Countries and 19 Different Languages!

There's a Maginot Line in France! There's a Siegfried Line in Germany! But there's a Movietone News Line all around the world! . . . an unparalleled corps of cameramen, editorial specialists, commentators . . . news-smart, trained, efficient . . . supplying the demand of theatre millions for authoritative pictorial knowledge of what's going on in these eventful times! Now, more than ever, it is of the utmost importance that your theatre secure the news protection supplied exclusively by Movietone . . . *the greatest news-gathering organization of any kind on earth!*

TRUMAN TALLEY
Producer

LOWELL THOMAS
Chief Commentator

EDMUND REEK
General Manager

LEW LEHR
Humor

ED THORGERSEN
Sports Commentator

RUSSELL MUTH
European Director

VYVYAN DONNER
Fashion Editor

HELEN CLAIRE
Fashion Commentator

FIRST QUARTER RELEASES
1940-41
(TENTATIVE)

Release Date	*Production*
August 2	THE GREAT PROFILE
9	STREET OF MEMORIES
16	BRIGHAM YOUNG
23	GIRL FROM AVENUE A (starring Jane Withers)
30	I MARRIED A NAZI
September 6	PIER 13
13	THE RETURN OF FRANK JAMES *(in Technicolor)*
20	CISCO KID adventure
27	PUBLIC DEB No. 1 (Tentative Title)
October 4	CHARLIE CHAN IN A WAX MUSEUM
11	DOWN ARGENTINE WAY *(in Technicolor)*
18	TITLE TO COME
25	THE GREAT COMMANDMENT



JOSEPH M. SCHENCK
Chairman of the Board

SIDNEY R. KENT
President

PRINTED IN U.

Wood Warns of 16mm. Shows

Check Releases, Advice to Weekly Payers for Shorts

Summer competition from itinerant theatres will be increasingly serious this summer, warns P. J. Wood, secretary of the ITO of Ohio, in a bulletin issued this week. In most spots 16 mm. films will be used, he asserts, and accordingly advises exhibitors to watch these shows and to report promptly any pictures which do not carry the Ohio censorship leader.

Wood also advises all the members of his organization who pay for shorts under a weekly payment plan to check their payments for 1938-39 short subjects against the total number of shorts actually released by each exchange. (Ed. Note—Consult STR's short subject guide for the actual number of shorts released in each season for 1938-39 and 1939-40.)

Selznick To Sell Only Finished Pix

Exhibitors May View Films Before Buying

Only after their completion will all future David O. Selznick films be sold, and no exhibitor will be asked to sign any contract until after he has seen the finished film, the producer formally announced this week. Pointing out that he had long been opposed to block-booking, Selznick said he has always sold his product separately, but that up to now contracts have mostly been made in advance of production.

Selznick's statement confirmed the report that he had outlined such a policy at UA's Eastern sales conference in New York. Sol Lesser, another speaker at the meeting, was of the opinion that a producer must know approximately what the return from a picture would be before going into production.

Shirley Temple's Pact With 20th-Fox Dissolved

Shirley Temple's contract with 20th Century-Fox was abrogated over the week-end, with the starlet receiving bonuses totaling some $300,000. "Young People" will be her final picture for the company. Although picture deals are said to be under discussion with several majors, no future deals will be effected before 1941 and will be for single pictures, or for not more than three pictures over a two-year period, according to her agent, Frank Orsatti.

Films Go With "Wind"

Sycamore, Ill.—Following the run of "Gone With the Wind," the Fargo Theatre here has closed, leaving this town of 4,000 without films.

Passage of Neely Bill Means Fewer Pictures, Says Rodgers

Defends MGM Percentage Deals; Kuykendall Tells PCCITO Convention, High Cost of Product Can't Continue

Hollywood—Charging that the bulk of support for the Neely Bill came from persons without a penny invested in the industry, W. F. Rodgers, MGM general sales manager, told delegates to the Pacific Coast Conference of Independent Theatre Owners convention here last week that enactment of the measure would force MGM to reduce its production 25 per cent. He warned that if the bill passes the house, studios will be unable to experiment in production, thus barring such films as the Andy Hardy and Dr. Kildare series. MGM needs show windows (theatres), he declared flatly, especially in his department which requires them to designate product classification.

Continuation of "persecution suits," Rodgers pointed out, will affect exhibitors generally. When his company instituted percentage deals in 1931 its film rentals dropped $10,000,000 that year, he said, but added that the percentage deal was a sound policy and was needed to build revenue for production.

The phrase, "The Friendly Company," was not coined by MGM, but earned, he continued. With a record of 40,000 shipments a year and the supplying of 11,000 accounts, Rodgers said there had never been a miss-out. Authority to grant adjustments is vested in the managers and district managers, he emphasized, and no exhibitor need beg for an adjustment. In concluding, he said his company would be glad to cooperate with the PCCITO in working out harmonious business conditions.

Blasts against the double feature evil were sounded by Hugh Bruen and L. O. Lukan, PCCITO trustees, with Lukan terming the policy "Harmful, objectionable." The condition they were to remedy is long past, Lukan pointed out, but said they still remain without reason.

The PCCITO trustees, as a result ot the condemnation of duals, have been instructed to draft ways and means to eliminate the situation. Lukan will make a nation-wide tour of exhibitor organizations and Parent-Teachers Associations.

Ed Kuykendall, MPTOA president, in commenting on theatre divorcement, said he could never see where it would be of any benefit, since the theatre would continue to be operated as an opposition house whether it be by the producers-distributors or not. He pointed out, however, that divorcement was a problem not for the MPTOA but for the producer-distributors to work out for themselves. Kuykendall said he was doubtful "as to the possibility of a consent decree that would treat all interests fairly and be acceptable to all . . ." He expressed it as his opinion that the D. of J. suits will continue.

The MPTOA president declared that high cost of product to the exhibitor cannot continue rising more and more each year, "unless some way is found to increase the revenue of that theatre in proportion to the increased cost in operation. We get a lot of advice from distributor-interests on how to run our theatres, why there should be extended runs, more advertising, higher admission prices, etc. Some of the advice is good and construc tive, but those giving it are failing sadly in helping us bring it about.'

The present method of charging the same admission price for all pictures in a given theatre "is screwy," Kuykendall said, pointing out that "whatever you buy, whether it be clothes or food, you generally pay in accordance to the quality of that article."

Other speakers at the sessions included Robert Poole, Joe Pasternak, William G. Ripley, John K. Hilliard and Carl Hyde.

Among resolutions passed at the meeting were those attacking certain practices of the industry. Recorded was the opposition to non-theatrical pictures and the changing of a second picture on a hold-over bill; participation in exchange drives, demanding percentage bookings in small house subsequent-runs and increased prices for advertising accessories and trailers.

Important Dates

May 17-19: United Artists Regional Sales Meeting, Chicago.
May 18-20: Universal Regional Sales Meeting, Drake Hotel, Chicago.
May 20-21: MGM Regional Sales Meeting, Shoreham Hotel, Washington, D. C.
May 24-26: Paramount Annual Sales Convention, Los Angeles.
May 27-30: RKO Radio sales convention, Waldorf-Astoria, New York.
June 4-7: Columbia Regional Sales Meeting, Chicago.
June 9-11: North and South Carolina Theatre Owners Ass'n summer convention, Ocean Forest Hotel, Myrtle Beach, S. C.
June 10: Warner Bros. Regional Sales Convention, William Penn Hotel, Pittsburgh.
June 11-14: Columbia Regional Sales Meeting, Atlantic City.
June 17: Warner Bros. Regional Sales Convention, Blackstone Hotel, Chicago.
June 19-21: National Allied convention, Morrison Hotel, Chicago.
June 24: MPTO of Va. midsummer convention, Chamberlin Hotel, Old Point Comfort.



2 Openings for "Lillian Russell"

Pittsburgh and Clinton, Iowa, Scenes of Dual Premieres

One of the big events of the week was the dual premiere of "Lillian Russell" staged by 20th-Fox in Clinton, Iowa, and Pittsburgh. Stars of the picture appeared in each town and trade paper men were taken to the Pittsburgh opening, held at the Alvin Theatre with all the glamor of a Hollywood affair.

The night preceding the world premiere was devoted to a $100 a plate dinner, the entire proceeds of which were devoted to the Variety Club's fund for Camp O'Donnell, for underprivileged Pittsburgh children. Among the speakers were Alice Faye, John Harris, National Chief Barker of Variety Clubs and Herman Wobber, general sales manager of 20th-Fox. Edward Arnold, who plays a principal role in "Lillian Russell," was the toastmaster.

A crowd of 10,000 rushed to the airport to witness the arrival of the two stars from Hollywood. A half-holiday was declared in the Pittsburgh schools.

Don Ameche, Caesar Romero, Mary Healy and Arleen Whelan came from Hollywood for the Clinton, Iowa, premiere. The town was selected because it was the birthplace of Lillian Russell herself. During the day a bronze tablet was dedicated to her memory. A dual premiere at the Capitol and Rialto Theatres was held.

Sioux Falls Exhibitor Sues Major Producers

Sioux Falls, N. D.—Arthur R. Johnson, operator of the Granada Theatre here, has entered a suit in Federal court against major producers for $523,500 damages, charging that the defendants formed a combination to force independent operators out of business. The proceeding involves Johnson's operations in Sioux Falls and the operations of himself and J. P. Hartman, formerly associated with him, in Aberdeen It was alleged that the plaintiffs were unable to procure suitable pictures. Besides producers and distributors, the complaint lists the Minnesota Amusement Co., and the Wellworth Theatres of Sioux Falls, Inc., as defendants.



Monogram regional meeting held recently in San Francisco: Left to right, seated, are: George W. Weeks, producer; Ray Corrigan, Monogram cowboy; Howard Stubbins, president of Monogram Pictures of California; Scott R. Dunlap, vice-president in charge of production; Edward A. Golden, general sales manager; Walter Wessling, manager of the Portland office. Left to right, standing: Al Harris, booker, Seattle; Gordon Allen, salesman, San Francisco; Dud Forry, booker, Los Angeles; Marty Solomon, manager, Los Angeles; J. A. McCarthy, salesman, Los Angeles; Mel A. Hulling, West Coast district manager; A. M. Goldstein, president, Portland and Seattle; Clinton Mecham, booker, San Francisco.

Gallup Poll on Double Bills

Cross Section Sample to Be Taken to Determine Public Attitude Toward Them; No Film Financing or Influence

A nation-wide poll of opinion on the question of double features will be conducted by the American Institute of Public Opinion, Dr. George Gallup, director of the Institute announced this week at a press conference called in New York by Samuel Goldwyn.

The investigation would take about two months, Dr. Gallup said, and will be made by the organization he heads without any outside influence or financing. The primary object of the survey is to discover the facts regarding public attitude toward duals. Widespread interest of newspapers which maintain the Institute as well as of the public, Dr. Gallup said, decided him to undertake the survey.

Replying to a question as to whether the fact that duals are so prevalent in itself does not imply preference since theatres are guided by the public demand, Gallup said he did not accept that as so. Competitive practices under which the policy spreads as a result of a minority of theatres offering double shows, he said, might be responsible. He went further and expressed doubts regarding the generally quoted weekly attendance figures of from 84 to 88 million per week. Estimates based on other surveys by his organization, he said, would place weekly movie attendance at around 60 million, though he estimated that 90 million people in the U. S. attended picture theatres once or more per year.

Important Execs In Studio Posts

Schaefer Fills Key Positions With Former Agency Men

Important widespread realignment of the top brackets at the RKO Radio studios within the past six months has placed men in the key positions to carry out President George J. Schaefer's augmented program for the coming year.

J. J. Nolan, formerly executive assistant to Schaefer, has been made vice-president in charge of the studio. Danny Winkler, from an agency field position, will be in charge of commitments. Ben Piazza will head the company's Talent Department, and Oliver Hinsdell, dramatic coach and teacher, will assist in the development of talent. Also from the agency field is Collier Young, who will head RKO's Story Department.

Although not confirmed, rumors were current on the Coast this week that Edington would leave RKO and that the studio was buying up his contract. Schaefer and Ned Depinet, due to arrive in New York this week, were delayed in Hollywood. In some quarters the delay was attributed to impending changes in the production setup.

Clark Re-elected Prexy Of Nat'l Film Carriers

James P. Clark was re-elected president and treasurer of National Film Carriers, Inc., at the organization's annual convention held this week in New York. Thomas W. Gilboy and Clint Weyer were renamed as vice-president and secretary, respectively.



Morton Van Praag, district manager (center foreground) and newly appointed branch manager Lou Patz, (immediately to Van Praag's right) play hosts to exhibitors and employees at a buffet luncheon on the occasion of the opening of the new offices of Advertising Accessories, Inc., in Milwaukee.

Committee Rips Neely Measure

Spokesmen Call It Indefinite; Flood of Litigation Seen

Washington—In a display of interest never before shown on Capitol Hill, the House Interstate Commerce Committee literally ripped the Neely Bill to pieces, section by section, as hearings on the controversial measure got under way this week.

Questions fired at Henry R. Atkinson, member of the legal committee which drafted the measure, were of such a nature to indicate without doubt that it was unsatisfactory to the questioners. No one among the committee raised a voice to put in a good word for the bill. Making it clear that they approved the aim of the moral groups, committee spokesmen, however, expressed opposition to the measure as an ambiguous and indefinite one that would result in much litigation and accomplish no good.

Citing a hypothetical case of an exhibitor leasing a certain picture after reading the synopsis, and then after receiving the picture turning it down as not conforming with the synopsis, one committeeman said this would result in innumerable law suits throughout the country with courts differing in their views as to whether or not the picture did comply with the synopsis.

4 Premieres For MGM's "Edison"

Pageant of Progress Marks Opening of Pic in Oranges

With an Edison "Pageant of Progress" to mark the occasion, "Edison the Man" had its world premiere in four theatres in the Oranges, scene of many of the great inventor's experiments, on Thursday of this week. The Hollywood Theatre in East Orange, the Palace in Orange, the Windsor in West Orange and the Cameo in South Orange each showed the picture for one night only.

On Wednesday night a gala Edison premiere ball was held at the Orange Armory. On Thursday afternoon a parade passed through the streets of the four Oranges presenting in review the outstanding Edison inventions and the march of scientific progress in which the inventor played so important a part.

A record amount of concentrated electrical illumination was a highlight of the opening ceremonies in front of the Municipal Building in West Orange where a photograph of Edison, 22 by 28 feet in size, was unveiled. One 30,000-watt bulb and 25 smaller lamps were used.

Spencer Tracy, star of the picture, Rita Johnson, his leading lady and Clarence Brown, the director, attended the opening. All were present at the Edison premiere ball.

Selling the Picture

Scores Again With Swell Campaigns

Following recent reports (STR, March 30, p. 16) on the promotional activities of David Bachner, we supposed the director of advertising for Warner's Hippodrome Theatre, Cleveland, Ohio, would be resting up after such a fine job. But we were mistaken; Bachner is just as busy as ever showing the rest of us what showmanship really is, and to prove it he has sent us some examples of his selling of two important pictures: "'Til We Meet Again" and "If I Had My Way."

In connection with the former, he promoted a tie-up ad with a local clothing firm which featured a large halftone of George Brent "wearing one of the new Sports Coats." The ad measured, approximately, four columns by ten inches.

One hundred window cards were mailed to prominent personages, the bottom of the card (where the second feature would ordinarily be billed) being used for the address. These cards were placed on mail boxes, where they attracted much attention from passersby before being picked up by postmen.

Appealing to the romantic nature of housewives, Bachner mailed 5,000 cards to housewives. "What were their strange secrets?" the card read. "Why wouldn't she tell him the tragic secret of her future? Why did he guard from her the guilty secret of his past?" There was additional copy, playdate, and a photo of Merle Oberon and Brent.

Two thousand letters with special copy were sent to club women.

In exploiting "If I Had My Way," Bachner sent letters to 1,000 music teachers, emphasizing the fact that "back of Gloria Jean's popularity today is years of constant effort and consistent vocal practice to attain a place in pictures." He suggested that "if you haven't as yet made the acquaintance of vivacious Gloria, may I suggest that you do so, and also recommend that your pupils see her. . . ."

Triangular cards made to fit that triangular part of the bicycle's frame between the two wheels were attached to bicycles of all Postal Telegraph boys. The copy, of course, tied in with the company.

The fleet of 50 Kraft Cheese Company trucks carried banners advertising the picture and reminding Clevelanders that the "Kraft Music Hall Hour is heard every Thursday night at 9 p.m. over Station WTAM."

Jumbo telegrams, with special copy on "If I Had My Way," were posted in the windows of Postal Telegraph offices throughout Cleveland.

In cooperation with the *Cleveland News'* Classified Ad Department, a four-column ad was run showing Bing Crosby, Gloria Jean and Charles Winninger singing. The tie-in copy was "You'll have something to sing about, too . . . after using a *News* want ad to buy, sell, or trade."

Well, that just about takes in everything. We're grateful to Dave for sending us samples of his promotion, and we know that many other exhibitors will be greatly benefited in planning and executing their own campaigns.

Okie on Street Corner

Dressed shabbily and apparently without a friend in the world, a man sat on the most prominent street corner of Fresno, Calif., recently. Near him was a sign which read: "Just an Okie waiting for 'The Grapes of Wrath' to start at the Wilson Theatre." The stunt was engineered by Manager George Sharp.

MGM Ad Budget Will Exceed $2,500,000

Individual Pre-Selling of Films Planned for 1940-41; Art Schmidt Named New York Publicity Manager

In line with the company's program calling for the most individual pre-selling to the public, Metro-Goldwyn-Mayer plans to increase its advertising appropriation for the coming season to an expenditure well above the $2,500,000 which was the budget announced for the current season's promotional activities.

The coming season will be one of intensified activity on the part of the MGM press force, according to Howard Dietz, director of publicity, exploitation and advertising. Despite many comments about diminishing markets, the appropriation will nevertheless be increased.

The company's field staff, which now numbers forty, may be augmented and each man provided with a money appropriation, thus adding to his scope.

At the same time, Dietz announced the appointment of Art Schmidt as publicity manager of MGM's New York department. The appointment, he explained, rounds out the executive staff in the east and west and allows more latitude for his own travels between New York and California. The New York promotion heads thus become Si Seadler, advertising; Bill Ferguson, exploitation, and Art Schmidt, publicity. On the coast, Howard Strickling heads the publicity and Frank Whitbeck the advertising and exploitation.

Schmidt has been associated with Loew's Inc. for six years as assistant to Oscar Doob, Prior to that he was publicity head of the Publix-Michigan theatres.

The main productions for the balance of the season on which the MGM boys will concentrate are "20 Mule Team," for which a big mule expedition has already been noted; "Edison, the Man," "Waterloo Bridge," "The Mortal Storm," "Susan and God," "Pride and Prejudice," "New Moon" and "Andy Hardy Meets Debutante."

For Better Show Selling

Showmanalyses Have Appeared In STR on Following Pictures

Abe Lincoln in Illinois	Mar. 2
Alias the Deacon	This Issue
Brother Rat and a Baby	Jan. 13
Congo Maisie	Jan. 20
Dark Command	Apr. 13
Dr. Cyclops	Mar. 30
Earl of Chicago	Jan. 6
Edison the Man	May 11
Fighting 69th	Jan. 27
His Girl Friday	Jan. 13
House Across the Bay	Mar. 9
Irene	Apr. 27
If I Had My Way	May 11
I Take This Woman	Feb. 3
It All Came True	Apr. 13
It's a Date	Mar. 16
My Favorite Wife	May 4
My Little Chickadee	Feb. 24
My Son, My Son!	Apr. 6
Northwest Passage	Feb. 24
1,000,000 B. C.	Apr. 27
Primrose Path	Mar. 23
Saturday's Children	May 4
Son of the Navy	Apr. 6
Strange Cargo	Mar. 16
Swanee River	Jan. 6
Swiss Family Robinson	Feb. 10
'Til We Meet Again	Apr. 27
Too Many Husbands	Mar. 23
Two Girls on Broadway	Apr. 20
Vigil in the Night	Feb. 17



Manhattan Blinks As Beery Drives 20 Mule Team

Death Valley came to Manhattan recently.

Luncheon-bound natives blinked in astonishment at something new under the New York sun as a genuine 20 Mule Team, drawing the original wagons used to haul borax across blazing deserts some fifty years ago, paraded down Broadway driven by mule-skinner-garbed Wallace Beery, the film star.

It was this city's first sight of a real 20 Mule Team and tens of thousands lined the streets from Columbus Circle, down Broadway to Forty-sixth street, along Seventh Avenue to Thirty-fourth street and back again up Eighth Avenue to Fifty-seventh street as the caravan, accompanied by two bands, six shining new automobiles which were later given away at the opening of the New York World's Fair, two stunt cars from the Fair, and a sound truck, traversed the midtown sector.

The caravan started its transcontinental trek from Los Angeles, visiting 37 cities en route to New York. Beery flew East to guide the team in its Broadway debut.

The 20 Mule Team participated in the Fair's opening day parade, with Beery again driving the team.

Program Exchange

Movies are Second Only to the Bathtub as a Good Health Measure, Writes Pringle in His Program

WE thought we had spring fever last week, but that was only a symptom. Now, we really have it, and for proof we timed ourself as we walked from 44th street to 57th. In the winter, a brisk gait gets us at our destination in about twenty minutes. But during these balmy spring days even a tortoise would beat us by about ten minutes. Seems like the weather doesn't bother our faithful program contributors, however, for they continue to send in their programs every week. Of course, there are a few who never do, but we hope to hear from them someday. We believe in being patient.

Is a frequent diet of movies detrimental to the health? Not in the opinion of Tom Pringle, who, in an editorial in his program, tells patrons of the Ideal Theatre in Toronto that "one of the reasons for the high health rate of our Canadian people is their love for the movies. Nothing distracts us from our worries more completely than that which makes an exclusive appeal to the eye and ear, and concentrates the mind on rapid movements."

Continuing, Pringle writes:

"Ninety-nine persons out of every hundred who come out of a theatre are refreshed mentally and physically, even more so than they are at a hockey or baseball game.

"We have noted that the insane are most beneficially affected by picture comedies and light dramas, whereas music most often makes them, and all of us in fact, somewhat melancholy.

Pictures Part of National Hygiene

"Motion pictures are part of our national hygiene, second only, we believe, to the bathtub in importance. Personally, if we do not get our average weekly dose of film tonic, we feel uneasy, nervous, irritable. It has the same effect on us as a picture book which you thrust before a child just as it's about to whimper."

Now there's a "personal message" angle for you. Convince your patrons that it's vital to their health to attend the movies often. Of course, we don't agree with Tom that music makes one melancholy; that, we believe, would depend on the kind of music and on the disposition of the listener. But as to the tonic effect of motion pictures, we fully concur. At any rate, it's an angle few showmen have used in luring patronage to their theatres.

What's the Safety Slogan this week? That's the question you've been waiting for. And here it is: "When you want to light a cigarette . . . pull over to the side . . . stop!" If Tom doesn't mind, we'll submit a slogan: "If you neck while driving, you risk your neck . . . play safe, keep your eyes and mind on the road ahead." You're welcome to use it if you deem it worthy.

We want to thank Maurice Osterman for the last few copies of Movie Guide, the publication distributed each week in every Shea theatre in western New York State. It's an excellent program, what with a front page so made up and so evenly balanced that it commands attention from the reader. There is only one thing of which we are doubtful, and that is that every contributor to the "Jeers and Cheers" column cheers. In three issues, the cheers have been dominant, with not a jeer in the whole lot. Either those with a kick or protest keep it to themselves, everybody's happy, or we've just missed the issues in which the complaints appeared.

A few weeks ago we welcomed to the Program Exchange Fred Shakespeare, manager of the Capitol Theatre, Hancock, N. Y. This week he sent us some program samples. One is a regular "Pinocchio" herald, with the back page utilized for the listing of coming attractions. The other is a program evidently put out by a program printing firm, and features a two-column cut on the front page and two-column and one-column cuts inside. It is outlined in color. The dates and other information look as though they were either stamped or typed in. Nevertheless, Shakespeare's program no doubt suffices for the movie-goers of his community and serves as a competent guide to what's playing at the Capitol.

We can't explain W. S. Samuel's latest front cover creation without taking away from the actual effectiveness of the cover itself. But we'll try. It consists of three cartoons. The caption for the first, which shows a woman tearfully talking to a man, is: "I'm still crying, I laughed so hard." For the second, which shows two women talking to each other from their windows, the caption is: "We always go to the Rex in Arp—always a good show." And the caption for the third, in which a motorcycle cop catches up with a feminine speedstress, is: "Officer, I'm in a hurry to get to the Rex.—Okay, lady, drive carefully."

Down in Levelland, Texas, they're preparing the patrons for summer. In the calendar program for the Wallace and Rose Theatres, patrons are advised that "the giant cooling systems at the Wallace and Rose theatres are being overhauled, and from the first 'hot' day, right on through the sultry summer months, they'll deliver tons of cool, fresh, clean air to make you delightfully comfortable . . ."

We're almost tempted to make the Wallace and Rose our summer headquarters. But since it requires so much effort to buy a ticket, and since we're suffering from spring fever, we'll go now to Central Park and commune with nature. Meanwhile, we'd appreciate it if Program Exchange members would commune with us—by sending their programs.



Clutching Hands Grip Samuel

Those "Clever Covers" come in from W. S. Samuel faster than we can write about them. No sooner had we discussed a previous one in these columns than along came the one illustrated above. Just as those "unseen hands" have gripped Samuel, so has the spring fever gripped us. We're speechless.

United Artists Services Exhibitors With Daily Foreign News-Flashes

A foreign flash-news service tieing in with Walter Wanger's forthcoming Alfred Hitchcock production, "Foreign Correspondent," has been inaugurated by United Artists. The flashes are going to circuit heads and exhibitors daily throughout the country.

With each of the 32 branches of United Artists participating, the local distribution of the daily news is being taken care of. Last-minute items will be collated in each of the United Artist key cities and sent to theatres throughout each territory.

This service to exhibitors emphasizes the theme of "Foreign Correspondent," which deals with the adventures of an American newspaperman in Europe.

—Your Application Blank— Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name.....

Theatre.....

City.....

State.....

Money Dates

JUNE

16th

FATHER'S DAY. Sponsored by the Father's Day Committee of New York. Here is the time to play a father and son picture. Another good bet would be a father and son athletic contest with special prizes to the winners. Offer some inducement to sons or daughters bringing their fathers to the show on this day.

17th

BUNKER HILL DAY. Although the date is observed principally in Boston, due note should be taken of it throughout the country. Run a short with a Revolutionary background. Through the schools you can arrange an essay contest on the Minute Men and their place in history.

20th

WEST VIRGINIA JOINED THE UNION, 1863. This day should be observed as a holiday in that state.

21st

SUMMER BEGINS. This day should serve as a reminder to run some institutional ads about how comfortable a place your theatre is in the summer. You have probably had the cooling system in operation for some time already, but the date will remind you to clean up the basement, look after the heating plant, have cool colors in the lobby, etc.

NEW HAMPSHIRE JOINED THE UNION, 1788. Theatres in the Granite State may want to take some notice of this anniversary.

In

1940-41

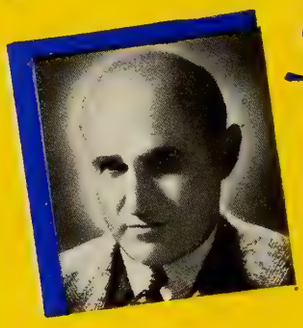


presents the greatest number of producers ever assembled by one company in the entire history of motion pictures...



Charles Chaplin

in Production #6



Samuel Goldwyn

The Westerner



Walter Wanger

Foreign Correspondent
The Long Voyage Home



Edward Small

The Corsican Brothers



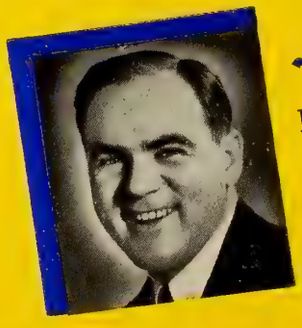
Sol Lesser

An Untitled Production



Ernst Lubitsch

An Untitled Production
presented by Sol Lesser



Hal Roach

Road Show · Topper Returns · Broadway Limited
Niagara Falls · The Unholy Horde

BACK OF EVERY GREAT PIC



Alexander Korda

The Thief of Bagdad
Womanhunt · Lady in The Dark



David O. Selznick

2 Untitled Productions





David L. Loew and Albert Lewin

Flotsam · Night Music



James Roosevelt

Pot O'Gold



Richard Rowland

Cheers for Miss Bishop



Gabriel Pascal

George Bernard Shaw's
Major Barbara

RE IS A GREAT PRODUCER...

Today—even in the face of difficult times and restricted markets—United Artists holds its 21 year leadership firmly, with the largest number of distinguished producers in its history. These producers realize that today, more than ever, outstanding productions are needed and will continue to back their judgment with their own personal fortunes and resources in the creation of the finest product our organization has ever been privileged to handle. With complete freedom for individuality, their plans for the 1940-41 season will give an impetus to the box office of theatres everywhere.

Murray Silverstone

RELEASED THRU UNITED ARTISTS

The Box Office Slant

Waterloo Bridge

(Hollywood Preview)

MGM Drama 107 mins.

(Prod. No. 37, Nat'l Release, May 17)

Cast: Vivien Leigh, Robert Taylor, Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith, Janet Shaw, Janet Waldo, Steffi Duna, Virginia Carroll, Leda Nicova, Florence Baker, Margery Manning, Frances MacInerney, Eleanor Stewart, Clara Reid, Leo G. Carroll. **Credits:** Directed by Mervyn LeRoy. Screenplay by S. N. Behrman, Hans Rameau and Geo. Froeschel, based on the play by Robert E. Sherwood. Director of photography, Joseph Ruttenberg. Film editor, George Boemler. Art director, Cedric Gibbons. Produced by Sidney Franklin.

Plot: Robert Taylor meets Vivien Leigh, a ballet dancer, during an air raid in London, at the time of the first World War. They plan to marry before he leaves for the front, but are thwarted by a law which forbids them to wed after a certain hour in the day, so he leaves before the ceremony can be performed. Believing him a war casualty, and unable to find employment, Vivien and Virginia Field, turn to a life of street walking. Taylor returns unexpectedly, and Vivien tries to recapture her former life and marry him, without his knowledge of her doings, but her love for him makes her realize his position, so she destroys herself.

Comment: With its timeliness and the compelling way in which it is told, this picture looks like one of the top money-makers of the year. It's another of those expertly produced films which MGM is turning out, with a pair of top names for marquee strength and a romance that will appeal to the feminine trade. Vivien Leigh adds another fine performance to her career, proving that her characterization of Scarlett O'Hara was no accident, but was due to her splendid acting ability, and Robert Taylor gives his finest portrayal to date. The supporting cast is tops, notably Virginia Field, Lucile Watson and C. Aubrey Smith. Mervyn LeRoy's sensitive direction brings forth earnest and vivid work from the entire cast and is a creditable job. The teaming of Robert Taylor and Vivien Leigh should be your biggest selling point, so be sure to use it in all your advertising and advance exploitation. Check with your exchange on tie-up stills and make use of them for windows and co-operative newspaper advertising. **(ADULT)**

Catchline: "Vivien Leigh's first NEW production since 'Gone With The Wind'."

AUDIENCE SLANT: A COMPELLING STORY WITH A ROMANCE THAT WILL APPEAL TO THE FEMININE TRADE.

BOX OFFICE SLANT: ITS TIMELINESS AND MARQUEE STRENGTH MAKES IT LOOK LIKE A TOP MONEY MAKER.

Our Town

(Hollywood Preview)

UA Drama 90 mins.

(Nat'l Release, May 24)

Cast: William Holden, Martha Scott, Fay Bainter, Beulah Bondi, Thomas Mitchell, Guy Kibbee, Stuart Erwin, Frank Craven, Doro Merande, Philip Wood, Ruth Toby, Douglas Gardner, Arthur Allen, Charles Trowbridge, Spencer Charters, Dix Davis, Tim Davis. **Credits:** Directed by Sam Wood. Screenplay by Thornton Wilder, Frank Craven, Harry Chandlee. Director of photography, Bert Glennon. Production designed by William Cameron Menzies. Art direction, Lewis J. Rachmil. Film editor, Sherman Todd. Produced by Sol Lesser.

Plot: Frank Craven narrates the story of "Our Town," starting in the year 1901 and ending in 1913. He presents the everyday lives of two typical families living next door to each other; Thomas Mitchell, the town doctor, with his wife, Fay Bainter and their children, William Holden and Ruth Toby, and Guy Kibbee, the editor of the town's newspaper, with his wife, Beulah Bondi and their children, Martha Scott and Douglas Gardner. He tells how Martha and Holden go to school together every day, until one day they suddenly realize that they are in love with each other, how Fay has always had a desire to travel and tries to find ways and means of going places, but the first time she goes on a trip contracts pneumonia and dies; how Martha, now married to Holden, almost loses her life during the birth of her second child, but comes through to continue her life on the farm with her husband and children.

Comment: A simple, straightforward picture that will capture the hearts of all who are fortunate enough to see it, and one that will appeal to the masses, is this latest contribution to the screen. Adapted from Thornton Wilder's Pulitzer Prize play, the film is a new departure in screen entertainment and a directorial credit to Sam Wood, the man who made "Goodbye Mr. Chips." Simplicity is the keynote of the entire production, dealing as it

(Continued on page 38)



Alias the Deacon

An STR Showmanalysis (REG. U. S. PAT. OFF.)

THE "up and at 'em" showman will make money with "Alias the Deacon." He'll make money because he'll know there's money to be made in a film which stars a personality well known from coast to coast, and rather than let it slip in and right out again, he'll get on the old exploitation bandwagon and get everything there is to get out of the engagement. If you've set your date for "Alias the Deacon," that showman might as well be you.

Incidentally, the personality we mentioned is Bob Burns, virtually "a man of the people." Your selling won't be restricted to any particular group or clique; you can direct it to the whole family, and when you get one family after another interested, that means good business at the box office.

Utilizing a small one-column ad mat (one-Y, for example), and adding to it each day one of the seat-selling display lines listed in the press book, you can run a few days' teaser campaign, then change to the larger layouts and build them up until your opening smash. Outside, you can use cards showing Burns in the pose indicated in scene mat 11, with this copy: "He's phoney—but funny! Watch for 'Alias the Deacon'." Other cards might be printed and posted around town bearing this copy "'Alias the Deacon' is on the way." The word "alias" should be in small type for this teaser advertising.

Lettered Playing Card Stunt

Buy a quantity of cheap playing cards, or if the local printer can print them at a nominal charge, have them printed, and imprint one letter from each of the fourteen in the title on each card. Either through general distribution, or by means of tieups with bakery shops, department stores, etc., see that the cards get into the hands of as many people as possible. A note on the bottom of each should state that "the letter on this playing card is one of the fourteen in the title of the comedy hit, 'Alias the Deacon,' starring Bob Burns and coming to the Blank Theatre next week. When you have collected 14 cards spelling out the title, bring them to the box office and receive two tickets free!" Better make one of the letters scarce so that there won't be a raid on the passes. As a variation of this stunt, you might use cards with pictures of the five main characters instead.

If you've heard Burns on the Kraft Music Hall radio program, you know the tall stories he tells about his relatives. With these stories as the basis, get the newspaper to cooperate with you in a Tall Stories Contest to be written in much the style that Burns uses. It might be a good idea to remind them to listen to one of the broadcasts to acquaint themselves with Burns' style. Limit the stories to 150 words or less, and offer cash prizes and guest tickets for the "whoppingest" tales.

In a tieup with a music shop, arrange a window display of musical instruments, with a replica of Burns' "bazooka" commanding the center of attraction. An old funnel, two lengths of gas-pipe and some wire, plus a mechanical mind, is all that's needed to construct the "bazooka." Your tie-in copy might be: "The 'bazooka' takes its place among the instruments of the immortals . . . see and hear it played by the world's outstanding virtuoso, Bob Burns, in 'Alias the Deacon' at the Blank Theatre."

Since the story deals with the experiences of a whimsical card sharp, perhaps you could get someone proficient along this line to do a few tricks in the lobby, demonstrating the various methods of professionals. He could conclude each demonstration with this warning: "Be sure you know every trick before playing cards with strangers, and be sure to see Bob Burns, radio's ace of comics, with his deck full of jokers in the merriest comedy in months, 'Alias the Deacon'."

In a newspaper or radio contest, give the names of each of the leading characters in the film, together with a short description of each. Then ask readers or listeners, as the case may be, to describe the players in rhyme, the best jingles receiving tickets.

At certain times during the engagement, have a girl stationed in front of the box office with a deck of cards. Patrons are invited to draw a card before paying their admission, and those who draw aces walk right in as though they owned the place.

A table and deck of cards might be placed in the lobby, alongside which is a sign stating that anyone who wishes is invited to play a game of solitaire, with tickets going to those who "win," "but even if you 'lose,' you'll see a winner in down-to-earth entertainment when you see 'Alias the Deacon'."

You might get the newspaper to run, as a feature, a little intelligence test. This feature, of course, could be used on any picture, so if you don't use it on this one, it will serve well some other time. The idea is to print each day a scene from the attraction, asking the reader to look closely at the picture for two or three minutes, then turn to another specified page and try to answer a list of questions based on the illustration; that is, where articles are placed, the position of persons, etc. Prizes, of course, can't be offered; but the feature is interesting enough that if you get in a plug for "Alias the Deacon" each day, it will help things at the box office.

Getting back to that "bazooka" again, you can create a lot of excitement by conducting a home-made instrument contest. All kinds of instruments, and by instruments we don't mean the manufactured kind, could be displayed in the lobby or in a music store window. With the contest inspired by "Bob Burns and his world-famous 'bazooka'," a real "bazooka" might be offered as the grand prize. We mentioned a way this instrument could be made in an earlier paragraph.

Since Burns, in his broadcasts, almost always talks about his seemingly limitless family, you could invite the biggest family in town to be your guests at one of the picture's performances. Conduct the search through the newspaper, by means of a trailer on your screen and a card in the lobby.

A night during the engagement could be designated as "Arkansas Night." Invitations could be sent to former residents of Arkansas to be Bob Burns' guests to see "Alias the Deacon." Various organizations could aid in finding the names of those who come from Burns' native state.

A tank of oxygen might be displayed in the lobby or in a prominent window, surrounded by advertising material on the picture. Main copy for the window: "If you want to laugh steadily for 73 minutes, take this Laughing Gas, or better still, see—etc."

With playing cards laced on wire so they won't fall, but apparently falling from a black suitcase on which the title and playdate are lettered, a man dressed in the traditional black hat and frock coat of a deacon, could carry the bag around the streets as a bit of ballyhoo for the production.

For a Classified Ad page stunt, scatter the names of pictures in which Burns has appeared. Readers are asked to find them, then arrange them in correct sequence.

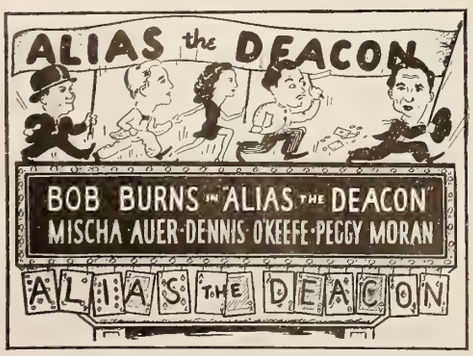
A cooperative ad might be made up on the basis that "if you advertise in (name of newspaper's) Classified Ad columns, you'll get the ace every time in satisfaction and quick results . . . and for ace entertainment, see Bob Burns, etc." A character photograph of the star should highlight the ad.

Try to get a spot announcement following the Thursday evening Kraft Music Hall broadcast. Tie up with dealers on the product.

On this page is illustrated a way in which you can arrange your theatre front for "Alias the Deacon." Use playing cards prominently as background motifs for your displays.

Make up your mind that money can be made with this picture, then use every trick in exploiting it. We believe you'll be pleasantly surprised. Nothing tried, nothing gained!

Screenplay by Nat Perrin and Charles Grayson. Based on the stageplay by John B. Hymer and LeRoy Clemens. Directed by Christy Cabanne.



Dress Up Your Marquee

Reproduced above is a way to dress up your marquee and attract more patrons to your theatre. Note the cut-out figures on top (you can take them from the 24-sheet) and the compo-board "playing cards" hanging under the soffit. Letter cards on both sides. Cut-out figures might be animated.



Pictures Tell the Story

The copy in the ad above is short and to the point, and that's all that's necessary, because the "merriest moments" in the picture are liberally illustrated. Incidentally, these same stills could be used in a similar layout for a lobby display frame.

Short Subject Reviews

The Dipsy Doodler *(Swingy)*

Vita. (5508) Melody Master No. 8 — 10 mins.

Larry Clinton and his orchestra with Bea Wain, singer, Gower and Jeanne, dancers, and the harmonica quartette known as the Philharmonics, perform in a conventional ballroom setting and give out music in the manner that is popular with the swing addicts. It should more than satisfy as an interlude for the jitter contingent and the youthful groups among patrons generally. Play up the names of Clinton and Bea Wain in advance billing.

You Ought to be in Pictures *(Novel)*

Vita. (5612) Looney Tune No. 12 — 7 mins.

Cartoon and human figures work together in a very novel and technically perfect blend of animation and actual scenes. Porky Pig is induced by Daffy Duck to ask Leon Schlesinger for cancellation of his contract so Porky can get real dough as leading man for Bette Davis. While Porky is getting the bum's rush about the feature lot, the duck is trying to talk Leon into signing him up for Porky's place. The duck's act, a dance and burlesque rendition of the operatic "Figaro" aria is good for a belly laugh, and the whole business rates as fine diversion. Play up fact that the producer of Porky cartoons is seen with his popular cartoon character in a novel laugh-getter.

Television Preview *(Interesting)*

Para. (V9-8) Paragraphic No. 8 — 10 mins.

Ted Husing explores the possibilities of television, showing what may happen when the future art is thoroughly developed. He shows how motion picture theatres can utilize television, how station "breaks" may be changed, how products may be plugged without interrupting the performer, how dangerous criminals may be apprehended, etc. Bob Hope, Lanny Ross, Bob Burns, Akim Tamiroff and others appear with Husing in the film. In view of the current television activity, this should be timely screen fare for your patrons. If a television set is available, use it for demonstration purposes in the lobby.

Norway's Fate *(Fair)*

Hoffberg — 10 mins.

Were it not for the stirring commentary by Johannes Steel and the very few scenes of what appears to be a German invasion, this subject would be nothing more or less than a travelog about Norway. Most of the reel is taken up with scenes of the country's industries, natural resources, customs, sports, etc. With the theatre of war apparently changing, what might have been especially timely a few days ago seems only to have a passing interest now. It may serve to impress more vividly in the audience's collective mind that few, if any, countries are safe these days.

Unusual Occupations No. 5 *(Good)*

Para. (L9-5) Unusual Occupations — 10 mins.

Throughout, this reel is interesting, but what will probably appeal most to the fans is the sequence showing Gene Autry as a breeder and trainer of horses. They perform some novel tricks for him, too. Another subject on philately will interest the stamp collectors. Jerry Fairbanks and Robert Carlisle produced. On the Autry clip alone you can tie up with music shops and enlist the support of your local Gene Autry Fan Club. As for stamps, get philatelists to bring their collections to the theatre for display purposes.

Gun Dog's Life *(Sure to Please)*

Vita. (5407) Color Parade No. 7 — 10 mins.

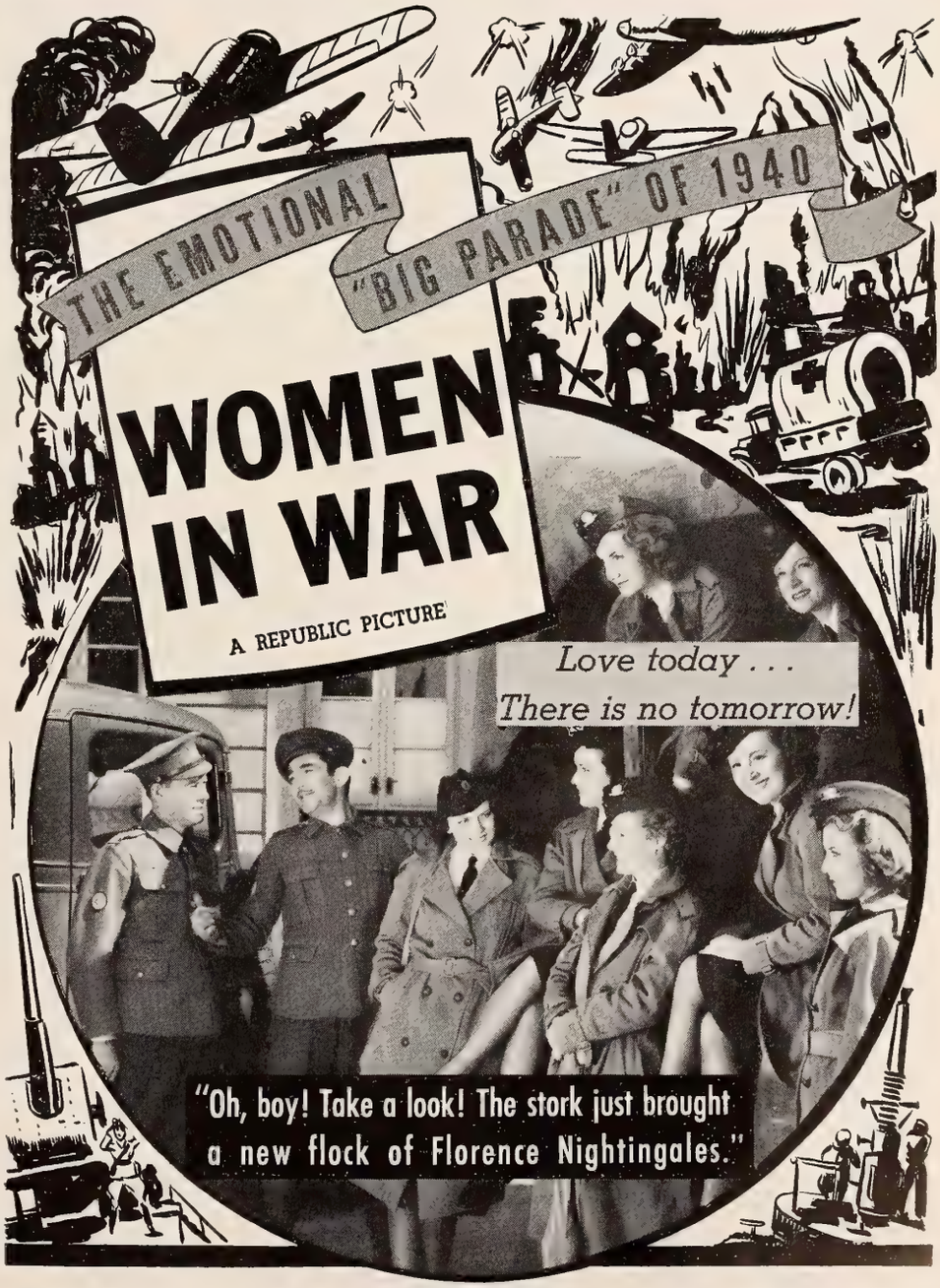
Good color reel with strong human interest angle and particular appeal to dog lovers and sportsmen. It shows a litter of Springer spaniel puppies with their mother, the narrator doing talking for the dog as her young ones start forth on life to become hunters or gun dogs. Scenes of working dogs flushing, pointing and retrieving game are smartly done and interesting. It is a good reel and deserves build-up. Try a pet contest in front of the theatre for dogs to be shown by their owners, particularly the younger pet owners.

Cavalcade of Academy Awards *(Fan Appeal)*

Vita. (5201) Special — 31 mins.

Clips from films that won Academy Awards, with scenes at the dinner and presentation proceedings of the Academy Award event of 1940. The parade of big stars and production bigwigs in flashes in the films makes it perfect fan material. One of the entertainment highlights in clip from "Wizard of Oz" with Judy Garland singing "Over the Rainbow" for which she received special award this year. Vivien Leigh, as well as some clips from "Gone With the Wind," Mickey Rooney, Bob Hope, Spencer Tracy and many other stars are seen at the dinner party. Bill as a special attraction. Work up contest in which newspaper will sponsor memory test for naming picture and star winners of Awards for each year since 1928.

(*More Shorts reviewed on page* 35)



Elsie JANIS · *Wendy* BARRIE · *Patric* KNOWLES

MAE CLARKE • DENNIE MOORE • DOROTHY PETERSON • BILLY GILBERT • COLIN TAPLEY

Directed by JOHN H. AUER

The Studio Check-Up

[This Week: In Production—54; Being Edited—74
Last Week: In Production—53; Being Edited—70
Last Year: In Production—55; Being Edited—71]

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED

PASSPORT TO ALCATRAZ*
FUGITIVE FROM A PRISON CAMP*
ISLAND OF DOOMED MEN*
I MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Osa Johnson.

MAN FROM TUMBLEWEEDS—Bill Elliott, Iris Meredith. Director, Joe Lewis.

RETURN OF WILD BILL — Bill Elliott, Iris Meredith. Director, Joe Lewis.

KEEP HIM ALIVE—Jack Holt, Vicki Lester, Stanley Fields. Director, Lewis Collins.

WEST OF ABILENE—Charles Starrett, Marjorie Cooley. Director, Ralph Ceder.

IN PRODUCTION

ARIZONA—Jean Arthur, William Holden, Warren William, Porter Hall. Director, Wesley Ruggles.

HOWARDS OF VIRGINIA—Cary Grant, Alan Marshall, Sir Cedric Hardwicke. Producer-director, Frank Lloyd.

OUT WEST WITH THE PEPPERS—Edith Fellowes, Dorothy Peterson, Tommy Bond. Director, Charles Barton.

BLONDIE BEWARE—Penny Singleton, Arthur Lake. Director, Frank Strayer.

GIRLS OF THE ROAD—Ann Dvorak, Helen Mack, Lola Lane. Director, Nick Grinde.

DURANGO KID—Charles Starrett, Luana Walters. Director, Lambert Hillyer.

MILITARY ACADEMY — Jackie Searle, Bobby Jordan, Tommy Kelly. Director, D. Ross Lederman.

METRO-GOLDWYN-MAYER

BEING EDITED

NEW MOON*
ANDY HARDY MEETS DEBUTANTE*
PRIDE AND PREJUDICE*
SUSAN AND GOD*
MORTAL STORM*
PHANTOM RAIDERS — Walter Pidgeon, Rita Johnson, Nat Pendleton. Director, Jacques Tourneur.

CAPTAIN IS A LADY—Charles Coburn, Billie Burke, Beulah Bondi. Director, Robert Sinclair.

IN PRODUCTION

BOOM TOWN*
I LOVE YOU AGAIN*
TO OWN THE WORLD—Lana Turner, Lew Ayres. Director, Harold S. Bucquet.

STRIKE UP THE BAND—Mickey Rooney, Judy Garland, Douglas McPhail. Director, Busby Berkeley.

GOLD RUSH MAISIE—Ann Sothern, Lee Bowman. Director, Edwin L. Marin.

ONE CAME HOME — Robert Young, Maureen O'Sullivan, Lewis Stone, William Gargan. Director, S. Sylvan Simon.

ESCAPE—Norma Shearer, Robert Taylor, Felix Bressart, Paul Lukas, Nazimova. Director, Mervyn LeRoy.

(In England)

BUSMAN'S HONEYMOON—Robert Montgomery, Constance Cummings Director, Arthur Woods. Producer, Ben Goetz.

MONOGRAM

BEING EDITED

RIDERS FROM NOWHERE*
KID FROM SANTA FE*
WILD HORSE RANGE*
ON THE SPOT*

IN PRODUCTION

LAST ALARM—Warren Hull, Polly Ann Young., J. Farrell MacDonald. Director, William West.

PARAMOUNT

BEING EDITED (1939-40)

UNTAMED (Tech.)*
THOSE WERE THE DAYS*
WAY OF ALL FLESH*
SAFARI*
GOLDEN GLOVES*
STAGECOACH WAR*
QUEEN OF THE MOB*
DOWN WENT McGINTY*
GHOST BREAKERS*

BEING EDITED (1940-41)

DATE WITH DESTINY*
LIFE WITH HENRY*
I WANT A DIVORCE*
THREE MEN FROM TEXAS—William Boyd, Russell Hayden, Esther Estrella. Director, Lesley Selander.

IN PRODUCTION (1939-40)

NORTHWEST MOUNTED POLICE (Tech.)*

IN PRODUCTION (1940-41)

TEXAS*
NIGHT AT EARL CARROLL'S*
DANCING ON A DIME*
RANGERS OF FORTUNE—Fred MacMurray, Patricia Morison, Albert Dekker. Director, Sam Wood.

COMIN' ROUND THE MOUNTAIN—Bob Burns, Una Merkel. Director, George Archainbaud.

MYSTERY SEA RAIDER—Henry Wilcoxon, Carol Landis, Onslow Stevens. Director, Edward Dmytryk.

RHYTHM ON THE RIVER—Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant. Director, Victor Schertzinger.

VICTORY—Frederic March, Betty Field, Margaret Wycherly. Director, John Cromwell.

DOOMED CARAVAN—William Boyd, Russell Hayden, Andy Clyde. Director, Lesley Selander.

RKO-RADIO

BEING EDITED

VILLAIN STILL PURSUED HER*
TOM BROWN'S SCHOOL DAYS*
PRAIRIE LAW*
ANNE OF WINDY POPLARS*
THOUSAND DOLLAR MARRIAGE*
CROSS COUNTRY ROMANCE*
THE RAMPARTS WE WATCH—March of Time Feature.

MILLIONAIRES IN PRISON—Lee Tracy, Linda Hayes, Raymond Walburn. Director, Ray McCarey.

RKO-RADIO (Continued)

IN PRODUCTION (1939-40)

YOU CAN'T BE TOO CAREFUL—Ginger Rogers, Ronald Colman. Director, Lewis Milestone.

DANCE, GIRL, DANCE—Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Fields. Director, Roy Del Ruth.

DR. CHRISTIAN MEETS THE WOMEN—Jean Hersholt, Edgar Kennedy, Dorothy Lovett. Director, William McGann.

STAGE TO CHINO—George O'Brien. Director, Edward Killy.

IN PRODUCTION (1940-41)

DREAMING OUT LOUD— Lum & Abner, Frances Langford, Frank Craven. Director, Harold Young.

REPUBLIC

BEING EDITED

WOMEN IN WAR*
GANGS OF CHICAGO*
DOCTORS DON'T TELL*
ROCKY MOUNTAIN RANGERS*
WAGONS WESTWARD*
GRAND OLE OPRY*
CARSON CITY KID*

IN PRODUCTION

SCATTERBRAIN—Judy Canova, Eddie Foy, Jr. Producer-Director, Gus Meins.

GIRL FROM GOD'S COUNTRY—Chester Morris. Director, Sidney Salkow.

FIGHTING MARSHALL—Don Barry. Assoc. Producer-Director, George Sherman.

CAROLINA MOON—Gene Autry, Smiley Burnette, June Storey. Director, Frank McDonald.

20th CENTURY-FOX

BEING EDITED (1939-40)

SAILOR'S LADY*
EARTHBOUND*
MARRIAGE IN TRANSIT*
MARYLAND*
LUCKY CISCO KID*
FOUR SONS*

BEING EDITED (1940-41)

YOUNG PEOPLE*
ELSA MAXWELL'S PUBLIC DEB. No. 1*
GIRL FROM AVENUE A—Jane Withers, Kent Taylor, Elyse Knox. Director, Otto Brower.

PIER 13—Lynn Bari, Lloyd Nolan, Douglas Fowley. Director, Eugene Forde.

STREET OF MEMORIES—Guy Kibbee, Lynne Roberts. Director, Shepard Traube.

IN PRODUCTION (1940-41)

BRIGHAM YOUNG*
RETURN OF FRANK JAMES (Tech.)—Henry Fonda, Andrea Leeds, Jackie Cooper. Director, Fritz Lang.

I MARRIED A NAZI—Joan Bennett, Richard Greene, George Montgomery. Director, Irving Pichel.

BRIDE WORE CRUTCHES—Lynne Roberts, Ted Norris, Robert Armstrong. Director, Shepard Traube.

UNITED ARTISTS

BEING EDITED

THE WESTERNER (Goldwyn)*
SOUTH OF PAGO PAGO (Small)*
GREAT DICTATOR (Chaplin)—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

THIEF OF BAGDAD (Korda) (Tech.)—Sabu, Conrad Veidt, June Duprez.

IN PRODUCTION

FOREIGN CORRESPONDENT (Wanger)*
LONG VOYAGE HOME (Argosy)*
CAPTAIN CAUTION (Roach) — Victor Mature, Louise Platt, Bruce Cabot. Director, Richard Wallace.

KIT CARSON (Small)—Jon Hall, Dana Andrews, Lynn Bari. Director, George B. Seitz.

UNIVERSAL

BEING EDITED

SANDY IS A LADY*
SOUTH TO KARANGA*
BAD MAN FROM RED BUTTE
LOVE, HONOR AND OH, BABY*
YOU'RE NOT SO TOUGH*
HOT STEEL*
ONE OF THE BOSTON BULLERTONS*

IN PRODUCTION (1939-40)

BOYS FROM SYRACUSE*
BLACK DIAMONDS—Richard Arlen, Andy Devine, Kathryn Adams. Director, Christy Cabanne.

IN PRODUCTION (1940-1941)

MODERN MONTE CRISTO—Victor McLaglen, John Loder, Anne Neagle. Director, Hal Schuster.

SLIGHTLY TEMPTED — Hugh Herbert, Johnny Downs, Peggy Moran. Director, Lew Landers.

I'M NOBODY'S SWEETHEART NOW—Helen Parrish, Dennis O'Keefe, Constance Moore. Director, Arthur Lubin.

WARNER BROTHERS

BEING EDITED

FUGITIVE FROM JUSTICE*
BROTHER ORCHID*
ALL THIS AND HEAVEN, TOO*
SEA HAWK*

IN PRODUCTION

LIFE OF KNUTE ROCKNE—Pat O'Brien, Ronald Reagan, Gail Page. Director, Lloyd Bacon.

EPISODE—Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman. Director, Kurt Bernhardt.

THEY DRIVE BY NIGHT—George Raft, Ann Sheridan, Humphrey Bogart. Director, Raoul Walsh.

THE SENTENCE—George Brent, Virginia Bruce, Brenda Marshall. Director, Vincent Sherman.

NO TIME FOR COMEDY—James Stewart, Rosalind Russell, Charlie Ruggles. Director, William Keighley.

MAN FROM FLEET STREET—Edward G. Robinson, Eddie Albert, Albert Basserman, Gene Lockhart, Donald Crisp. Director, William Dieterle.

RIVER'S END—Dennis Morgan, George Tobias, Elizabeth Earl. Director, Ray Enright.

The Encyclopedia of Exploitation
YOU NEED IT!
See Back Cover

Short Subject Reviews

(Continued from page 33)

A Gander at Mother Goose (Good)

Vita. (5319) Merrie Melody No. 19 **7 mins.**

Satire on such tales as Mistress Mary, Jack and Jill, Little Miss Muffet and others. In Technicolor and cleverly done, it is entertainment for the grownups, not children. Produced by Leon Schlesinger.

Playmates from the Wild (Unique)

Para. (R9-11) Sportlight No. 11 **10 mins.**

Unique is the proper rating for this interesting subject featuring Emil Liers and his trained otters. Filmed at Daytona Beach, Fla., and narrated by Ted Husing, the reel shows the little animals as they slide on their tummies down the sand dunes, frolic in the water, and perform many other amusing tricks. Audiences will get a bang out of this. Grantland Rice produced. Try to get announcements of your showing in the zoo, pet shops and museums.

Granite Hotel (Good)

Para. (B9-3) Stone Age Cartoon No. 3 **7 mins.**

The gun-chewing switchboard operator complains that "nothing ever happens at Granite Hotel," yet the cartoon is full of rollicking situations and clever gags that contradict her assertion. There have been better cartoons, but this will serve as a good filler. Dave Fleischer directed. Get announcements to hotel guests in your town, inviting them to see what it was like to live in a hotel during the Stone Age—according to the producer of the cartoon.

A Kick in Time (Cute)

Para. (C9-4) Color Classic No. 4 **7 mins.**

Spunky strays away from his mother and is sold at auction to a junk dealer. His lot is a hard and "pulling" one until Hunky, his mother, comes to the rescue of the harassed donkey. This is a cute and entertaining Technicolor cartoon. Dave Fleischer directed. If you can borrow a junk wagon and a donkey, you've got a good ballyhoo. A card on the wagon could urge patrons to see the "misadventures of Spunky, etc."

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning May 18)

CAPITOL—Spots Before Your Eyes (MGM); Calling on Colombia (MGM) rev. 4-27-40; Hollywood, Style Center of the World (MGM).
CRITERION—Norway's Fate (Hoffberg) rev. this issue.
GLOBE—A Gun Dog's Life (Vita.) rev. this issue; Tomorrow's Stars (Col.) rev. 4-27-40.
PARAMOUNT — Popular Science No. 4 (Para.) rev. 2-24-40; Stealin' Ain't Honest (Para.) rev. 5-4-40; Not So Dumb (Para.) rev. 3-23-40.
RADIO CITY MUSIC HALL—The Riveters (RKO-Disney).
RIALTO—Rough House Fiesta (Col.); A Plumbing We Will Go (Col.).
RIVOLI—Roman Symphony (UA) rev. 10-8-38.
ROXY—Isle of the East (20th-Fox); Swiss Ski Yodelers (20th-Fox).
STRAND—Cinderella's Fella (Vita.); Mechanix Illustrated No. 4 (Vita.).

CHICAGO LOOP

(Week Ending May 18)

APOLLO—Home on the Range (MGM) rev. 3-3-40.
CHICAGO—Isles of the East (20th-Fox).
GARRICK—Sitka and Juneau (MGM) rev. 4-27-40; Flying Targets (Col.) rev. 3-16-40; Granite Hotel (Para.) rev. this issue.
ROOSEVELT — Playmates of the Wild (Para.) rev. this issue; Screen Snapshots No. 7 (Col.); Sniffles Takes a Trip (Vita.).
UNITED ARTISTS—Modern New Orleans (MGM); The Pointer (RKO-Disney) rev. 5-20-39.

. . NEWSREEL SYNOPSES . .

(Released Saturday, May 18)

PARAMOUNT (No. 75)—Belmont track opens; Pershing pleads for defenses; Kaspar quadruplets' birthday; S.S. Manhattan brings Norwegian refugees; Louisiana Governor inaugurated; Belgians leave Paris for war; French tanks mass for battle; Meaning of war; Invasion of Oslo; Bombing of Namsos; Hull warns against aggression.

MOVIETONE (Vol. 22, No. 72)—British troops leave Norway; Bombing of Namsos; Hull warns against aggression; Annapolis cadets on parade; U. S. tests new pursuit planes; Ballet at N. Y. World's Fair; French bombers in readiness; Girls reduce in snow; Belmont track opens.

NEWS OF THE DAY (Vol. 11, No. 270)—U. S. lacks planes, guns and tanks; Pershing warns of unpreparedness; Senators pledge strengthening of national defenses; Bombing of Namsos; British troops leave Norway; Map of German strategy in "Battle of Meuse"; French and German tanks in mass attack; Louisiana Governor inaugurated (New Orleans only); Pirogues race in Bayou classic; Golf taught students.

PATHE (Vol. 11, No. 87)—U. S. Army tests rifles; Bullet-proof tank tested; Bombing of Namsos; Swedish May Day celebration; Belgians leave Paris for war; Mt. Palomar's 200-inch lens; Belmont track opens.

UNIVERSAL (Vol. 12, No. 876)—Hull warns against aggression; Pershing warns of unpreparedness; Bombing of Namsos; Belgians leave Paris for war; Fire-resisting tank tested; U. S. Army tests rifles; New army pursuit plane; Annapolis cadets on parade; World's largest barbecue in La.; Pirogues race in Bayou classic; Belmont track opens.

(Released Wednesday, May 15)

PARAMOUNT (No. 74)—Brooklyn Dodgers get loyal support; Opening of N. Y. World's Fair; U. S. Government watches situation abroad; England acts against invasion; Japanese watch Dutch East Indies; Germany demands that Mussolini "muzzle" Vatican; F.D.R. addresses Scientific Congress; A prayer for faith and reason in new world crisis.

MOVIETONE (Vol. 22, No. 71)—Holland, Belgium, Luxembourg invaded; Queen Wilhelmina tried to stay neutral; Princess Juliana's recent birthday; Holland's dikes opened; Dutch guns rushed to front; King Leopold rallies Belgian army; Neville Chamberlain resigns; Churchill new Prime Minister; English royalty inspects plane factory; German bomber shot down over England; British hero back from Narvik; Netherlands ambassador says country will resist; Belgian ambassador speaks in grim words; F.D.R. addresses Scientific Congress; Pope Pius proclaims new Italian patron saints; Opening of N. Y. World's Fair; Bimelech wins Maryland Preakness; Lew Lehr and lion's den.

NEWS OF THE DAY (Vol. 11, No. 269)—Holland and Belgium invaded; Belgian, Netherland envoys denounce invasion; Pope Pius prays for peace; British troops sail for fighting front; King and Queen see air raid precautions; German bomber crashes in England; Opening of N. Y. World's Fair; Bimelech wins Maryland Preakness.

PATHE (Vol. 11, No. 86)—Germany invades the Netherlands and Belgium; Holland floods lowlands; Queen Wilhelmina summons army; King Leopold commands Belgian army; Great Britain and France rush reinforcements; Chamberlain resigns, succeeded by Churchill; F.D.R. addresses Scientific Congress; Major George Fielding Eliot analyzes new crisis; Opening of N. Y. World's Fair; Bimelech wins Maryland Preakness.

UNIVERSAL (Vol. 12, No. 875)—Germany invades Holland, Belgium, Luxembourg; French reinforcements pour into Belgium; British troops sail for Netherlands; Belgian, Dutch envoys say their nations will resist; F.D.R. addresses Scientific Congress; Opening of N. Y. World's Fair; Bimelech wins Maryland Preakness.

Newsreel Theatres Exploit Patriotic Technicolor Shorts

An extensive display of stills from Warners' patriotic short subjects in Technicolor is currently being used in all of the theatres of the Newsreel chain in the New York Area.

The photographs constituting the display are taken from the company's specially prepared folio entitled "Living American History." These are made up of scene stills from each of twelve historical subjects.

The theatres' displays will be used for selling each subject as it is booked.



Hollywood

STR West Coast Offices Guaranty Building 6331 Hollywood Blvd. Hollywood, Calif. Telephone, Hollywood 1390

. . . Program Notes From the Studios . . .

MINNA GOMBEL has been signed by Producer HARRY SHERMAN for the feminine lead in his next Hopalong Cassidy picture, "Doomed Caravan," set to go before the cameras this week on location at Kernville.

EDWARD G. ROBINSON'S next starring vehicle "The Man From Fleet Street," went into production at Warner Bros. under the direction of WILLIAM DIETERLE. Supporting ROBINSON are EDNA BEST, DONALD CRISP, ALBERT BASSERMAN, EDDIE ALBERT, MONTAGU LOVE, OTTO KRUGER, GENE LOCKHART, JAMES STEPHENSON and DICKIE MOORE.

EDMUND LOWE has been signed for an important role in RKO'S "Men Against the Sky," which also will feature RICHARD DIX, KENT TAYLOR and WENDY BARRIE. JOHN TWIST authored the original aviation story which will be directed by LESLIE GOODWINS and produced by HOWARD BENEDICT. Shooting starts in about ten days.

ANN RUTHERFORD, the vivacious POLLY BENEDICT of the Hardy series, will appear for the first time with WALLACE BEERY, as the young feminine lead in MGM's forthcoming picture, "Wyoming." RICHARD THORPE, director, now is seeking location sites in the mountain country of Wyoming.

Columbia has assigned LORETTA YOUNG and MELVYN DOUGLAS to the co-starring roles in "He Stayed for Breakfast," which ALEXANDER HALL will direct as the first for B. P. SCHULBERG under his new Columbia contract.

BUTCH and BUDDY, the comical young musicians of "Underpup" fame, and ROBERT CUMMINGS, have been added to the cast of DEANNA DURBIN'S next starring picture, "Spring Parade," at Universal. The picture rolls within the next two weeks with HENRY KOSTER directing for Producer JOE PASTERNAK.

With JUDY CANOVA in the starring role, supported by EDDIE FOY, JR., ISABEL JEWELL, RUTH DONNELLY, ALAN MOWBRAY and MATTY MALNECK'S band, Republic's "Scatterbrain" went before the cameras under producer-director GUS MEINS.

DANA ANDREWS has been borrowed by EDWARD SMALL from SAMUEL GOLDWYN for one of the romantic leads in "Kit Carson" which started last week under the direction of GEORGE B. SEITZ. JON HALL has the title role.

POLLY ANN YOUNG, sister of LORETTA YOUNG and SALLY BLANE, will play the feminine lead in Monogram's "The Last Alarm," opposite WARREN HULL. MISS YOUNG last played a prominent role in HAL ROACH'S "Turnabout." WILLIAM WEST will start directing next week.

Paramount has announced "The New Yorkers" as the next starring vehicle for DICK POWELL. The story is an original by PRESTON STURGES, who will also direct. POWELL returned to the screen recently in the as yet to be released "I Want a Divorce," in which he co-starred with JOAN BLONDELL.

"Deadwood Dick," traditional hero of the dime novels of three decades ago, will be the basis for the next serial to be produced by LARRY DARMOUR, who also made "The Shadow" and "Terry of the Pirates." Production starts June 1.

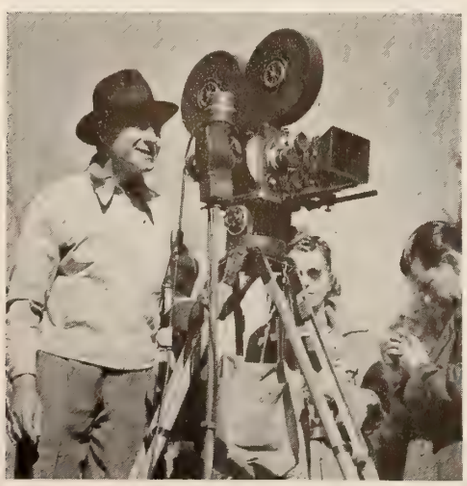
Director SHEPARD TRAUBE gave "The Bride Wore Crutches" the starting gun at 20th Century-Fox, with TED NORTH, LYNN ROBERTS, ROBERT ARMSTRONG, LIONEL STANDER, EDGAR KENNEDY and RICHARD LANE heading the cast.

Voco Productions, currently filming "Dreaming Out Loud" with LUM and ABNER in the starring roles, have signed FRANCES LANGFORD to a personal one-year film contract, and are planning a starring picture for her early this fall. MISS LANGFORD has the feminine lead in "Dreaming Out Loud."

WALTER WANGER'S "Foreign Correspondent" will have the last motion pictures made in Holland before the country became enveloped into the war. 14,000 feet of backgrounds, reached the Wanger studio in time to be incorporated in Dutch scenes Director ALFRED HITCHCOCK is making.

AL ROGELL, currently making ready to direct Universal's "Argentine Nights," has secured the services of ARTURO CZAERES' 12-piece Marimba band to furnish the native Latin-American music for the film. ROGELL also signed the ANDREW Sisters to make their film debut in the picture, which rolls within the next two weeks.

WALLACE RAIRDEN, technical advisor on Paramount's "Mystery Sea Raider," has been assigned one of the top roles in the picture. Director EDWARD DMYTRYK decided that RAIRDEN, who studied at Annapolis, was fitted for the job.



On Location

FRANK LLOYD *directing a scene from "The Howards of Virginia" while on location at historic Williamsburg, Va. The picture will be released by Columbia.*

Vidor to Direct "Gribouille"

CHARLES VIDOR has been assigned the directorial chore of Columbia's forthcoming production, "Gribouille," which will star BRIAN AHERNE. VIDOR'S last picture was the successful "My Son, My Son," for EDWARD SMALL.

Johnston Denies Rumors of Pathe Taking Over Monogram

Reported rumors of Pathe taking over Monogram are "a lot of bunk" according to W. RAY JOHNSTON, president of the company. JOHNSTON stated "Pathe owns about 17½ per cent of the company's stock, while JOHNSTON and the franchise holders own about 30 per cent. Pathe has three representatives on the board with the JOHNSTON unit five, so this conversation is all just idle gossip."

The best evidence of this was the recent extension of the JOHNSTON and DUNLAP employment contracts for an additional three years, giving them five years yet to run. Pathe and Monogram are working hand in hand to the best interests of both companies and shall continue to do so.

JOHNSTON also announced that the weekly gross business of the company was at its highest peak since the inception of the organization. Reports from the sales department reveal that for each of the past five weeks the eight week advance playdate report of the company has shown an increase until now it has passed the high water mark established in the "March for Monogram Drive" recently.

With the company's program established at 26 dramas and 24 westerns, a domestic sales quota has been set of $9,225,000.

Universal Speeds Work on New Marlene Dietrich Film

Producer JOE PASTERNAK is speeding preparations for MARLENE DIETRICH'S new starring vehicle, "Seven Sinners," first of the actress' pictures under the new and exclusive contract she signed with Universal. PASTERNAK has assigned JOHN MEEHAN, ace scenarist, to the polishing touches of the screenplay, and is getting ready for an early starting date.

BRODERICK CRAWFORD has already been assigned to one of the chief supporting roles, and several of the screen's most prominent leading men are being considered for the romantic lead opposite Miss DIETRICH.

TAY GARNETT, one of the industry's outstanding directors, has been signed to direct.



Instructions in Love Making

***Director* TIM WHELAN,** *at right, gives some instructions in that ancient art to* **BASIL RATHBONE** *and* **ELLEN DREW** *just before they play a scene in Paramount's "Date With Destiny."*

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

The reviewers and columnists are going to run out of Stars, Bells, Horns and what-have-you, when they start raving about SOL LESSER's "Our Town," a sixteen-star special for everybody's boxoffice. Orchids to SAM WOOD, LESSER and the cast and crew who were responsible for this swell picture. A few more like it would help.

It took the Pacific Coast Conference of Independent Theatre Owners to make Hollywood "Exhibitor conscious" . . . and it's about time. One of our biggest surprises, when we hit the coast about two years ago, was the attitude of this town when it came to the boys who were paying *all* the bills.

HUMPHREY BOGART, that swell actor CHARLIE EINFELD calls "The Merchant of Menace," has a "tag" for CHARLIE . . . whom he now calls "Curley the Trigger Man." If you know CHARLIE, it should give you a rough idea of what BOGGY means.

If you must run double features, here's a tip for the finest dual on the market to-day. Paramount's "The Biscuit Eater" and Universal's "I Can't Give You Anything But Love, Baby." They are both in the "A" class when it comes to entertainment value. No charge for this tip.

What's all this "blah" about looking for new talent. A few days ago a young man, tops in the radio field and a REAL actor, was called over to one of the big studios and was turned down with the remark, "We've heard you with some of the top stars but we didn't know you were so young." Tie that one if you can.

ALAN MOWBRAY and DONALD MACBRIDE, the team that "mugged" their way through RKO's "Curtain Call," is going to repeat in "Show Business." What price fame.

Gabbing with Monogram's W. RAY JOHNSTON about the good old days of the Sales Company, and we sure dug into the past. Wonder how many of you know that RAY was an actor when he broke into this business.

RKO Closes Deal for Kelland's "Scattergood Baines"

GEORGE J. SCHAEFER, president of RKO, and JERRY BRANDT and CHARLES E. FORD, signed a contract that will bring to the screen CLARENCE BUDINGTON KELLAND'S famous fictional character, "Scattergood Baines." Brandt and Ford have taken studio space on the RKO-Pathe lot in Culver City, and are seeking a famous star for the role of "Scattergood."

The "Baines" stories, started in 1917, and has appeared steadily in the *American Magazine* since at the rate of from three to four yearly. Today they are also presented over the radio five days weekly to 50,000,000 listeners. BRANDT and FORD paid $100,000 to KELLAND for the screen rights to the stories.

BRANDT, a former film editor and assistant director at Columbia, is the son of the late JOE BRANDT who organized Columbia. FORD was formerly managing director of Universal Newsreel and executive producer at Republic.

Killy Subs Howard on "Chino"

Due to the sudden illness of Director DAVID HOWARD, who has handled the megaphone on 27 GEORGE O'BRIEN pictures in the past nine years, EDWARD KILLY, assistant director on "Primrose Path" and other top-flight productions, has been assigned to direct "Stage to Chino," the western star's next film for RKO.

Clyde to Continue in "Hopalongs"

ANDY CLYDE, screen comedian who came out of retirement to play the comedy role in "Three Men From Texas," has been signed by Producer HARRY SHERMAN for the six pictures on the 1940-41 program.

Autry Starts Another

Shooting started on GENE AUTRY'S newest western, "Carolina Moon" at Republic with SMILEY BURNETTE and JUNE STORY heading the supporting cast. FRANK MCDONALD again directs, having completed work on "Grand Ole Opry," with the WEAVER BROTHERS and ELVIRY.

Brennan in Capra Film

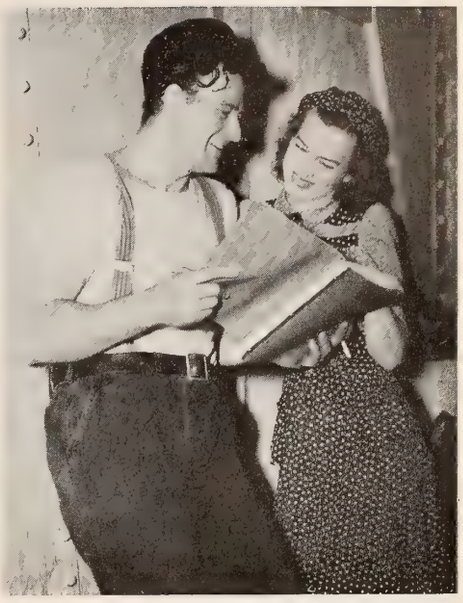
The role of the Colonel in FRANK CAPRA'S production of "The Life of John Doe" at Warner Bros. will be played by WALTER BRENNAN. In addition to GARY COOPER, who plays the title roles, and BRENNAN, 12 principal roles and 212 speaking parts remain to be filled.

"Escape" Starts at MGM

ETHEL VANCE'S best-selling novel, "Escape," went before the cameras at MGM with NORMA SHEARER and ROBERT TAYLOR costarred. An impressive supporting cast is headed by NAZIMOVA, PAUL LUKAS, FELIX and ELSA BASSERMANN, EDGAR BARRIER and BONITA GRANVILLE. MERVYN LEROY is directing and LAWRENCE WEINGARTEN producing.

Burns and Raye Signed by U

BOB BURNS and MARTHA RAYE will be costarred by Universal in the near future. Starting date of the picture depends on MISS RAYE'S availability from the new Al Jolson show in New York. MISS RAYE is currently working in "The Boys From Syracuse" and BURNS just completed "Alias the Deacon" on the lot.



Ay Tank He Lak, Eh?

JOHN WAYNE *taking a dialect lesson from* OSA MASSEN, WALTER WANGER *contract star, for his role in* JOHN FORD'S *Argosy production, "The Long Voyage Home," in which he plays a Swedish sailor.*

March Signed for "Flotsam"

FREDRIC MARCH has been signed by DAVID L. LOEW-ALBERT LEWIN productions to star in their first picture for United Artists release, "Flotsam," scheduled to go into work on the Universal lot in mid-summer. JOHN CROMWELL has been assigned as director. Both MARCH and CROMWELL are currently working as star and director in Paramount's "Victory."

SAN FRANCISCO CALL-BULLETIN says..

DARK COMMAND

"Jesse James was good, too — on the trigger — but a piker as compared with Guerrilla Bill Cantrell in the size of his western gang and the scope of his pillaging. A pretentious picture, it covers an exciting period of history."

RAOUL WALSH, Director

•

The Story of

The BLACK KNIGHT of KANSAS

America's most vicious guerrilla, whose deeds shocked an entire world and bred hate in the heart of the woman he loved.

A REPUBLIC PICTURE

The Box Office Slant

Our Town

(*Continued from page* 31)

does with the simple events of humans in a small town and the little things in their lives. Performances, without exception, are perfect in every respect. Martha Scott, who created the character of Emily on the stage, and William Holden, are excellent. Frank Craven, as the narrator, turns in a characterization that will live forever. Other portrayals that stand out are contributed by Fay Bainter, Beulah Bondi, Thomas Mitchell, Guy Kibbee and Stuart Erwin. The whole production is a great credit to Sol Lesser. Make its showing an occasion for community celebrations, such as "Our Town Shopping Week," "Our Town Old Home Week," etc. Take advantage of the Borden milk and Kirsten pipe tieups.

(FAMILY)

Catchline: "A human document of EVERYONE'S Home Town."

AUDIENCE SLANT: WILL CAPTURE THE HEARTS OF ALL WHO ARE FORTUNATE ENOUGH TO SEE IT.

BOX OFFICE SLANT: A PICTURE WITH STRONG MASS APPEAL THAT NEEDS PLENTY OF SHOWMANSHIP TO GET THE RESPONSE IT DESERVES FROM THE PUBLIC.

Lillian Russell

20th-Fox **Drama** **127 mins.**

(Prod. No. 45—Nat'l Release, May 24)

Cast: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Helen Westley, Dorothy Peterson, Ernest Truex, Nigel Bruce, Claude Allister, Lynn Bari, Weber & Fields, Eddie Foy, Jr., Una O'Connor, Joseph Cawthorn, Diane Fisher, Elyse Knox, Joan Valerie, Alice Armand, William Davidson, Hal K. Dawson, Charles Halton, Robert Emmett Keane and others. **Credits:** Associate producer, Gene Markey. Directed by Irving Cummings. Screenplay by William Anthony McGuire. Director of photography, Leon Shamroy. Art direction, Richard Day and Joseph C. Wright. Film editor, Walter Thompson.

Plot: Alice Faye has a beautiful voice, but Cawthorn declares it unfit for grand opera. When a riot is started by Helen Westley's announcement that she is going to run for mayor of New York, Alice quiets the mob and they disperse. Only Fonda remains to talk with her about their ambitions, she to become an actress, he to become a newspaperman. Carrillo, impresario, hears Alice's voice and offers her a job at his theatre. In a few short months she becomes a sensation and meets Edward Arnold and Warren William, who become her admirers. Later she marries Ameche, a young composer, and they sail for England, where Alice is to appear in a Gilbert & Sullivan operetta. Hot-headed Ameche argues with the producers, and Alice is fired; but she doesn't mind, for Ameche is to become a father anyway. Their funds dwindle and after the baby is born they move to wretched quarters in London. Fonda visits them to write Alice's life story, but Ameche dies of a heart attack. She returns to New York, where Arnold proposes to her and is rejected. She permits Fonda to go out of her life forever, but he comes back and declares his love.

Comment: Lavishly produced and abounding in outstanding performances, this playback of a notable era and about a famous stage personality combines all the essentials of entertainment so necessary for box office success. Recalling other top notchers of yesteryear, it cannot fail to provide oldsters with solid enjoyment while delighting the younger generation with its story about the ups and downs of a name that is even familiar to them. Although portraying a gorgeous Lillian Russell, Alice Faye by no means runs off with the show. Edward Arnold is particularly outstanding in a role he made famous once before—Diamond Jim Brady—while the rest of the cast all contribute heart warming performances. Zanuck has given this production all that the box office demands and to Irving Cummings goes great credit for weaving his characters through an intricate story and script with highly satisfying results. This release will pay off handsome dividends for such added effort as theatremen put behind a picture abounding in selling angles. It is worthy of your smartest selling. The big names are an obvious selling slant to which you can add such stunts as stories about people who actually saw Lillian Russell, tieups on styles of her era compared to today's, music tieups, etc. **(FAMILY)**

Catchline: "First and greatest of America's glamor girls."

AUDIENCE SLANT: SHOULD BRING ROUNDS OF APPLAUSE AND SEND THE CUSTOMERS AWAY PRAISING IT FAR AND WIDE FOR BUILD-UP BUSINESS.

BOX OFFICE SLANT: THE TITLE ALONE IS A MAGNET FOR GOBS OF BUSINESS. ADD TO IT THE CAST AND POWERFUL SELLING SLANTS AND YOU HAVE WHAT IT TAKES TO GO WELL ABOVE PAR.

The Lone Wolf Meets A Lady

(Hollywood Preview)

Col. **Mystery drama** **66 mins.**

(Nat'l Release, May 30)

Cast: Warren William, Jean Muir, Eric Blore, Victor Jory, Roger Pryor, Warren Hull, Thurston Hall, Fred A. Kelsey, Robert Emmett Keane, Georgia Caine, William Forrest, Marla Shelton, Bruce Bennett, George McKay and others. **Credits:** Screenplay by John Larkin, from story by Wolfe Kaufman and John Larkin, based upon a story by Louis Joseph Vance. Photography, Henry Freulich. Film editor, Al Clark. Art director, Lionel Banks. Directed by Sidney Salkow.

Plot: Warren William (the Lone Wolf) and Eric Blore, his valet-companion, almost run down Jean Muir. She had fled her apartment after finding her husband, Roger Pryor, killed and a valuable necklace, left there by her fiance, Warren Hull, gone. Believing Pryor dead, Jean had become engaged to Hull, and he left the heirloom for her to wear at a ball that night. William returns Jean to her apartment, and frames an alibi for her. Back in his own apartment, he is joined by Victor Jory, with whom Pryor had been working. Jory demands a split of the haul. Thurston Hall lets Jean flee, traces her to William's place; but Blore hides her and he finds only Jory. William uses a clever ruse to outwit Jory, then finds the killer is to meet him. When he and Hull follow, they find Jory dead and themselves accused of the murder. William makes Hall his prisoner, they go to a river float where all suspects have been advised William is to be. A further trick establishes the killer, as Blore arrives with Jean, who had been kidnapped by the murderer.

Comment: A cast rating well above the average and direction which keeps the story moving every minute makes this a mystery yarn to more than match the standard of this Lone Wolf series, with the result that in any but major situations it can carry alone. For the latter, it provides a supporting feature of exceptional strength. Rating acting honors close to Warren William's are Victor Jory's work as the heavy, Jean Muir's finely repressed performance as the sought girl and Warren Hull's playing of her trusting sweetheart. All of the regular Lone Wolf exploitation stunts may be repeated on this one. The use of a home recording machine to help clear the Lone Wolf suggests the possibility of a tie-up display with a dealer. A novelty contest which would attract attention can be set by capitalizing on the hobby of Inspector Crane, and staging a flower show. **(FAMILY)**

Catchline: "Could you solve a double murder by rain on the windowsill? The Lone Wolf did!"

AUDIENCE SLANT: FAST MOVING ENOUGH TO HOLD INTEREST WITH ANY AUDIENCE.

BOX OFFICE SLANT: AUDIENCE WORD-OF-MOUTH SHOULD BUILD THIS TO BETTER THAN NORMAL FOR THIS SERIES.

Legion of Decency Ratings

(For Week Ending May 18)

SUITABLE FOR GENERAL PATRONAGE

Edison, the Man — La Conga Nights
Gaucho Serenade

SUITABLE FOR ADULTS ONLY

Crooked Road — Flight Angels
Girl In Room 313 — Down Went McGinty
I Can't Give You Anything But Love, Baby
Twenty-one Days Together

OBJECTIONABLE IN PART

Torrid Zone
You Can't Fool Your Wife

Men Without Souls

Columbia **Drama** **62 mins.**

(National Release, March 4)

Cast: John Litel, Barton MacLane, Rochelle Hudson, Glenn Ford, Don Beddoe, Cy Kendall, Eddie Laughton, Dick Curtis, Richard Fiske, Walter Soderling. **Credits:** Screenplay by Robert D. Andrews and Joseph Carole. Story by Harvey Gates. Photography, Benjamin Kline. Film Editor, James M. Sweeney. Director, Nick Grinde.

Plot: John Litel is appointed prison chaplain just when there's a prison break. He manages to stop it singlehanded but the convicts dislike him. He takes an interest in Glenn Ford, a newcomer, and when MacLane, toughest con in stir, kills the captain of the guards, tries to prevent Ford from being charged with the murder. But Ford is sentenced to die. Litel gets MacLane to confess, just after he has been mortally wounded in another jail break.

Comment: Columbia dusted off its prison set and Barton MacLane put a little dust on his old prison uniform and the boys went to work again on this one, which is practically a complete repetition of the many prison break stories with a chaplain as hero that Columbia, Monogram and Warner Bros. have done before. It is no better than usual, but the fans who like this sort of picture will probably not be too discriminating. Slip sheet all the crime magazines in town. Post the figure 1,342, which is the average number of annual escapes from prison and offer prizes to those who guess nearest the correct amount. **(ADULT)**

Catchline: "Men without hope battling one man without fear."

AUDIENCE SLANT: SOLELY FOR THOSE WHO LIKE PRISON PICTURES.

BOX OFFICE SLANT: HALF OF A DUAL BILL.

La Conga Nights

(Hollywood Preview)

Univ. **Comedy** **60 mins.**

(Prod. No. Not Set, Nat'l Release, May 31)

Cast: Hugh Herbert, Dennis O'Keefe, Constance Moore, Ferike Boros, Joe Brown, Jr., Eddie Quillan, Armida, Sally Payne, Frank Orth, Barnett Parker, Dewey Robinson, Matt McHugh, Pat West, Thomas Jackson. **Credits:** Original screenplay by Jay Dratler, Harry Clork and Paul Gerard Smith. Photography, Elwood Bredell. Film editor, Ted Kent. Art director, Ralph M. DeLacy. Directed by Lew Landers. Asso. producer, Ken Goldsmith.

Plot: Dennis O'Keefe, young taxi driver, helps Constance Moore, young singer, sneak away from her boarding house, finds she has no place to go and takes her to his own. This is a madhouse run by Ferike Boros, impractical Spanish landlady, whose family consists of Armida, her daughter; Frank Orth, her lazy Irish husband, and Joe Brown, Jr., her jitterbug Irish stepson. The building is owned by the Dibble estate, and an ouster notice is posted, so O'Keefe, Constance, Armida and a neighborhood orchestra decided to make it into a night club to get money to pay the rent. Hugh Herbert, screwball head of the estate, hates business, fights Barnett Parker, the estate's manager, and his four sisters (all played by Herbert). His mother (also played

by Herbert) sides with him. Herbert goes to look over the place, hears the band, forgets why he came, moves in as a boarder, helps start the club, is reported kidnapped but doesn't care and is there to give the building to O'Keefe and Constance as a wedding present when Parker arrives with a court order to throw all of them out.

Comment: The idea of having Hugh Herbert play his whole family and Elwood Bredell's very fine camera work make this one of the year's most unusual comedy ideas. Unfortunately, the writers' story treatment gives it an entertainment average with as many ups and downs as a roller coaster. While Hugh Herbert is on, the fun is tops in hilarity; when the others take over—save for one dance number by Armida—it falls away to a transparent plot done many times and songs which just miss. Audience reaction to the scenes in which Herbert as himself battles his four sisters and when he leads a hot jam band with them and his mother as his players, supply all of the proof of this which could be asked. Among the supporting players Dennis O'Keefe stands out and the dancing of Armida and Joe Brown, Jr., will help with the young patrons. Technical honors belong to Bredell's excellent multiple exposure work and the manner in which Director Lew Landers extracted every laugh there is in the story. Hugh Herbert playing six roles offers the natural exploitation subject. If you have an active camera club, get a life size blow-up of Herbert in masculine and feminine costume, cut out the faces and stage an evening before your showing in which club members photograph local residents with the figure of the opposite sex. **(FAMILY)**

Catchline: "The world's most eccentric millionaire proves he is."

AUDIENCE SLANT: HUGH HERBERT'S COMEDY IS SURE TO PLEASE. TOO MANY SCENES WITHOUT HERBERT FOR IT TO CARRY ALONE.

BOX OFFICE SLANT: GOOD SUPPORTING ATTRACTION ON A DUAL BILL WITH A HEAVY DRAMATIC FEATURE.

Hidden Gold

(Hollywood Preview)

Paramount **Western** **61 mins.**

(Prod. No. 3958, Nat'l Release, June 7)

Cast: William Boyd, Russell Hayden, Minor Watson, Ruth Rogers, Britt Wood, Ethel Wales, Lee Phelps, Roy Barcroft, George Anderson, Eddie Dean, Raphael Bennett, Jack Rockwell. **Credits:** Directed by Lesley Selander. Screenplay by Gerald Geraghty and Jack Mersereau, based on characters created by Clarence E. Mulford. Director of photography, Russell Harlan. Art director, Lewis J. Rachmil. Film editor, Carrol Lewis. Produced by Harry Sherman.

Plot: William Boyd and Russell Hayden are sent by the express company to find the thieves who have been stealing gold from the stage coach. The only gold stolen is that shipped by Minor Watson, bad-man-gone-straight, who is running a mine in partnership with George Ackerman, big shot in town. Watson is suspected of stealing his own gold, so his daughter, Ruth Rogers, who believes in his innocence, gets Boyd to become mine foreman and help find the real thief. Boyd sets a trap for the culprit by putting bags of gold belonging to Britt Wood, on the stage coach; thus Ackerman, the real thief, is captured.

Comment: Another of those swell action dramas with the usual fine Harry Sherman production values. Lovers of outdoor pictures will be more than satisfied with this one, as it holds the interest throughout and has all the elements that makes these westerns such good entertainment. Particularly noteworthy in this picture, is the night photography and the thrilling chase to overtake the outlaws. Lesley Selander's direction is fast and packs suspense throughout. Tie up with local stores for window displays and cooperative ads, featuring "Hidden Gold" bargains. **(FAMILY)**

Catchline: "Hopalong Cassidy . . . bad news for bad men."

AUDIENCE SLANT: LOVERS OF OUTDOOR PICTURES WILL BE MORE THAN SATISFIED.

BOX OFFICE SLANT: SWELL ACTION PICTURE FOR ANY PROGRAM.

Gaucho Serenade

Republic **Western** **66 mins.**

(Prod. No. 943—Nat'l Release, May 10)

Cast: Gene Autry, Smiley Burnette, June Storey, Duncan Renaldo, Mary Lee, Clifford Severn, Jr., Lester Matthews, Smith Ballew, Joseph Crehan, William Ruhl, Wade Bateler, Ted Adams, Wendell Niles, The Velascos, Jose Eslava's Orchestra. **Credits:** Directed by Frank McDonald. Associate producer, William Berke. Original screenplay by Betty Burbridge and Bradford Ropes. Director of photography, Reggie Lanning. Film editor, Tony Martinelli. Musical supervisor, Raoul Kraushaar.

Plot: Because he knew too much about their activities, Crehan and Ruhl cause Matthews to be sentenced to prison on a faked embezzlement charge. His son, Clifford Severn, Jr., believing him free and running a ranch, arrives in the U. S. from England to go to him. In New York, he meets Autry and Burnette, and the three start the long trip by motor. Meanwhile, Crehan's henchmen attempt to kidnap the boy. June Storey and Mary Lee, sisters running away from home, join the three on the coast-to-coast ride. Arriving at a ranch owned by June's father, attempts are made to keep Clifford from knowing about his father. Matthews, however, escapes and comes to the ranch where an attempt is made to kill him. But knowing his son is safe, he gives himself up and June's father promises to secure a parole for him.

Comment: This film is hardly a western, even though it comes under that designation. The plot is secondary to the singing, as well as events which transpire while Gene Autry, Smiley Burnette, June Storey, Clifford Severn, Jr., and Mary Lee make their way west in an auto and trailer. By discarding the conventional western plot and injecting music and comedy, the producers have made an entertaining little picture. Just how this will go with the sagebrush saga diehards, who want their hero shooting up the band of rustlers, is a matter of question; yet there is no denying the fact that it's a welcome relief. There's a little action, but not much, and few, if any, of the characters are called to "give out" on the acting score. Window displays should be promoted on the two hit songs, and fan photos of Autry can be distributed at kiddie matinees. **(FAMILY)**

Catchline: "Headin' into new action adventures ridin' to the rhythm of the range."

AUDIENCE SLANT: THEY SHOULD ENJOY IT, BUT WESTERN DIEHARDS MAY WISH FOR MORE RIDIN' AND SHOOTIN'.

BOX OFFICE SLANT: THE STAR AND TITLE HAVE GOOD DRAWING POSSIBILITIES.

Babies For Sale

Columbia **Drama** **64 mins.**

(Nat'l Release, May 16)

Cast: Rochelle Hudson, Glenn Ford, Miles Mander, Joseph Stefani, Georgia Caine, Isabel Jewell, Eva Hyde, Selmer Jackson, Mary Currier, Edwin Stanley, Douglas Wood, John Qualen, Helen Brown. **Credits:** Screenplay by Robert D. Andrews. Story by Robert Chapin. Photography, Benjamin Kline. Film Editor, Charles Nelson. Directed by Charles Barton. Produced by Ralph Cohn.

Plot: This is an exposé of the baby adoption racket. Rochelle, whose husband has been killed, goes to Mercy Shelter, run by Miles Mander. He tries to persuade her to agree to adoption of her baby after it is born, but she refuses. He releases the baby anyway and fakes a birth certificate, tying it up with that of another certificate showing the baby's death. Rochelle flees the institution and obtains the help of Ford, a reporter, and Stefani, a physician. They trap Mander.

Comment: As an exposé, this is good stuff but as entertainment, it ranks low. There is no comic relief whatever and the eventual ending of the plot is self-evident from its be-

(*Continued on next page*)

DOROTHY MANNERS says in LOS ANGELES EXAMINER:

DARK COMMAND

"One of the most pretentious pictures of the year . . . a rip-roaring action yarn of the guerrilla days in Kansas. Raoul Walsh has directed the action scenes with grand gusto."

The Story of

The BLACK KNIGHT of KANSAS

Every inch a rogue, who dared to fight against a whole nation, he was helpless before the scorn of the woman he loved.

A Republic PICTURE

Advance Dope

Dates Shown Are Release Dates

This department is primarily intended to convey important information regarding product on which no press book or ad material are available. Showmen who run pictures pre-release will find it a valuable source. Listings will appear but once.

THE BOYS FROM SYRACUSE

Univ | Comedy | Not Set

Selling Names: Allan Jones, Martha Raye, Joe Penner, Rosemary Lane, Irene Hervey.
Director: Edward Sutherland.
Producer: Jules Levey.
Story Idea: In ancient Greece, Allan Jones and Joe Penner, are twin sons of Samuel S. Hinds, who in turn had twin slaves. Both sets of twns have become separated years before. Jones is married to Irene Hervey and Penner is married to Martha Raye. A mixup of the two sets of twins who never meet, is highly confusing to everyone, especially Rosemary Lane, sister to Irene, who believes her brother-in-law, Jones, is making a play for her when she meets Penner. The twins finally meet and explanations are exchanged all around.
Catchline: "It was an ancient Grecian custom."

YOUNG PEOPLE

20th-Fox | Drama | Not Set

Selling Names: Shirley Temple, Jack Oakie, Charlotte Greenwood, Arleen Whelan.
Director: Allan Dwan.
Assoc. Producer: Harry Joe Brown.
Story Idea: Shirley Temple goes to live with Jack Oakie and Charlotte Greenwood, a pair of small-time vaudeville players, when her parents die. They retire and go to live on the farm left Shirley. The local citizens in the town are a mean lot, and Charlotte, Oakie and Shirley find things very unpleasant, until the day Oakie saves the lives of a group of children. The townspeople then assemble to thank them and welcome them into the community.
Catchline: "And a little child shall lead them."

BOOM TOWN

MGM | Drama | Not Set

Selling Names: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan.
Director: Jack Conway.
Producer: Sam Zimbalist.
Story Idea: Clark Gable and Spencer Tracy, two-fisted he-men, work together prospecting for oil. Claudette Colbert, Spencer Tracy's girl, comes to town, is swept off her feet by Gable, and marries him. As the years pass the two former friends, both now wealthy, remain aloof until Gable meets Heddy Lamarr. Their affair worries Tracy, so he sets out to break Gable and send him back to Claudette.
Catchline: "A love that swept her off her feet and created a curious triangle."

CARSON CITY KID

Rep | Western | Not Set

Selling Names: Roy Rogers, George Hayes, Pauline Moore, Noah Beery, Jr., Bob Steele.
Assoc. Producer-Director: Joe Kane.
Story Idea: Roy Rogers is out seeking the man who killed his brother. To find him, he systematically stops stagecoaches and so gets the reputation of being a stagecoach robber. He takes up as bodyguard to Bob Steele, whom he has finally discovered is the man he is looking for, traveling under an alias. He definitely establishes Steele's guilt and then turns him over to the authorities.
Catchline: "He sought vengeance on his brother's killer."

WILD HORSE RANGE

Mono | Western | Not Set

Selling Names: Jack Randall, Frank Yaconelli, Phyllis Ruth, Tom London.
Director: Raymond K. Johnson.
Producer: Harry S. Webb.
Story Idea: Jack Randall, horse trader, finds that he is being hopelessly undersold by Tom London, another trader. Randall discovers that London is selling horses stolen from Phyllis Ruth's ranch, so with the help of the sheriff he captures the crooks and then returns the cattle to their rightful owners.
Catchline: "Single-handed he captured a gang of horse thieves."

ON THE SPOT

Mono | Drama | June 11

Selling Names: Frankie Darro, Mantan Moreland, Mary Kornman, Robert Warwick.
Director: Howard Bretherton.
Assoc. Producer: Grant Withers.
Story Idea: Frankie Darro, soda jerker in Midvale's only drugstore, decides to take matters into his own hands and solve the two murders that are putting Midvale on the front pages. He plants knowledge in the suspect's mind, that Mantan Moreland is on his way to the Sheriff with information on the killer's identity. In this way the killer reveals himself and is captured.
Catchline: "Amateur detective . . . he ambushed a killer."

I LOVE YOU AGAIN

MGM | Comedy | Not Set

Selling Names: William Powell, Myrna Loy, Frank McHugh, Edmund Lowe.
Director: W. S. Van Dyke II.
Producer: Lawrence Weingarten.
Story Idea: William Powell, one of the leading citizens in the community in which he lives with his wife, Myrna Loy, suffers a blow on the head while returning alone from a cruise. When he regains consciousness, the only thing he can remember is his past life when he was a confidence man. He meets Frank McHugh, and together they lay plans to "take" the town. Meanwhile Myrna had been planning to divorce him, but when the "new" Powell arrives, she finds him so attractive that she decides to remain and keep him that way.
Catchline: "She fell in love with the man she married."

DANCING ON A DIME

Para | Drama | Not Set

Selling Names: Robert Paige, Grace McDonald, Peter Hayes, Eddie Quillan, Frank Jenks, William Frawley.
Director: Joseph Santley.
Story Idea: Robert Paige, director of a W.P.A. Federal Theatre Project, has to dismiss his cast because all production activity is to be discontinued. Having no homes to go to, Grace McDonald, Paige and three other members of the cast bunk in the theatre. They decide to put on a show of their own, so they get backing from an agent by leaving phoney money with him. When the show opens and is a hit, they replace the phoney money with real dough before the authorities get wise.
Catchline: "They fought for a place in the world of today."

CROSS COUNTRY ROMANCE

RKO | Comedy | August 9

Selling Names: Gene Raymond, Wendy Barrie, Hedda Hopper, Billy Gilbert.
Director: Frank Woodruff.
Producer: Cliff Reid.
Story Idea: Running away from a loveless marriage, just before the ceremony, Wendy Barrie, rich heiress, hides in a trailer owned by Gene Raymond, a doctor. Raymond is on his way to San Francisco to catch a boat for China. He discovers Wendy when he stops at an auto camp and makes the mistake of letting her stay. Before he arrives at his destination, he finds himself in love—so they marry. Wendy tries to trick him out of his trip, but it ends by her joining him and going with him to China.
Catchline: "Her trail of adventure led to romance."

FOUR SONS

20th-Fox | Drama | June 14

Selling Names: Don Ameche, Robert Lowery, Alan Curtis, George Ernest, Eugenie Leontovich, Mary Beth Hughes.
Director: Archie Mayo.
Assoc. Producer: Harry Joe Brown.
Story Idea: Eugenie Leontovich and her four sons, Don Ameche, Robert Lowery, Alan Curtis and George Ernest, lived in Czechoslovakia at the time of the Nazi invasion. Ernest leaves for America—Curtis joins the Nazi organization and Ameche and Lowery join the Czech Reserves. Curtis marries Mary Beth Hughes and they have a baby. When Ameche is shot at by a group of Nazi soldiers, he returns their fire—thus Ameche and Curtis kill each other. Lowery is killed in the fighting, and Eugenie and Mary, with the baby, leave to join Ernest in America.
Catchline: "Innocent victims of war-torn Europe, where brothers kill each other."

The Box Office Slant

Babies for Sale

(*Continued from preceding page*)

ginning. The propaganda has been somewhat ameliorated by a story, but even that is without romance, only a veiled hint being given of anything like it in the end. The acting is good throughout, however, and the direction is competent. The picture could have been improved on with a little comic relief, which could have been inserted in some of the nursery scenes with the babies or through a comic character in the home. Sell it as an exposé from the sensational angle. Put some photographs of local babies in the lobby with a placard reading, "If these babies were for sale, which one would you buy?" You can make a good tieup on the title with local pet shops. Run a classified ad with your theatre phone number and just the title for a headline.
(ADULT)
Catchline: "Infants on the auction block."
AUDIENCE SLANT: NOT MUCH AUDIENCE INTEREST BECAUSE OF THE LACK OF COMEDY, BIT IT WILL MAKE THEM THINK.
BOX OFFICE SLANT: GOOD FOR THE SENSATIONAL HOUSES.

Feature Booking Guide

a—BEFORE DATE OF ISSUE INDICATES ADVANCE DOPE; b—BOX OFFICE SLANT.

Initial Before Release Indicates Audience Suitability: (F) Family. (A) Adults.

ASTOR PICTURES

Title	Mins.	Stars		Rel. Date	See Issue of
Bat Whispers (My-D)	86	C. Morris-U. Merkel			Reissued
Crooked Circle (C)	70	Zasu Pitts-Jimmy Gleason	(F)		Reissued
Everything Is Rhythm (Mu)	60	Harry Roy & Band		7/22/39	Not Rev.
Heart of New York (Mu)	80	Jolson-Evans-Morgan			Reissued
Hell's Angels (D)	100	Lyon-Harlow-Hall		1/10/40	Reissued
Monster Walks (My-D)	60	Mischa Auer			Reissued
Our Daily Bread (D)	75	Tom Keene-John Qualen	(A)	5/1/40	Reissued
Out of Singapore (D)	76	Noah Beery-Dorothy Burgess		6/24/39	Reissued
Rain (D)	85	J. Crawford-W. Huston			Reissued
Scarface (D)	88	P. Muni-G. Raft-A. Dvorak			Reissued
Sky Devils (C-D)	88	Spencer Tracy			Reissued
Street Scene (D)	79	Sylvia Sidney			Reissued
Three Broadway Girls (C)	83	Blondell-Evans-Claire			Reissued
Tonight Or Never (D)	92	Swanson-Douglas-Karloff			Reissued
Tumbleweeds (W)	86	William S. Hart		5/1/39	Reissued
U-67 (D)	60	Alan Hale-Claude Allister		8/1/39	Reissued
Vengeance of the Deep (D)	70	Lloyd Hughes	(F)	2/15/40	b3/2/40

COLUMBIA

1938-39

Behind Prison Gates (D)	63	Brian Donlevy-Jacqueline Wells	(A)	7/28/39	b8/26/39
Blondie Takes a Vacation (C)	68	Penny Singleton-Arthur Lake	(F)	7/20/39	b7/22/39
Clouds Over Europe (C-D)	79	Olivier-Hobson-Richardson	(F)	6/20/39	b6/24/39
Coast Guard (D)	70	Scott-Bellamy-Dee	(F)	8/4/39	b9/2/39
Five Little Peppers and How They Grew (C-D)	60	Edith Fellowes-Dorothy Peterson	(F)	8/22/39	b8/26/39
Golden Boy (D)	101	Barbara Stanwyck-Wm. Holden	(F)	9/5/39	b8/19/39
Good Girls Go to Paris (C)	78	Joan Blondell-Melvyn Douglas	(A)	6/30/39	b6/24/39
Konga, The Wild Stallion (D)	63	Fred Stone-Rochelle Hudson	(F)	8/30/39	b9/16/39
Man From Sundown (W)	58	Chas. Starrett-Iris Meredith	(F)	7/15/39	b8/19/39
Man They Couldn't Hang (D)	65	Boris Karloff-Lorna Gray	(A)	8/17/39	b8/19/39
Parents on Trial (D)	78	Jean Parker-Johnny Downs	(F)	6/29/39	b9/23/39
Riders of Black River (W)	59	Chas. Starrett-Iris Meredith	(F)	8/23/39	b9/30/39
Trapped in the Sky (D)	60	Jack Holt-Katherine DeMille	(F)	6/1/39	b2/18/39
Western Caravans (W)	58	Chas. Starrett-Iris Meredith	(F)	6/15/39	b7/22/39
Woman Is the Judge (D)	62	Otto Kruger-Rochelle Hudson	(A)	7/10/39	b9/30/39

1939-40

Amazing Mr. Williams (C-D)	86	Joan Blondell-Melvyn Douglas	(F)	11/23/39	b11/25/39
Arizona		Jean Arthur-Holden-Williams			In Prod.
Babies for Sale (D)	64	Rochelle Hudson-Glenn Ford	(A)	5/16/40	b5/18/40
Behind the Maginot Line (D)	82	Rex Harrison-Karen Verne (Reviewed as "Ten Days in Paris")	(F)	4/30/40	b10/21/39
Beware Spooks (C)	68	Joe E. Brown-Mary Carlisle	(F)	10/24/39	b10/28/39
Blazing Six Shooters (W)	61	Charles Starrett-Iris Meredith	(F)	4/4/40	b3/16/40
Blondie Beware		Penny Singleton-Arthur Lake		6/27/40	In Prod.
Blondie Brings Up Baby (C)	68	Penny Singleton-Arthur Lake	(F)	11/9/39	b11/11/39
Blondie On a Budget (C)	73	Penny Singleton-Arthur Lake	(F)	2/29/40	b3/2/40
Bullets for Rustlers (W)	58	Charles Starrett-Lorna Gray		3/5/40	a11/25/39
Cafe Hostess (D)	63	Preston Foster-Ann Dvorak	(A)	11/30/39	b1/13/40
Convicted Woman (D)	66	Hudson-Lane-Lang	(A)	1/31/40	b3/2/40
Doctor Takes a Wife (C)	88	Loretta Young-Ray Milland	(A)	4/25/40	b4/27/40
Durango Kid (W)		Chas. Starrett-Luana Walters			In Prod.
Five Little Peppers at Home (D)	65	Edith Fellowes-Clarence Kolb	(F)	2/8/40	b5/4/40
Fugitive at Large (D)	66	Jack Holt-Patricia Ellis	(F)	12/7/39	b8/5/39
Fugitive From a Prison Camp (D)		Jack Holt-Marian Marsh			a4/13/40
Girls of the Road (D)		Ann Dvorak-Helen Mack-L. Lane		6/13/40	In Prod.
Hidden Power (D)	59	Jack Holt-Marian Marsh		9/7/39	b5/27/39
His Girl Friday (C)	92	Grant-Russell-Bellamy	(A)	1/18/40	b1/6/40
Howards of Virginia		Cary Grant-Martha Scott-Carlson			In Prod.
I Married Adventure		Travelogue Feature			In Prod.
Island of Doomed Men (D)		Peter Lorre-Rochelle Hudson		5/20/40	a4/20/40
Keep Him Alive (D)		Jack Holt-Vicki Lester			In Prod.
Lone Wolf Meets a Lady (My)	66	Warren William-Jean Muir	(F)	5/30/40	b5/18/40
Lone Wolf Strikes (My-D)	66	Warren William-Joan Perry	(A)	1/26/40	b1/27/40
Man From Tumbleweeds (W)		Bill Elliott-Iris Meredith			In Prod.
Man With Nine Lives (D)	69	Boris Karloff-Jo Ann Sayers	(A)	4/11/40	b4/20/40
Men Without Souls (D)	62	John Litel-Rochelle Hudson	(A)	3/4/40	b5/18/40
Military Academy		Jackie Searle-Bobby Jordan			In Prod.
Miracle on Main Street (D)	78	Margo-W. Abel-L. Talbot	(A)	10/29/39	b2/3/40
Mr. Smith Goes to Washington (C-D)	130	Jean Arthur-James Stewart	(F)	10/19/39	b10/7/39
Music In My Heart (Mu-C)	72	Tony Martin-Rita Hayworth	(F)	1/10/40	b12/30/39
My Son Is Guilty (D)	63	Jacqueline Wells-Bruce Cabot	(F)	12/28/39	b1/20/40
Outpost of the Mounties (W)	63	Chas. Starrett-Iris Meredith	(F)	9/14/39	b11/25/39
Outside the 3-Mile Limit (D)	63	Jack Holt-Irene Ware	(F)	3/7/40	b2/17/40
Out West With the Peppers (C)		Edith Fellowes-Dorothy Peterson		6/30/40	In Prod.
Passport to Alcatraz (D)		Jack Holt-Cecelia Callejo		6/6/40	a1/17/40
Pioneers of the Frontier (W)	58	Bill Elliott-Linda Winters	(F)	2/1/40	b2/24/40
Return of Wild Bill (W)		Bill Elliott-Iris Meredith		6/21/40	In Prod.
Scandal Sheet (D)	65	Otto Kruger-Ona Munson	(A)	10/16/39	b10/28/39
Stranger From Texas (W)	54	Chas. Starrett-Lorna Gray	(F)	11/2/39	b12/23/39
Taming of the West (W)	55	Bill Elliott-Iris Meredith		12/7/39	a9/9/39
Texas Stagecoach (W)	59	Chas. Starrett-Iris Meredith	(F)	6/6/40	b3/30/40
Those High Grey Walls (D)	82	Walter Connolly-Iris Meredith	(A)	9/21/39	b9/30/39
Too Many Husbands (C)	82	Arthur-MacMurray-Douglas	(A)	3/21/40	b3/9/40
Twenty-one Days Together (D) (Reviewed as "Three Weeks Together")	75	Vivien Leigh-Laurence Olivier	(A)	5/16/40	b4/6/40
Two-Fisted Rangers (W)	62	Chas. Starrett-Iris Meredith	(F)	1/4/40	b1/13/40
U-Boat 29 (D) (Reviewed as "Spy in Black")	79	Conrad Veidt-Valerie Hobson	(F)	10/7/39	b7/15/39
West of Abilene (W)		Charles Starrett-Marjorie Cooley		7/11/40	In Prod.

FINE ARTS

Cipher Bureau (D)	70	Leon Ames-Joan Woodbury	(F)	11/4/38	b10/29/38
Exile Express (D)	70	Anna Sten-Alan Marshal	(A)	5/27/39	b2/11/39
Frontier Scout	61	George Houston-Beth Marion		10/21/38	Not Rev.
Killers of the Wild	57	Joan Valerie-J. Bush-LeR. Mason	(F)	10/12/39	b5/11/40
Long Shot, The (D)	69	Gordon Jones-Marsha Hunt	(F)	1/6/39	b12/31/38
Panama Patrol (D)	69	Leon Ames-Charlotte Wynters	(F)	5/20/39	b2/25/39
Shadows Over Shanghai (D)	65	Jas. Dunn-Ralph Morgan-L. Gray	(F)	10/14/38	b9/17/38

MGM

1938-39

Andy Hardy Gets Spring Fever (C)	85	Mickey Rooney-Lewis Stone	(F)	7/21/39	b7/15/39
Goodbye, Mr. Chips (D)	114	Robert Donat-Greer Garson	(F)	7/28/39	b5/20/39
Lady of the Tropics (D)	92	Hedy Lamarr-Rob't Taylor	(A)	8/11/39	b8/12/39
Maisie (C-D)	72	Robert Young-Ann Sothern	(F)	6/23/39	b6/10/39

MGM

1938-39 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Miracles For Sale (D)	70	Florence Rice-Robert Young	(F)	8/4/39	b8/5/39
On Borrowed Time (D)	99	Lionel Barrymore-Beulah Bondi	(A)	7/7/39	b7/1/39
6,000 Enemies (D)	60	Walter Pidgeon-Rita Johnson	(A)	6/9/39	b6/3/39
Stronger Than Desire (D)	77	Virginia Bruce-Walter Pidgeon	(F)	6/30/39	b7/1/39
Tarzan Finds a Son! (D)	81	Weissmuller-O'Sullivan	(F)	6/16/39	b6/3/39
These Glamor Girls (C-D)	80	Lew Ayres-Lana Turner	(F)	8/18/39	b8/19/39
They All Come Out (D)	70	Rita Johnson-Tom Neal	(F)	7/14/39	b7/8/39
Wizard of Oz (Tech.) (Mu-C)	101	Judy Garland-Frank Morgan	(F)	8/25/39	b8/12/39

1939-40

And One Was Beautiful (D)	70	Jean Muir-Robert Cummings	(A)	4/5/40	b4/6/40
Andy Hardy Meets Debutante (C)		Mickey Rooney-Lewis Stone			a3/23/40
Another Thin Man (My-C)	102	William Powell-Myrna Loy	(F)	11/17/39	b11/18/39
Babes in Arms (Mu-C)	97	Mickey Rooney-Judy Garland	(F)	10/13/39	b9/23/39
Balalaika (Mu-D)	102	Nelson Eddy-Ilona Massey	(F)	12/29/39	b12/16/39
Bad Little Angel (D)	72	Virginia Weidler-Gene Reynolds	(F)	10/27/39	b10/28/39
Blackmail (D)	81	E. G. Robinson-Guinn Williams	(A)	9/8/39	b9/9/39
Boom Town (D)		Gable-Tracy-Lamarr-Colbert			a5/18/40
Broadway Melody of 1940 (D)	100	Powell-Astaire-Murphy	(F)	2/9/40	b2/10/40
Busman's Honeymoon		Rob't Montgomery-C. Cummings			In Prod.
Captain Is a Lady (C)		Coburn-Billie Burke-B. Bondi		6/21/40	In Prod.
Congo Maisie (C-D)	70	Sothern-Carroll-Johnson	(F)	1/19/40	b1/20/40
Dancing Co-Ed (C)	84	Lana Turner-Richard Carlson	(F)	9/29/39	b9/30/39
Dr. Kildare's Strange Case (D)	76	Lionel Barrymore-Lew Ayres	(F)	4/12/40	b4/6/40
Earl of Chicago (C-D)	87	Montgomery-Owen-Arnold	(A)	1/5/40	b1/6/40
Edison the Man (D)		Spencer Tracy-Rita Johnson		5/10/40	a2/17/40
Escape (D)		Norma Shearer-Robert Taylor			In Prod.
Fast and Furious (D)	73	Franchot Tone-Ann Sothern	(F)	10/6/39	b10/14/39
Florian (D)	93	Robert Young-Helen Gilbert	(F)	3/29/40	b3/30/40
Forty Little Mothers (C)	90	Eddie Cantor-Rita Johnson	(F)	4/26/40	b4/20/40
Ghost Comes Home (C)	78	Frank Morgan-Billie Burke	(F)	3/8/40	b3/2/40
Gold Rush Maisie (C)		Ann Sothern-Lee Bowman			In Prod.
Gone With the Wind (D)	228	Gable-Leigh-Howard (Tech.)	(F)		b12/16/39
Henry Goes Arizona (C)	67	Frank Morgan-Virginia Weidler	(F)	12/8/39	b12/9/39
I Love You Again (D)		Wm. Powell-Myrna Loy			a5/18/40
I Take This Woman (D)	97	Spencer Tracy-Hedy Lamarr	(A)	2/1/40	b2/3/40
Joe and Ethel Turp Call on the President (D)	71	Ann Sothern-Walter Brennan	(F)	12/1/39	b12/9/39
Judge Hardy and Son (C)	90	Mickey Rooney-Lewis Stone	(F)	12/22/39	b12/16/39
Lambeth Walk (C)	66	Lupino-Lane-Sally Gray	(F)	1/26/40	b1/27/40
Man From Dakota (D)	75	Wallace Beery-Dolores Del Rio	(A)	2/16/40	b2/24/40
Marx Bros. at the Circus (C)	87	Marx Bros.-Florence Rice	(F)	10/20/39	b10/14/39
Mortal Storm (D)		Margaret Sullavan-Jas. Stewart		6/14/40	a3/30/40
New Moon (D)		Jeanette MacDonald-Nelson Eddy		6/28/40	a12/2/39
Nick Carter, Master Detective (D)	60	Walter Pidgeon-Rita Johnson	(F)	12/15/39	b12/16/39
Ninotchka (C)	110	Greta Garbo-Melvyn Douglas	(A)	11/3/39	b10/7/39
Northwest Passage (D)	126	Tracy-Young-Brennan (Tech.)	(A)	2/23/40	b2/10/40
One Came Home		R. Young-M. O'Sullivan-L. Stone			In Prod.
Phantom Raiders		Walter Pidgeon-Florence Rice		6/7/40	In Prod.
Pride and Prejudice (D)		Greer Garson-L. Olivier			a3/2/40
Remember? (C)	83	Robert Taylor-Greer Garson	(A)	11/10/39	b11/11/39
Secret of Dr. Kildare (D)	85	Lew Ayres-Laraine Day	(F)	11/24/39	b11/25/39
Shop Around the Corner (C)	100	Margaret Sullavan-J. Stewart	(A)	1/12/40	b1/6/40
Stars Look Down (D)	140	Lockwood-Redgrave	(A)		b3/16/40
Strange Cargo (D)	113	Gable-Crawford-Hunter	(A)	3/1/40	b3/2/40
Strike Up the Band (Mu-C)		Mickey Rooney-Judy Garland			In Prod.
Susan and God (D)		Joan Crawford-Fredric March		5/31/40	a3/23/40
Thunder Afloat (D)	91	Wallace Beery-Robert Young	(F)	9/22/39	b9/23/39
To Own the World		Lana Turner-Lew Ayres			In Prod.
20 Mule Team (D)	84	Wallace Beery-Leo Carrillo	(F)	5/3/40	b5/4/40
Two Girls on Broadway (Mu-D)	73	Turner-Murphy-Blondell	(F)	4/19/40	b4/27/40
Waterloo Bridge (D)	107	Vivien Leigh-Robert Taylor	(A)	5/17/40	b5/18/40
Women, The (D) (Part. Tech.)	131	Shearer-Crawford-Russell	(A)	9/1/39	b9/2/39
Young Tom Edison (D)	84	Mickey Rooney-Virginia Weidler	(F)	3/15/40	b2/17/40

MONOGRAM

1938-39

Across the Plains (W)	52	Jack Randall-Joyce Bryant	(F)	6/1/39	b5/27/39
Danger Flight (D)	61	John Trent-Marjorie Reynolds	(F)	11/1/39	b10/28/39
Fight For Peace (Doc)	69	Newsreels	(A)	10/1/39	b9/30/39
Girl From Rio (D)	63	Movita-Warren Hull	(F)	8/7/39	b8/19/39
Irish Luck (D)	58	Frankie Darro-Sheila Darcy	(F)	8/15/39	b8/26/39
Man From Texas (W)		Tex Ritter		7/21/39	a7/1/39
Mr. Wong in Chinatown (My-D)	68	Boris Karloff-Marjorie Reynolds	(F)	8/1/39	b7/22/39
Mutiny in the Big House (D)	83	Barton MacLane-Chas. Bickford	(F)	10/25/39	b10/14/39
Oklahoma Terror (W)		Jack Randall-Virginia Carroll		8/25/39	a8/5/39
Overland Mail (W)	51	Jack Randall	(F)	10/31/39	b11/18/39
Riders of the Frontier (W)	59	Tex Ritter-Hal Price	(F)	8/16/39	b9/9/39
Should a Girl Marry? (D)	60	Anne Nagel-Warren Hull	(A)	6/16/39	b7/22/39
Sky Patrol (D)	61	John Trent-Marjorie Reynolds	(F)	9/9/39	b9/23/39
Stunt Pilot (D)	61	John Trent-Marjorie Reynolds	(F)	6/29/39	b7/8/39

1939-40

Chasing Trouble (D)	64	F. Darro-Marjorie Reynolds	(F)	1/30/40	b2/3/40
Cheyenne Kid (W)	49	Jack Randall-Louise Stanley		2/24/40	a2/3/40
Covered Wagon Trails (W)	52	Jack Randall	(F)	4/10/40	b5/11/40
Cowboy from Sundown (W)	58	Tex Ritter	(F)	5/9/40	b5/11/40
Danger Ahead (W)	60	James Newill-Dorothea Kent		1/10/40	a12/23/39
East Side Kids (D)	62	Ames-Moore-Bryant-Barnett	(F)	2/10/40	b2/24/40
Fatal Hour (My-D)	60	Boris Karloff-Marjorie Reynolds	(F)	1/15/40	b1/20/40
Fighting Mad (W)	60	James Newill-Sally Blane	(F)	11/3/39	b4/6/40
Gentleman from Arizona (W)	71	Farrell MacDonald-Barclay	(F)	12/25/39	b12/16/39
Heroes in Blue (D)	59	Dick Purcell-Bernadene Hayes	(F)	11/7/39	b11/25/39
Hidden Enemy (D)	63	Warren Hull-Kay Linaker	(F)	1/20/40	b4/13/40
Human Monster (D)	73	Bela Lugosi	(F)	3/9/40	b3/9/40
Kid From Santa Fe (W)		Jack Randall		5/23/40	a4/27/40
Land of the Six Guns (W)		Jack Randall-Louise Stanley		5/2/40	a4/13/40
Last Alarm (D)		Warren Hull-Polly Ann Young			In Prod.
Midnight Limited (D)	61	John King-Marjorie Reynolds	(F)	3/20/40	b3/23/40
Murder on the Yukon (W)		James Newill-Polly Ann Young		2/17/40	a2/3/40
Mysterious Mr. Reeder	63	Will Fyffe	(A)	4/30/40	b5/11/40
On the Spot (D)		Frankie Darro		6/11/40	a5/18/40
Pals of the Silver Sage (W)	52	Tex Ritter-Sugar Dawn	(F)	4/20/40	b5/4/40
Phantom Strikes (My)	58	Lawson-Henry	(F)	11/15/39	b11/18/39
Pioneer Days (W)	51	Jack Randall-June Willkins	(F)	1/25/40	b2/10/40
Riders From Nowhere (W)		Jack Randall-Margaret Roach		5/30/40	a4/27/40
Ridin' the Trail (W)		Fred Scott		6/27/40	In Prod.
Rhythm of the Rio Grande (W)	53	Tex Ritter-Susan Dale	(F)	3/2/40	b3/9/40
Roll, Wagons, Roll (W)	54	Tex Ritter	(F)	11/25/39	b12/23/39
Secret Four (D)	85	Sinclair-Lee-Lawton	(F)	1/15/40	b12/30/39
Sky Bandits (Former title, "Phantom Pilot")		James Newill		4/15/40	a3/16/40
Son of the Navy (D)		James Dunn-Jean Parker	(F)	3/30/40	b4/6/40
Tomboy (D)	70	Marcia Mae Jones-Jackie Moran	(F)	4/20/40	b4/27/40
Torpedo Raider (D)		Barry Mackay		2/28/40	Not Rev.
Westbound Stage (W)	52	Tex Ritter	(F)	12/15/39	b3/2/40
Wild Horse Range (W)		Jack Randall			a5/18/40
Yukon Flight (W)	57	James Newill-Louise Stanley		12/5/39	a11/18/39

PARAMOUNT

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bulldog Drummond's Bride (C-D)	56	John Howard-Heather Angel	(F)	6/30/39	b7/8/39
Gracie Allen Murder Case (My-C)	75	Gracie Allen-Warren William	(F)	6/2/39	b5/20/39
Grand Jury Secrets (D)	66	John Howard-Gail Patrick	(F)	6/23/39	b6/10/39
Heritage of the Desert (W)	73	Donald Woods-Evelyn Venable	(F)	6/23/39	b3/18/39
Invitation to Happiness (D)	95	Fred MacMurray-Irene Dunne	(F)	6/16/39	b5/13/39
Island of Lost Men (D)	63	Anna May Wong-A. Quinn	(F)	7/28/39	b3/12/39
Magnificent Fraud (D)	75	Lloyd Nolan-Akim Tamiroff	(A)	7/21/39	b7/22/39
Man About Town (C)	86	Jack Benny-Dorothy Lamour	(F)	7/7/39	b6/10/39
Million Dollar Legs (C)	63	Betty Grable-Jackie Coogan	(F)	8/4/39	b8/12/39
Night Work (C)	61	Mary Boland-Charlie Ruggles	(F)	8/11/39	b8/5/39
Our Leading Citizen (D)	88	Bob Burns-Susan Hayward	(F)	8/18/39	b7/22/39
Renegade Trail (W)	57	Bill Boyd			
Star Maker (Mu-C)	94	Bing Crosby-Louise Campbell	(F)	8/25/39	b8/26/39
This Man Is News (My)	78	Valerie Hobson-Barry Barnes	(F)	8/18/39	b4/8/39
Undercover Doctor (D)	65	Lloyd Nolan-Heather Angel	(A)	6/9/39	b6/10/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventure in Diamonds (D)	72	Isa Miranda-George Brent	(A)	4/5/40	b1/27/40
All Women Have Secrets (D)	70	Joseph Allen-Jean Cagney	(A)	12/15/39	b12/9/39
Beau Geste (D)	114	Gary Cooper-Ray Milland	(F)	9/15/39	b7/22/39
Biscuit Eater (D)	79	Billie Lee-Cordell Hickman	(F)	5/24/40	b4/13/40
Buck Benny Rides Again (C)	85	Jack Benny-Virginia Dale	(F)	5/3/40	b4/13/40
Cat and the Canary (My-D)	73	Bob Hope-Paulette Goddard	(A)	11/10/39	b11/4/39
Death of a Champion (My-C)	67	Lynne Overman-J. Allen, Jr.	(F)	9/1/39	b8/26/39
Disputed Passage (D)	90	Dorothy Lamour-Akim Tamiroff	(A)	10/27/39	b10/14/39
Dr. Cyclops (Tech.) (D)	75	Albert Dekker-Janice Logan	(A)	4/12/40	b3/9/40
Down Went McGinty (D)	60	Brian Donlevy-Akim Tamiroff		8/23/40	a3/23/40
Emergency Squad (D)	60	William Henry-Louise Campbell	(F)	1/5/40	b1/13/40
Farmer's Daughter (C)	60	Martha Raye-Charlie Ruggles	(F)	3/29/40	b2/17/40
French Without Tears (C)	85	Ray Milland-Ellen Drew	(A)	4/26/40	b11/11/39
Geronimo (D)	88	Preston Foster-Ellen Drew	(F)	1/12/40	b11/25/39
Ghost Breakers (My-D)		Bob Hope-Paulette Goddard		7/5/40	a3/16/40
Golden Gloves (D)		Jean Cagney-Robert Ryan		8/2/40	a12/23/39
Great Victor Herbert (Mu-D)	90	Allan Jones-Mary Martin	(F)	12/29/39	b12/2/39
Gulliver's Travels	77	Tech. Cartoon Feature	(F)	12/22/39	b12/23/39
Hidden Gold (W)	61	Wm. Boyd-Russell Hayden	(F)	6/7/40	b5/18/40
Honeymoon in Bali (C)	95	F. MacMurray-Madeline Carroll	(A)	9/9/39	b9/16/39
Jamaica Inn (Cos-D)	110	Chas. Laughton	(F)	10/13/39	b5/27/39
Knights of the Range (W)	70	Russell Hayden-Jean Parker	(F)	2/23/40	b2/17/40
Law of the Pampas (W)	72	Wm. Boyd-Russell Hayden	(F)	11/3/39	b10/21/39
Llano Kid (W)	70	Tito Guizar-June Clayton	(F)	12/8/39	b11/11/39
Light of the Western Stars (W)	65	Jory-Hayden-Sayers	(F)	4/19/40	b4/27/40
Light That Failed (D)	96	Ronald Colman-Ida Lupine	(A)	2/9/40	b12/23/39
Night of Nights (D)	85	Pat O'Brien-Olympe Bradna	(A)	12/1/39	b12/2/39
Northwest Mounted Police (D)					a4/20/40
Opened by Mistake (C)	67	Charles Ruggles-Robert Page	(F)	5/10/40	b5/11/40
Our Neighbors—the Carters (D)	83	Fay Bainter-Frank Craven	(F)	11/24/39	b11/4/39
Parole Fixer (D)	58	J. Carroll Naish-Wm. Henry	(A)	2/2/40	b2/10/40
Queen of the Mob (D) (Former title, "Woman from Hell")		Jean Cagney-Richard Denning		6/28/40	a1/20/40
Range War (W)	67	Wm. Boyd-Russell Hayden	(F)	9/8/39	b8/5/39
Remember the Night (C-D)	92	B. Stanwyck-F. MacMurray	(A)	1/19/40	b1/13/40
Road to Singapore (C)	85	B. Crosby-D. Lamour-B. Hope	(F)	3/22/40	b2/24/40
Rulers of the Sea (D)	96	Fairbanks, Jr.-Lockwood		11/17/39	b9/16/39
Safari (D)		Madeline Carroll-Fairbanks, Jr.		6/14/40	a11/18/39
Santa Fe Marshal (W)	69	Wm. Boyd-Russell Hayden		1/26/40	b1/13/40
Seventeen (C-D)	75	Jackie Cooper-Betty Field	(F)	3/1/40	b2/24/40
Showdown (W)	63	Wm. Boyd-J. Clayton-Hayden	(F)	3/8/40	b3/2/40
Sidewalks of London (D)	86	Chas. Laughton-Vivien Leigh	(F)	2/16/40	b2/3/40
Stagecoach War (W) (Former title, "Hold Your Horses")		Wm. Boyd-Russell Hayden		7/12/40	a1/13/40
Television Spy (D)	58	William Henry-Judith Barrett	(F)	10/20/39	b9/16/39
This Man in Paris (My-C)	86	Barry Barnes-Valerie Hobson	(A)		b7/15/39
Those Were the Days (C) (Former title, "At Good Old Siwash")		Wm. Holden-Bonita Granville		5/31/40	a11/25/39
$1,000 a Touchdown (C)	74	Joe E. Brown-Martha Raye	(F)	9/22/39	b9/30/39
Typhoon (Tech.) (D)	71	Dorothy Lamour-Robert Preston	(F)	5/17/40	b5/4/40
Untamed (D)		Milland-Tamiroff-Morison (Tech.)		7/26/40	a8/19/39
Way of All Flesh (D)		Akim Tamiroff-William Henry		6/21/40	a12/23/39
What a Life (C)	78	Jackie Cooper-Betty Field	(F)	10/1/39	b9/23/39
Women Without Names (D)	63	Ellen Drew-Robt. Paige	(F)	3/15/40	b2/24/40

1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
Comin' Round the Mountain (C)		Bob Burns-Una Merkel		8/16/40	In Prod.
Dancing on a Dime		Grace MacDonald-Rob't Paige			In Prod.
Date With Destiny (D) (Former title, "Destiny")		Basil Rathbone-Ellen Drew			a2/17/40
Doomed Caravan (W)		Wm. Boyd-Russell Hayden			In Prod.
I Want a Divorce (D)		Dick Powell-Joan Blondell		8/9/40	a4/27/40
Life With Henry (C) (Former title "Henry Aldrich No. 1")		Jackie Cooper-Leila Ernst			a3/30/40
Mystery Sea Raider (D)		Henry Wilcoxon-Carole Landis			In Prod.
Night at Earl Carroll's (C)		J. Carrol Naish-E. Carroll Girls		8/9/40	a5/11/40
Rangers of Fortune		MacMurray-Merison-Dekker			In Prod.
Rhythm on the River (Mu)		Bing Crosby-Mary Martin			In Prod.
Texas (W)		J. Howard-Ellen Drew-M. Robson			a5/11/40
Three Men From Texas (W)		William Boyd-Russell Hayden			In Prod.
Victory		Fredric March-Betty Field			In Prod.

R.K.O.-RADIO

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bachelor Mother (C)	82	Ginger Rogers-David Niven	(A)	8/4/39	b7/1/39
Bad Lands (W)	65	N. Beery, Jr.-G. Williams	(F)	8/11/39	b7/29/39
Career (D)	80	Alice Eden-John Archer	(F)	7/7/39	b7/8/39
Conspiracy (D)	58	Allan Lane-Linda Hayes	(A)	9/1/39	b8/26/39
Escape to Paradise (C-D)	60	Bob Breen-Kent Taylor	(F)	12/22/39	b12/9/39
Everything's On Ice (C-D)	66	Irene Dare-Roscoe Karns	(F)	10/6/39	b9/9/39
Fifth Avenue Girl (D)	85	Ginger Rogers-Tim Holt	(F)	9/22/39	b8/19/39
Fighting Gringo (W)	59	George O'Brien-Lupita Tovar	(F)	9/8/39	b9/2/39
Five Came Back (D)	73	Chester Morris-Wendy Barrie	(F)	6/23/39	b6/17/39
Girl and the Gambler (C)	62	Steffi Duna-Leo Carrillo	(F)	6/16/39	b6/10/39
Girl From Mexico (C)	70	Lupe Velez-Donald Woods	(F)	6/2/39	b5/20/39
In Name Only (D)	94	Lombard-Grant-Francis	(A)	8/18/39	b8/5/39
Saint in London (My-D)	70	Geo. Sanders-Sally Grey	(F)	6/30/39	b7/1/39
Spellbinder (D)	70	Lee Tracy-Barbara Reed	(A)	7/28/39	b7/29/39
Timber Stampede (W)	59	George O'Brien	(F)	6/30/39	b6/24/39
Way Down South (Mu-D)	62	Bob Breen	(F)	7/21/39	b7/29/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Abe Lincoln in Illinois (D)	107	Raymond Massey-Ruth Gordon	(F)	4/19/40	b1/6/40
Allegheny Uprising (D)	81	John Wayne-Claire Trevor	(F)	11/10/39	b10/28/39
Anne of Windy Poplars (D)		Anne Shirley-James Ellison		6/28/40	a4/13/40
Beyond Tomorrow (D)	84	Richard Carlson-Jean Parker	(A)	5/10/40	b3/30/40
Bill of Divorcement (D)	73	Maureen O'Hara-Adolphe Menjou	(A)	5/31/40	b3/16/40
Bullet Code (W)	59	George O'Brien-Virginia Vale	(F)	4/12/40	b3/2/40
Courageous Dr. Christian (D)	67	Jean Hersholt-Dorothy Lovett	(F)	4/5/40	b3/23/40
Cross Country Romance (C)		Gene Raymond-Wendy Barrie		8/9/40	a5/18/40
Curtain Call (C)	61	Barbara Reed-John Archer	(F)	4/26/40	b4/13/40
Dance, Girl, Dance		Maureen O'Hara-Louis Hayward		8/23/40	In Prod.
Day the Bookies Wept (C)	64	Joe Penner-Barbara Reed	(F)	9/15/39	b9/16/39
Dr. Christian Meets the Women (D)		Jean Hersholt-Dorothy Lovett		7/5/40	In Prod.
Flying Deuces (C)	67	Laurel & Hardy-Parker	(F)	11/3/39	b10/14/39
Full Confession (D)	73	Victor McLaglen-Sally Eilers	(A)	9/8/39	b8/26/39
Hunchback of Notre Dame (D)	115	C. Laughton-Maureen O'Hara	(A)	12/29/39	b12/23/39
Irene (Mu-C) (Part Tech.)	101	Anna Neagle-Ray Milland	(F)	5/3/40	b4/20/40
Isle of Destiny (D)	83	Ford-Lang-Gargan	(F)	3/8/40	b3/2/40
Legion of the Lawless (W)	57	Geo. O'Brien-Virginia Vale	(F)	1/5/40	b11/25/39
Little Orvie (C)	66	Johnny Sheffield-Ernest Truex	(F)	3/1/40	b3/2/40
Marines Fly High (D)	67	Richard Dix-Lucille Ball	(F)	2/2/40	b2/17/40
Married and in Love (D)	60	Alan Marshal-Barbara Reed	(A)	12/22/39	b12/16/39
Marshal of Mesa City (W)	61	George O'Brien-Virginia Vale	(F)	11/3/39	b10/7/39
Meet Dr. Christian (D)	66	Jean Hersholt-Dorothy Lovett	(F)	11/17/39	b10/21/39
Mexican Spitfire (C)	65	Lupe Velez-Donald Woods	(F)	1/12/40	b12/16/39
Millionaire Playboy (C)	66	Joe Penner-Linda Hayes	(F)	3/15/40	b3/2/40
Millionaires in Prison		Lee Tracy-Linda Hayes		7/12/40	In Prod.

R.K.O.-RADIO 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
My Favorite Wife (C)	88	Dunne-Grant-Scott	(A)	5/17/40	b5/4/40
Nurse Edith Cavell (D)	99	Anna Neagle-George Sanders	(A)	9/29/39	b8/26/39
Pinocchio	85	Technicolor Cartoon	(F)	2/23/40	b2/3/40
Prairie Law (W)		Geo. O'Brien-Virginia Vale		6/7/40	a5/4/40
Primrose Path (D)	93	Ginger Rogers-Joel McCrea	(A)	3/22/40	b3/16/40
Queen of Destiny (H-D) (Reviewed as "Sixty Glorious Years")	90	Neagle-Walbrook (Tech.)	(F)	8/16/40	b10/29/39
Ramparts We Watch		March of Time Feature			In Prod.
Reno (D)	73	Richard Dix-Gail Patrick	(A)	12/1/39	b11/18/39
Saint's Double Trouble (D)	69	George Sanders-Helen Whitney	(F)	1/26/40	b1/20/40
Saint Takes Over (D)	60	Geo. Sanders-Wendy Barrie	(F)	6/7/40	b4/27/40
Stage to Chino (W)		George O'Brien		7/26/40	In Prod.
Sued for Libel (D)	63	Kent Taylor-Linda Hayes	(F)	10/27/39	b10/21/39
Swiss Family Robinson (D)	93	Mitchell-Best-Bartholomew	(F)	2/16/40	b2/3/40
That's Right, You're Wrong (Mu-C)	91	Kyser-Ball-Menjou	(F)	11/24/39	b11/18/39
Thousand Dollar Marriage (C)		Leon Errol-Dennis O'Keefe		6/21/40	a5/11/40
Three Sons (D)	72	Edward Ellis-Virginia Vale	(F)	10/13/39	b9/30/39
Tom Brown's Schooldays (D)		Jimmy Lydon-Hardwicke		6/14/40	a4/6/40
Two Thoroughbreds (D)	62	Jimmy Lydon-Joan Blondell	(F)	12/8/39	b12/2/39
Vigil in the Night (D)	96	Carole Lombard-Brian Aherne	(A)	2/9/40	b2/10/40
Villain Still Pursued Her (D)		Anita Louise-Richard Cromwell			a4/20/40
You Can't Be Too Careful		Ginger Rogers-Ronald Colman		8/2/40	In Prod.
You Can't Fool Your Wife (C)	68	Lucille Ball-James Ellison	(F)	5/24/40	Coming

1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
Dreaming Out Loud (C)		Lum & Abner-Frances Langford			In Prod.

REPUBLIC

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Colorado Sunset (W)	64	G. Autry-Smiley Burnette	(F)	7/31/39	b8/5/39
In Old Caliente (W)	57	Roy Rogers-Mary Hart	(F)	6/19/39	b7/22/39
In Old Monterey (W)	73	Autry-Burnette-Hayes	(F)	8/14/39	b7/29/39
Mickey, the Kid (D)	66	Byrd-Cabot-Ryan	(F)	7/3/39	b7/1/39
Mountain Rhythm (W)	59	Gene Autry-Smiley Burnette	(F)	6/9/39	b7/1/39
New Frontier (W)	57	3 Mesquiteers	(F)	8/10/39	b8/19/39
Rovin' Tumbleweeds (W)	64	Autry-Mary Carlisle	(F)	11/16/39	b11/25/39
She Married a Cop (Mu-C)	65	Phil Regan-Jean Parker	(F)	7/12/39	b7/1/39
Should Husbands Work (C)	66	The Gleasons	(F)	7/26/39	b7/22/39
Smuggled Cargo (D)	62	R. Hudson-Barry Mackay	(F)	8/21/39	b8/26/39
SOS—Tidal Wave (D)	60	Ralph Byrd-Kay Sutton	(A)	6/2/39	b6/3/39
Wall Street Cowboy (W)	66	Roy Rogers	(F)	9/6/39	b9/9/39
Wyoming Outlaw (W)	57	3 Mesquiteers	(F)	6/27/39	b7/15/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Arizona Kid (W)	61	Roy Rogers-Sally March	(F)	9/29/39	b10/7/39
Calling All Marines (D)	66	Donald Barry-Helen Mack	(F)	9/21/39	b9/16/39
Carolina Moon (Mu-W)		Gene Autry-Burnette-June Storey			In Prod.
Carson City Kid (W)		Roy Rogers-"Gabby" Hayes			a5/18/40
Crooked Road (D)	66	Edmund Lowe-Irene Hervey	(A)	5/10/40	b5/11/40
Covered Trailer (C)	66	Gleasons-Davenport	(F)	11/10/39	b11/18/39
Covered Wagon Days (W)	56	Three Mesquiteers	(F)	4/22/40	b5/11/40
Cowboys From Texas (W)	57	Three Mesquiteers	(F)	11/29/39	b12/9/39
Dark Command (H-D)	94	John Wayne-Claire Trevor	(F)	4/15/40	b4/13/40
Days of Jesse James (W)	63	Roy Rogers-George Hayes	(F)	12/20/39	b12/23/39
Doctors Don't Tell (D)		J. Wayne-Sigrid Gurie-C. Coburn			a5/4/40
Fighting Marshal (W)		Don Barry			In Prod.
Flight at Midnight (D)	66	Roscoe Turner-Phil Regan	(F)	8/28/39	b9/2/39
Forgotten Girls (D)	68	Louise Platt-Donald Woods	(F)	3/15/40	b3/23/40
Gangs of Chicago (D)	66	Lola Lane-Lloyd Nolan-MacLane		5/19/40	a4/6/40
Gaucho Serenade (W)	66	Gene Autry-Smiley Burnette	(F)	5/10/40	b5/18/40
Ghost Valley Raiders (W)	57	Donald Barry-Lona Andre	(F)	3/26/40	b4/6/40
Girl From God's Country (D)		Chester Morris			In Prod.
Grand Ole Opry (C)		Weaver Bros. & Elviry			a5/18/40
Grandpa Goes to Town (C)	66	The Gleasons-Harry Davenport	(F)	4/19/40	b4/20/40
Heroes of the Saddle (W)	56	Three Mesquiteers	(F)	1/12/40	b1/20/40
Hi-Yo Silver (W)	69	Silver Chief-Lynn Roberts	(F)	4/10/40	b4/20/40
In Old Missouri (C)	67	Weaver Bros.-Elviry	(F)	4/17/40	b5/4/40
Jeepers Creepers (Mu)	69	Rogers-Weaver Bros.	(F)	10/27/39	b11/4/39
Kansas Terrors (W)	57	3 Mesquiteers-Jacqueline Wells	(F)	10/6/39	b10/21/39
Main Street Lawyer (D)	72	Edward Ellis-Anita Louise	(F)	11/3/39	b11/11/39
Money to Burn (C)	69	The Gleasons-Harry Davenport	(F)	12/28/39	b12/30/39
Pioneers of the West (W)	56	Three Mesquiteers	(F)	3/12/40	a3/16/40
Rancho Grande (W)	68	Gene Autry-Smiley Burnette	(F)	3/22/40	b3/30/40
Rocky Mountain Rangers (W)		Three Mesquiteers		5/24/40	a5/4/40
Sabotage (D)	69	Arleen Whelan-Gordon Oliver	(F)	10/13/39	b10/14/39
Saga of Death Valley (W)	58	Roy Rogers-George Hayes	(F)	11/22/39	b11/25/39
Scatterbrain		Judy Canova			In Prod.
South of the Border (W)	71	Gene Autry-Smiley Burnette	(F)	12/15/39	b12/16/39
Thou Shalt Not Kill (D)	68	Charles Bickford-Doris Day	(F)	12/22/39	b12/16/39
Village Barn Dance (Mu-C)	74	Richard Cromwell-Doris Day	(F)	1/30/40	b2/3/40
Wagons Westward (D)		Chester Morris-Anita Louise			a5/11/40
Wolf of New York (D)	69	Edmund Lowe-Rose Hobart	(F)	1/25/40	b1/27/40
Women in War (D)	71	Elsie Janis-Wendy Barrie		6/6/40	a3/30/40
Young Buffalo Bill (W)	59	Roy Rogers-George Hayes	(F)	4/12/40	b4/20/40

20TH CENT.-FOX

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Charlie Chan in Reno (My)	68	Sidney Toler-Phyllis Brooks	(F)	6/16/39	b6/3/39
Frontier Marshal (W)	72	Randolph Scott-Binnie Barnes	(F)	7/28/39	b8/5/39
It Could Happen to You (C-D)	71	Stuart Erwin-Gloria Stuart	(F)	6/30/39	b6/17/39
Jones Family in Hollywood (C)	59	Jones Family	(F)	6/2/39	b5/27/39
Mr. Moto Takes Vacation (My)	65	Peter Lorre	(F)	7/14/39	b11/19/38
News Is Made At Night (C)	71	Preston Foster-Lynn Bari	(F)	7/21/39	b7/15/39
Second Fiddle (Mu-C)	87	Sonja Henie-Tyrone Power	(F)	6/23/39	b7/1/39
Ware Case (GB) (D)	78	Clive Brook-Jane Baxter	(F)	7/21/39	b7/15/39
Young Mr. Lincoln (D)	101	Henry Fonda-Marjorie Weaver	(F)	6/9/39	b6/3/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventures of Sherlock Holmes (My-D)	85	Basil Rathbone-Nigel Bruce	(F)	9/1/39	b8/26/39
Barricade (D)	71	Alice Faye-Warner Baxter	(F)	12/8/39	b12/2/39
Blue Bird (Tech.) (FA)	83	Shirley Temple-Nancy Kelly	(F)	3/22/40	b1/27/40
Charlie Chan At Treasure Island (My)	74	Sidney Toler-Sen Yung	(F)	9/8/39	b8/26/39
Charlie Chan's Murder Cruise (My)	75	Sidney Toler-Marjorie Weaver	(F)	6/21/40	b5/11/40
Charlie Chan in Panama (D)	67	Sidney Toler-Jean Rogers	(F)	3/1/40	b2/10/40
Chicken Wagon Family (C)	63	Jane Withers-Leo Carrillo	(F)	8/11/39	b8/19/39
Cisco Kid and the Lady (D)	74	Cesar Romero-Marjorie Weaver	(F)	12/29/39	b12/2/39
City in Darkness (My)	85	Sidney Toler-Lynn Bari	(F)	12/1/39	b11/25/39
City of Chance (D)	60	Donald Woods-C. Aubrey Smith	(A)	1/12/40	b12/30/39
Day-Time Wife (C)	72	Tyrone Power-Linda Darnell	(A)	11/24/39	b11/18/39
Drums Along the Mohawk (D)	103	H. Fonda-C. Colbert (Tech.)	(F)	11/10/39	b10/21/39
Earthbound (D)		Warner Baxter-Andrea Leeds		6/7/40	a3/30/40
Elsa Maxwell's Hotel For Women (D)	88	Darnell-Ellison-Maxwell	(A)	8/4/39	b8/5/39
Escape, The (D)	62	Kane Richmond-Amanda Duff	(A)	10/6/39	b9/9/39
Everything Happens at Night (C-D)	78	Sonja Henie-Ray Milland	(F)	12/22/39	b12/16/39
Four Sons (D)		Ameche-Nancy Kelly-Alan Curtis		6/14/40	a5/18/40
Free, Blonde and 21 (C)	74	Lynn Bari-Joan Davis	(F)	3/29/40	b2/17/40
Girl in 313 (D)	56	Florence Rice-Joan Valerie		5/31/40	a5/4/40
Grapes of Wrath (D)	129	Fonda-Bowdon-Grapewin	(A)	3/15/40	b1/27/40
Heaven With A Barbed Wire Fence (C-D)	62	Glenn Ford-Jean Rogers	(F)	11/3/39	b10/7/39
He Married His Wife (C)	83	McCrea-Kelly-Young	(F)	1/19/40	b1/13/40
Here I Am, A Stranger (D)	83	Richard Greene-Brenda Joyce	(F)	9/29/39	b9/23/39
High School (C)	72	J. Withers-Stephens-Edwards	(F)	1/26/40	b1/6/40
Hollywood Cavalcade (D)	98	Alice Faye-Don Ameche (Tech.)	(F)	10/13/39	b10/7/39
Honeymoon's Over (C)	68	Marjorie Weaver-Stuart Erwin	(F)	12/15/39	b12/9/39
Inspector Hornleigh on Holiday (My)	74	Gordon Harker-Alastair Sim	(F)	12/1/39	b2/3/40
I Was An Adventuress (D)	81	Zorina-Richard Greene	(A)	5/10/40	b5/4/40
Johnny Apollo (D)	83	Tyrone Power-Dorothy Lamour	(A)	4/19/40	b4/13/40
Lillian Russell (D)	127	Alice Faye-Don Ameche	(F)	5/24/40	b5/18/40
Little Old New York (D)	100	Alice Faye-MacMurray-Greene	(F)	2/9/40	b2/3/40

20TH CENT.-FOX 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Lucky Cisco Kid (D)		Cesar Romero-Mary Hughes		6/28/40	a4/20/40
Man Who Wouldn't Talk (D)	61	Lloyd Nolan-Jean Rogers	(A)	2/2/40	b1/20/40
Marriage in Transit (D)		Virginia Gilmore-Joan Davis		7/19/40	a4/20/40
Maryland (D) (Tech.)		B. Joyce-Payne-Brennan		7/12/40	a3/9/40
On Their Own (C)	63	Jones Family	(F)	5/17/40	b4/13/40
Pack Up Your Troubles (C)	70	Jane Withers-Ritz Brothers	(F)	10/20/39	b9/23/39
Quick Millions (C)	61	Jones Family	(F)	8/25/39	b8/12/39
Rains Came (D)	103	Loy-Power-Brent	(A)	9/15/39	b9/9/39
Sailor's Lady (D)		Nancy Kelly-Jon Hall		7/5/40	a2/24/40
Shipyard Sally (Mu-D)		Gracie Fields	(F)	10/20/39	b7/29/39
Shooting High (Mu-D)	63	Withers-Autry-Weaver	(F)	4/26/40	b3/9/40
So This Is London (C)	70	Geo. Sanders-Drayton-Churchill	(A)	5/3/40	b2/4/39
Stanley and Livingstone (D)	100	S. Tracy-Greene-Kelly	(F)	8/18/39	b8/5/39
Star Dust (D)	83	Linda Darnell-John Payne	(F)	4/5/40	b4/6/40
Stop, Look and Love (C)	57	Jean Rogers-Robert Kellard	(F)	9/22/39	b9/2/39
Swanee River (Tech.) (D)	86	Al Jolson-Don Ameche-A. Leeds	(F)	1/5/40	b12/23/39
They Came By Night (D)	73	Will Fyffe	(F)	2/23/40	b3/9/40
Too Busy to Work (C)	65	Jones Family-Chandler-Davis	(F)	11/17/39	b11/4/39
20,000 Men a Year (D)	84	Randolph Scott	(F)	10/27/39	b10/28/39
Viva Cisco Kid (D)	70	Cesar Romero-Chris-Pin Martin	(F)	4/12/40	b3/23/40
Young as You Feel (C)	59	Jones Family	(F)	2/16/40	b2/3/40

1940-41

Bride Wore Crutches		Lynne Roberts-Ted Norris			In Prod.
Brigham Young (H-D)		Tyrone Power-Linda Darnell		8/16/40	a4/27/40
Elsa Maxwell's Public Deb. # 1 (D)		G. Murphy-B. Joyce-C. Ruggles		9/27/40	a5/4/40
Girl from Avenue A (C)		Jane Withers-Kent Taylor		8/23/40	In Prod
Girl Must Live (C)	93	Margaret Lockwood-R. Houston	(A)		b5/27/39
I Married a Nazi (D)		Joan Bennett-Richard Greene			In Prod.
Pier 13		Lynn Bari-Lloyd Nolan		9/6/40	In Prod.
Return of Frank James (D)		H. Fonda-A. Leeds (Tech.)			In Prod.
Street of Memories		Guy Kibbee-Lynn Roberts		8/9/40	In Prod.
Young People		Shirley Temple-Jack Oakie			a5/18/40

UNITED ARTISTS

Captain Caution		V. Mature-Louise Platt-B. Cabot			In Prod.
Chump At Oxford (C)	63	Stan Laurel-Oliver Hardy	(F)	2/16/40	b2/17/40
Eternally Yours (C)	91	Loretta Young-David Niven	(F)	10/12/39	b10/7/39
Foreign Correspondent		Joel McCrea-Herbert Marshall			a5/4/40
Four Feathers (Tech.) (D)	109	Duprez-Smith-Richardson	(F)	8/4/39	b4/29/39
Great Dictator		Charles Chaplin-P. Goddard			In Prod.
House Across the Bay (D)	88	Joan Bennett-George Raft	(A)	3/1/40	b3/2/40
Housekeeper's Daughter (C)	80	Joan Bennett-Adolphe Menjou	(F)	10/26/39	b9/16/39
Intermezzo—a Love Story (D)	70	Leslie Howard-Ingrid Bergman	(F)	9/22/39	b9/30/39
Kit Carson		Jon Hall-Dana Andrews			In Prod.
Lion Has Wings (D)	73	Merle Oberon-Ralph Richardson	(F)	1/19/40	b12/16/39
Long Voyage Home (D)		John Wayne-Thos. Mitchell			a5/11/40
Man in the Iron Mask (D)	110	Louis Hayward-Joan Bennett	(F)	8/11/39	b7/1/39
My Son, My Son! (D)	116	Brian Aherne-Madeleine Carroll	(A)	3/22/40	b3/9/40
Of Mice and Men (D)	106	Meredith-Fields-Chaney Jr.	(A)	1/12/40	b12/30/39
1,000,000 B.C. (D)	80	John Hubbard-Carole Landis	(F)	4/5/40	b4/13/40
Our Town (D)	90	Fay Bainter-Frank Craven	(F)	5/24/40	b5/18/40
Over the Moon (C-D)	78	Oberon-Rex Harrison (Tech.)	(F)	3/29/40	b11/11/39
Raffles (D)	71	D. Niven-Olivia de Havilland	(F)	12/29/39	b12/23/39
Real Glory (D)	96	Gary Cooper-Andrea Leeds	(F)	9/29/39	b9/16/39
Rebecca (D)	130	Olivier-Anderson-Fontaine	(A)	4/12/40	b3/23/40
Saps at Sea (C)	56	Stan Laurel-Oliver Hardy	(F)	5/3/40	b4/27/40
Slightly Honorable (My-C)	85	O'Brien-Terry-Arnold	(A)	12/22/39	b1/13/40
South of Pago Pago		Jon Hall-Victor McLaglen			a4/27/40
Thief of Bagdad		Sabu-Conrad Veidt (Tech.)			In Prod.
They Shall Have Music (Mu-D)	101	Jascha Heifetz-Andrea Leeds	(F)	8/18/39	b7/15/39
Turnabout (C)	83	Carole Landis-Hubbard-Menjou	(A)	5/17/40	b5/4/40
Westerner (D)		Gary Cooper-Walter Brennan			a12/30/39
Winter Carnival (C-D)	90	Ann Sheridan-Richard Carlson	(F)	7/28/39	b7/22/39

UNIVERSAL

1938-39

First Love (D)	83	Deanna Durbin-Helen Parrish	(F)	11/10/39	b11/4/39
Forgotten Women (D)	65	Sigrid Gurie-Donald Briggs	(A)	7/7/39	b7/8/39
House of Fear (My-D)	66	Wm. Gargan-Irene Hervey	(A)	6/30/39	b6/17/39
Inside Information (D)	62	June Lang-Dick Foran	(F)	6/2/39	b6/17/39
I Stole a Million (D)	78	George Raft-Claire Trevor	(A)	7/21/39	b7/22/39
Sun Never Sets (D)	96	Fairbanks, Jr.-Barbara O'Neill	(F)	6/9/39	b6/3/39
Unexpected Father (C-D)	73	Sandy-M. Auer-Shirley Ross	(F)	7/14/39	b7/22/39
When Tomorrow Comes (D)	90	Irene Dunne-Charles Boyer	(A)	8/11/39	b8/19/39

1939-40

Alias the Deacon (C)	73	Bob Burns	(F)	5/17/40	b5/4/40
Bad Man from Red Butte (W)		J. M. Brown-B. Baker-Fuzzy Knight			a4/27/40
Big Guy (D)	77	McLaglen-Cooper-Munson	(A)	12/24/39	b12/2/39
Black Diamonds (D)		Richard Arlen-Andy Devine			In Prod.
Black Friday (D)	64	Boris Karloff-Bela Lugosi	(A)	4/12/40	b3/9/40
Boys From Syracuse (C)		A. Jones-Martha Raye-J. Penner		8/9/40	a5/18/40
Call a Messenger (C-D)	60	Tough Guys-Mary Carlisle	(F)	11/3/39	b9/23/39
Charlie McCarthy, Detective (My-C)	75	Bergen-McCarthy-Snerd	(F)	12/22/39	b12/23/39
Chip of the Flying U (W)	55	J. Mack Brown-Bob Baker	(F)	11/24/39	b1/27/40
Danger on Wheels (D)	61	Richard Arlen-Andy Devine	(F)	2/2/40	b5/11/40
Desperate Trails (W)	60	Brown-Baker-Knight	(F)	9/8/39	b9/2/39
Destry Rides Again (D)	93	Marlene Dietrich-James Stewart	(F)	12/29/39	b12/2/39
Double Alibi (My)	65	Wayne Morris-Margaret Lindsay	(A)	3/1/40	b2/24/40
Enemy Agent (D)	60	Robt. Armstrong-Helen Vinson	(F)	4/19/40	b4/13/40
Framed (D)	60	Constance Moore-R. Armstrong	(A)	2/23/40	b5/11/40
Green Hell (D)	88	Joan Bennett-D. Fairbanks, Jr.	(F)	1/26/40	b1/20/40
Half a Sinner (D)	59	Heather Angel-John King		4/5/40	Not Rev.
Hawaiian Nights (Mu-C)	64	Downs-Moore-Quillan	(F)	9/8/39	b8/19/39
Here For a Day (C-D)	62	Charles Grapewin-Anita Louise	(F)	10/6/39	b9/16/39
Honeymoon Deferred (D)	59	Margaret Lindsay-Edmund Lowe	(F)	2/16/40	b2/24/40
Hot Steel (D)		Richard Arlen-Andy Devine		5/24/40	a5/11/40
House of the Seven Gables (D)	88	Vincent Price-Margaret Lindsay	(A)	4/12/40	b3/9/40
I Can't Give You Anything But Love Baby (C)	61	Peggy Moran-Johnny Downs	(F)	6/21/40	b5/11/40
If I Had My Way (Mu-C)	87	Bing Crosby-Gloria Jean	(F)	5/3/40	b4/27/40
Invisible Man Returns (D)	82	Hardwicke-Price-Grey	(A)	1/12/40	b1/20/40
It's a Date (Mu-D)	103	Deanna Durbin-Kay Francis	(F)	3/22/40	b3/23/40
La Conga Nights (C)	60	Hugh Herbert	(F)	5/31/40	b5/18/40
Laugh It Off (C)	63	Johnny Downs-Constance Moore	(F)	12/1/39	b12/30/39
Legion of Lost Flyers (D)	63	Arlen-Devine-Nagel	(F)	11/3/39	b9/16/39
Little Accident (C)	65	Baby Sandy-Florence Rice	(F)	10/27/39	b11/4/39
Love, Honor and Oh, Baby (C)		Wallace Ford-Kathryn Adams (Former title "No Exit")		6/7/40	a4/27/40
Ma! He's Making Eyes At Me (C)	61	Tom Brown-Constance Moore	(F)	3/15/40	b4/13/40
Man From Montreal (D)	60	Richard Arlen-Andy Devine	(F)	12/8/39	b3/2/40
Mikado (Mu) (Tech.)	90	Kenny Baker	(F)	9/8/39	b5/20/39
Missing Evidence (D)	64	Preston Foster-Irene Hervey	(F)	12/15/39	b11/25/39
Mutiny On the Blackhawk (D)	67	Arlen-Moore-Devine	(F)	9/1/39	b8/5/39
My Little Chickadee (C)	83	Mae West-W. C. Fields	(A)	2/9/40	b2/10/40
Oh, Johnny, How You Can Love (C)	64	Tom Brown-Peggy Moran	(F)	1/5/40	b1/20/40
Oklahoma Frontier (W)	59	John Mack Brown-Bob Baker	(F)	10/20/39	b12/9/39
One Hour to Live (D)	60	Doris Nolan-Chas. Bickford	(A)	11/10/39	b9/23/39
Private Affairs (Former title "One of the Boston Bullertons")		N. Kelly-R. Young-R. Cummings		7/5/40	a5/11/40
Riders of Pasco Basin (W)	56	J. M. Brown-Bob Baker (Former title, "Vigilante War")		4/5/40	a9/30/39
Rio (D)	75	Sigrid Gurie-Basil Rathbone	(A)	9/29/39	b9/30/39
Sandy Is a Lady (C)		Sandy-Mischa Auer-Nan Grey		6/14/40	a3/2/40
Ski Patrol (D)	64	Luli Deste-Philip Dorn	(F)	5/10/40	b5/11/40
South to Karanga (D)		C. Bickford-L. Deste-D. Foran		8/2/40	a4/27/40
Tower of London (H-D)	92	Basil Rathbone-Boris Karloff	(F)	11/17/39	b11/25/39
Tropic Fury (D)	65	Richard Arlen-Andy Devine	(F)	10/13/39	b9/9/39
Two Bright Boys (D)	70	J. Cooper-Freddie Bartholomew	(F)	9/15/39	b9/9/39
Under-Pup (C)	90	Rob't Cummings-Nan Grey	(F)	9/1/39	b8/26/39
West of Carson City (W)	55	J. M. Brown-Bob Baker	(F)	1/19/40	b5/11/40
Witness Vanishes (My)	60	Edmund Lowe-Wendy Barrie	(F)	9/22/39	b9/16/39
You're Not So Tough		Dead End Kids-Nan Grey		7/26/40	In Prod.
Zanzibar (D)	72	Lola Lane-James Craig	(F)	3/8/40	b3/30/40

UNIVERSAL

1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
I'm Nobody's Sweetheart Now		Helen Parrish-Dennis O'Keefe			In Prod.
Modern Monte Cristo		Victor McLaglen-John Loder			In Prod.
Slightly Tempted (C)		Hugh Herbert-Johnny Downs			In Prod.

WARNER BROS.

1938-39

Angels Wash Their Faces (C-D)	86	Dead End Kids-Reagan-Sheridan	(F)	8/26/39	b9/9/39
Cowboy Quarterback (C)	56	Bert Wheeler-Marie Wilson	(F)	7/29/39	b8/12/39
Daughters Courageous (D)	107	John Garfield-Priscilla Lane	(F)	7/22/39	b6/17/39
Each Dawn I Die (D)	92	Cagney-Raft-Bryan	(A)	8/19/39	b7/22/39
Everybody's Hobby (C)	55	Irene Rich-Henry O'Neill (Reviewed as "Hobby Family")	(F)	8/26/39	b8/19/39
Hell's Kitchen (D)	81	Lindsay-Dead End Kids	(F)	7/8/39	b7/8/39
Indianapolis Speedway (D)	82	Pat O'Brien-Ann Sheridan	(F)	8/5/39	b7/22/39
Juarez (H-D)	127	Paul Muni-Bette Davis	(F)	6/10/39	b4/29/39
Kid From Kokomo (C)	92	Pat O'Brien-Joan Blondell	(F)	6/24/39	b5/20/39
Man Who Dared (D)	59	Charles Grapewin-Jane Bryan (Reviewed as "I Am Not Afraid")	(F)	6/3/39	b4/8/39
Nancy Drew—Trouble Shooter (My)	69	Bonita Granville-F. Thomas	(F)	6/17/39	b9/30/39
Naughty, But Nice (C)	90	Dick Powell-Gale Page	(F)	7/1/39	b7/1/39
Torchy Plays With Dynamite (D)	59	Jane Wyman-Tom Kennedy	(F)	8/12/39	b10/21/39
Waterfront (D)	59	Dennis Morgan-Gloria Dickson	(F)	7/15/39	b7/22/39

1939-40

All This and Heaven Too		Bette Davis-Charles Boyer		6/29/40	a3/2/40
Angel From Texas (C)	69	Albert-Wyman-Reagan	(F)	4/27/40	b4/13/40
British Intelligence (D)	62	Boris Karloff-Margaret Lindsay	(A)	1/20/40	b1/13/40
Brother Orchid (C-D)		E. G. Robinson-Sothern-Bellamy		6/8/40	a4/20/40
Brother Rat and a Baby (C)	87	Wayne Morris-Priscilla Lane	(F)	1/13/40	b1/6/40
Calling Philo Vance (My)	62	James Stephenson	(F)	2/3/40	b2/3/40
Castle on the Hudson (D)	76	Garfield-O'Brien-Sheridan	(A)	2/17/40	b3/2/40
Child Is Born (D)	79	Geraldine Fitzgerald-J. Lynn	(A)	1/6/40	b9/9/39
Dead End Kids on Dress Parade (D)	62	Litel-Dead End Kids	(F)	11/18/39	b11/4/39
Dr. Ehrlich's Magic Bullet (D)	102	Edw. G. Robinson-Ruth Gordon	(A)	3/2/40	b2/10/40
Dust Be My Destiny (D)	88	John Garfield-Priscilla Lane	(A)	9/16/39	b8/19/39
Episode		De Havilland-J. Lynn-J. Wyman			In Prod.
Espionage Agent (D)	83	Joel McCrea-Jeffrey Lynn	(F)	9/30/39	b9/30/39
Fighting 69th (D)	90	James Cagney-Pat O'Brien	(A)	1/27/40	b1/6/40
Flight Angels (D)	74	Ralph Bellamy-Dennis Morgan	(F)	5/18/40	b5/11/40
Four Wives (D)	99	Lane Sisters-G. Page-J. Lynn	(F)	12/25/39	b11/25/39
Fugitive From Justice (D)	56	Roger Pryor-Lucille Fairbanks		6/15/40	a12/2/39
Gambling on the High Seas (D)	58	Wayne Morris-Jane Wyman	(F)	6/22/40	b2/24/40
Granny Get Your Gun (D)	56	May Robson-Harry Davenport	(F)	2/10/40	b1/6/40
Invisible Stripes (D)	82	Raft-Holden-Robson	(A)	12/30/39	b12/23/39
It All Came True (D)	97	Ann Sheridan-Jeffrey Lynn	(A)	4/6/40	b3/23/40
Kid Nightingale (C)	58	John Payne	(F)	11/4/39	b9/23/39
King of Lumberjacks (D)	61	John Payne-Gloria Dickson	(F)	4/13/40	b2/24/40
Life of Knute Rockne		Pat O'Brien-Ronald Reagan			In Prod.
Mad Empress (D) (Reviewed as "Juarez and Maxmilian"—States Rights)	95	Modea Novara-L. Atwill	(A)	12/16/39	b4/29/39
Man From Fleet Street (D)		Robinson-Albert-Basserman			In Prod.
Murder in the Air (D)	55	Ronald Reagan-Lya Lys	(F)	6/1/40	b2/24/40
Nancy Drew and Hidden Staircase (My)	60	Bonita Granville-Frankie Thomas	(F)	9/9/39	b8/26/39
No Place to Go (C-D)	57	Gloria Dickson-Dennis Morgan	(F)	9/23/39	b9/9/39
No Time for Comedy (C)		J. Stewart-R. Russell-C. Ruggles			In Prod.
Old Maid (D)	95	Bette Davis-George Brent	(A)	9/2/39	b8/5/39
On Your Toes (Mu-C)	94	Vera Zorina-Eddie Albert	(F)	10/14/39	b10/14/39
Pride of the Blue Grass (D)	65	Edith Fellows-Jimmy McCallion	(F)	10/7/39	b11/11/39
Private Lives of Elizabeth & Essex (H-D) (Tech.)	106	Flynn-Bette Davis	(F)	11/11/39	b9/30/39
Private Detective (C-D)	57	Jane Wyman-Dick Foran	(F)	12/9/39	b12/9/39
Return of Dr. X (My-D)	62	Lys-Bogart-Morris-Lane	(A)	12/2/39	b11/18/39
River's End		Dennis Morgan-George Tobias			In Prod.
Roaring Twenties (D)	106	Cagney-Lynn-Lane	(A)	10/28/39	b10/21/39
Saturday's Children (D)	101	Olivia de Havilland-Garfield	(F)	5/11/40	b4/13/40
Sea Hawk (D)		Flynn-Marshall-Crisp			a3/23/40
Sentence, The (D)		Geo. Brent-Virginia Bruce			In Prod.
Smashing the Money Ring (D)	56	Ronald Reagan-Eddie Foy Jr.	(F)	10/21/39	b10/28/39
Tear Gas Squad (D)	58	D. Morgan-J. Payne-G. Dickson		5/4/40	b3/23/40
They Drive by Night		Raft-Sheridan-Bogart			In Prod.
Three Cheers for the Irish (C-D)	100	Priscilla Lane-Dennis Morgan	(F)	3/16/40	b3/9/40
Till We Meet Again (D)	100	Merle Oberon-George Brent	(F)	4/20/40	b4/6/40
Torrid Zone (D)	88	Cagney-O'Brien-Sheridan	(A)	5/25/40	b5/11/40
Virginia City (H-W)	121	Flynn-Hopkins-Scott	(F)	3/23/40	b3/23/40
We Are Not Alone (D)	112	Paul Muni-Jane Bryan	(A)	11/25/39	b11/11/39

MISCELLANEOUS

Bad Boy (D)	66	Johnny Downs-Rosalind Keith	(F)	Atlas	b1/27/40
Black Eyes (D)	72	Mary Maguire-Otto Kruger	(A)	Alliance	b9/9/39
Black Limelight (My)	63	Raymond Massey-Joan Marion	(A)	Alliance	b7/1/39
Buried Alive (D)	74	Beverly Roberts-Rob't Wilcox	(A)	Producers	b1/13/40
Captain Moonlight (D)		John Garrick-Winifred Shotter	(A)	Atlas	b4/27/40
Challenge, The (D)	69	Trenker-Douglas	(F)	Film Alliance	b9/30/39
Daughter of the Tong (D)	56	Evelyn Brent-Grant Withers	(A)	Metrop.	b8/19/39
Dead Men Tell No Tales (My)	76	Emlyn Williams-Sara Seeger	(A)	Alliance	b7/29/39
Death Goes North (My-D)	64	Ed. Edwards-Sheila Bromley	(F)	Warwick	b7/29/39
Flaming Lead (W)	55	Ken Maynard		Colony	b7/1/39
George Washington Carver (D)	69	G. W. Carver-B. Washington III.	(A)	St. George	b4/13/40
Goose Step (D) (Reviewed as "Hitler, Beast of Berlin")	85	Roland Drew-Steffi Duna	(A)	Producers	b11/18/39
Hidden Menace (D)	56	Otto Kruger-Gertrude Michael	(F)	Alliance	b4/13/40
Housemaster (D)	83	Kruger-Holmes-Churchill	(F)	Alliance	b2/12/38
Invisible Killer (D)	63	Grace Bradley-Roland Drew	(F)	Producers	b2/10/40
Keep Punching (D)	81	Henry Armstrong-Mae Johnson	(F)	M-C Pics	b12/9/39
Mill on the Floss (D)	80	Geraldine Fitzgerald-F. Lawton	(F)	Standard	b11/18/39
Murder Is News (My-D)	55	John Gallaudet-Iris Meredith	(A)	Warwick	b6/24/39
North Sea Patrol (D)	61	Toone-Kelly	(F)	Alliance	b12/30/39
One Night In Paris (My-D)	74	Lodge-Kelly-Williams	(F)	Alliance	b8/5/39
Outsider (D)	91	Geo. Sanders-Mary Maguire	(F)	Alliance	b3/23/40
Pocomania (D)	65	Nina Mae McKinney-Jack Carter	(F)	Lenwal	b12/9/39
Royal Divorce (Cos-D)	84	Chatterton-P. Blanchar	(F)	Select	b8/5/39
Second Bureau (D)	65	Marta Labarr-Charles Oliver	(A)	Film Alliance	b7/8/39
Son of Ingagi (D)	66	Alfred Grant-Daisy Bufford	(A)	Sack	b1/20/40
Spies of the Air (My-D)	76	Barry Barnes-Roger Livesy	(A)	Alliance	b8/12/39
Torpedoed! (D)	70	H. B. Warner-Beery-Cromwell	(F)	Film Alliance	b9/23/39
Torture Ship (D)	57	Irving Pichel-Jacqueline Wells	(A)	Producers	b11/25/39
Typhoon Treasure (D)	68	Campbell Copeline-Gwen Munro	(A)	Ace Pics	b7/1/39

Foreign Language

Harvest (D)	75	Gabriel Gabrio-Edouard Delmont	(A)	Cinema	b11/25/39
Human Beast (D)	79	Jean Gabin-Simone Simon	(A)	Juno	b4/24/40
Louise (Opera)	72	Grace Moore	(A)	Mayer-Burstyn	b2/10/40

(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CS-D) Costume Drama; (W) Western; (Mu-C) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy; (H) Historical

Shorts Booking Guide

COLUMBIA 1938-39

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
Boom Goes the Groom		17½	Not Rev.
Chump Takes a Bump		16½	Not Rev.
Home On the Rage	Pretty Good	17	12/17/38
Many Sappy Returns	Funny	18	8/27/38
Mooching Through Georgia	Good Slapstick	19	9/ 9/39
Mutiny On the Body		17½	Not Rev.
Nag In the Bag	Funny	17	12/17/38
Nightshirt Bandit	Funny	17	12/24/38
Not Guilty Enough	Funny	17	10/29/38
Now It Can Be Sold	Funny	17	4/ 8/39
Pest From the West	Keaton Humor	18	6/24/39
Pie a la Maid		18	Not Rev.
Rattling Romeo		17	Not Rev.
Sap Takes a Wrap	Funny	15½	3/18/39
Star Is Shorn		17½	Not Rev.
Swing You Swingers	Very Funny	18½	4/22/39
Sue My Lawyer	Fairly Good	17	10/ 1/38
Trouble Finds Andy Clyde	Fair Slapstick	18	10/ 7/39
COLOR RHAPSODIES (16) (Tech.)			
Animal Cracker Circus	Good	7	10/ 1/38
Gorilla Hunt		8	Not Rev.
Happy Tots	Fair	7	4/22/39
Hollywood Graduation	Clever	7	9/10/38
Hollywood Sweepstakes		8	Not Rev.
House That Jack Built	Very Amusing	7	5/13/39
Kangaroo Kid		7½	Not Rev.
Little Moth's Big Flame	Clever	8	12/17/38
Lucky Pigs	Good	7	7/ 1/39
Midnight Frolics		7	Not Rev.
Nell's Yells		7	Not Rev.
Peaceful Neighbors	Well Done	8½	2/11/39
COLUMBIA TOURS (6)			
Bermuda—Islands of Paradise	Colorful	10½	9/11/37
Big Town Commuters		9	Not Rev.
In Morocco	Interesting	10	9/16/39
Man Made Island	Interesting	9½	6/17/39
Province of Quebec	Good	11	12/17/38
Sojourn In India		10	Not Rev.
COMMUNITY SINGS (12)			
College Songs	Lively	10	10/ 1/38
Friendship Songs	Satisfactory	10	2/ 4/39
Moonlight Melodies		10½	Not Rev.
Parade of Hits		9½	Not Rev.
Romantic Tunes	Excellent	10	6/17/39
Season's Idea		11	Not Rev.
Songs of the West		10	Not Rev.
South Sea Songs	Good	10	10/29/38
Strauss Waltzes	Different	10	4/29/39
Sweetheart Melodies		10½	Not Rev.
GREAT MOMENTS OF HISTORY (6) KRAZY KAT (8)			
Golf Chumps		7	Not Rev.
Gym Jams	Good	6½	9/10/38
Hot Dogs On Ice		6	Not Rev.
Krazy's Bear Tale	Fair	7½	3/18/39
Krazy's Shoe Shop		7	Not Rev.
Lone Mountie		7	Not Rev.
MUSIC HALL VANITIES (6)			
Montmartre Madness	Entertaining	10	5/27/39
Night In a Music Hall	Entertaining	10½	2/ 4/39
Night at the Troc		10½	Not Rev.
Yankee Doodle Home	Good	10	6/ 3/39
PICTUREGRAPHS (6) SCRAPPY (8)			
Early Bird	Good	6½	10/ 1/38
Happy Birthday	For the Kiddies	6	2/ 4/39
Scrappy's Added Attraction		6½	Not Rev.
Scrappy's Rodeo		7	Not Rev.
Scrappy's Side Show		7	Not Rev.
Worm's Eye View	Just Filler	7	5/13/39
SCREEN SNAPSHOTS (13)			
No. 1 (Series 18)		10	Not Rev.
No. 2		10	Not Rev.
No. 3		10	Not Rev.
No. 4	Enjoyable	10	2/ 4/39
No. 5		9	Not Rev.
No. 6	Excellent	10½	3/18/39
No. 7		10	Not Rev.
No. 8	Good	9½	4/29/39
No. 9	Interesting	10	5/13/39
No. 10	For Rabid Fans	10	6/17/39
SPORT THRILLS (13)			
Big Fish	Satisfactory	10	9/ 9/39
Diving Rhythm	Excellent	10	5/13/39
Football Giants	Interesting	10	10/ 1/38
Jockeys Up	Excellent	9½	6/17/39
King Vulture	Outstanding	11	1/ 7/39
Navy Champions	Fair	9½	4/29/39
Odd Sports		10½	Not Rev.
Ski Rhythm	Excellent	10	12/17/38
Technique of Tennis	Excellent	10	6/17/39
There Goes Rusty		10½	Not Rev.
STOOGE COMEDIES (8)			
A Ducking They Did Go	Good Slapstick	16½	4/22/39
Flat Foot Stooges	Good Slapstick	15½	2/ 4/39
Mutts to You	Okay Slapstick	18	12/17/38
Saved by the Bell		17	Not Rev.
Three Little Sew and Sews		16	Not Rev.
Violent Is the Word For Curley	Fair Slapstick	18	9/10/38
We Want Our Mummy		17	Not Rev.
Yes, We Have No Bonanzas		16	Not Rev.
WASHINGTON PARADE (6)			
Inside the Capitol	Good	11	6/10/39
Inside the White House	Fair	11	2/11/39
Library of Congress	Informative	10	8/26/39
Washington	Very Good	10	12/17/38

COLUMBIA 1939-40

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
All American Blondes	Fair	17	11/11/39
Andy Clyde Gets Spring Chicken	Mere Filler	18	1/ 6/40
Awful Goof		19	Not Rev.
Glove Slingers	Good Slapstick	18	1/ 6/40
Heckler	Fairly Funny	18	2/24/40
Mr. Clyde Goes to Broadway		18	Not Rev.
Money Squawks		18	Not Rev.
Nothing But Pleasure	Amusing	18	2/17/40
Pardon My Berth Marks	Filler	18	3/16/40
Skinny the Moocher	Funny	16½	9/ 2/39
South of the Boudoir		18	Not Rev.
Static In the Attic	Funny	20	9/ 2/39
Teacher's Pest	Fairly Funny	18	8/12/39
You're Next		18	Not Rev.
CINESCOPES (6)			
Berth of a Queen	Interesting	11	4/20/40
Fashion Takes a Holiday	Feminine Appeal	11	3/16/40
Threads of a Nation	Interesting	11	2/24/40
World of 1960	Interesting	10	1/ 6/40
COLUMBIA TOURS (6)			
Beautiful Switzerland	Average	10	12/30/39
Historic Cities of India		10	Not Rev.
Holland and the Zuyder Zee	Interesting	10	9/16/39
Life in Paris		10	Not Rev.
New Hampshire	Good Travel Film	11	3/16/40
Pleasurebound in Canada		10	Not Rev.
Unveiling Algeria	Fair	10	4/20/40
COLOR RHAPSODIES (16) (Tech.)			
Blackboard Review		7	Not Rev.
Boy, a Gun and Birds	Fair	7	1/ 6/40
Crop Chasers	Good	7½	10/14/39
Dreams On Ice	Cute	7	10/14/39
Egg Hunt		7½	Not Rev.
Greyhound and the Rabbit	Filler	7	4/20/40
Happy Tots' Expedition		6½	Not Rev.
Jitterbug Knights	Fair	7	9/ 9/39
Mother Goose in Swingtime		7	Not Rev.
Mountain Ears	Cute	7	10/14/39
COMMUNITY SINGS (10)			
College Songs		10	Not Rev.
Crosby Hit Songs		9	Not Rev.
Gypsy Songs	Very Good	10	2/17/40
Old Time Songs		9½	Not Rev.
Songs of Hit Parade		10	Not Rev.
Stephen Foster Songs		10	Not Rev.
FABLES CARTOONS (6)			
Barnyard Babies		6	Not Rev.
Little Lost Sheep	Fair	7	9/16/39
Park Your Baby	Average	7	2/24/40
Practise Makes Perfect	Dull	6	4/20/40
FOOLS WHO MADE HISTORY (6)			
Story of Charles Goodyear	Excellent	10	10/21/39
Story of Elias Howe	Excellent	11	9/16/39
HAPPY HOUR			
Book of Books	Outstanding	10	11/18/39
Building of Boys	Noteworthy	10	10/21/39
MOMENTS OF COMEDY (6) PALS AND PETS (6) PHANTASIES CARTOONS (10)			
Charm Bracelet		6½	Not Rev.
Man of Tin		7	Not Rev.
Millionaire Hobo		6½	Not Rev.
Mouse Exterminator	Fair	6½	1/27/39
News Oddities		6½	Not Rev.
SCREEN SNAPSHOTS (12)			
No. 1 Art of Make-Up	Very Good	10	10/14/39
No. 2 Training Animal Stars	Above Average	10	11/11/39
No. 3 Novelty Parties		10	Not Rev.
No. 4 Trip Thru Studios		10	Not Rev.
No. 5 Art in Hollywood	Fan Appeal	11	3/16/40
No. 6 Hollywood Recreations	Good	10	4/20/40
STOOGE COMEDIES (8)			
A Plumbing We Will Go		18	Not Rev.
Calling All Curs	Good Slapstick	18	8/12/39
Oily To Bed, Oily To Rise	Swell Slapstick	18	9/16/39
Rockin' Through the Rockies	Slap-Happy Fun	16½	3/16/40
Three Sappy People		18½	Not Rev.
You Nazty Spy!	Swell Satire	18	2/10/40
WASHINGTON PARADE (6)			
Inside the F.B.I.		11	Not Rev.
Smithsonian Institution	Exceptional	11	11/11/39
Social Security		11	Not Rev.
U. S. Treasury	Excellent	10	2/10/40
WORLD OF SPORTS (12)			
Bows and Arrows	Very Good	10	10/21/39
Flying Targets	For Sportsmen	10	3/16/40
Jai Alai	Good	9	12/30/39
Rough House Fiesta		10	Not Rev.
Skiing Technique		10	Not Rev.
Sport of Kings		10	Not Rev.
Tomorrow's Stars	Good	10	4/27/40

MGM 1938-39

	Comment	Running Time	Reviewed Issue Of
CARTOONS (15)			
Art Gallery (Tech.)	Excellent	8	5/27/39
Bear That Couldn't Sleep	Clever	9	7/15/39
Blue Danube	Beautiful	9	12/30/39
Bookworm (Tech.)	Good	9	9/16/39
Goldilocks and the Three Bears	Good	8	7/29/39
Jitterbug Follies	Fair	9	3/25/39
Little Goldfish (Tech.)	Amusing	8	4/22/39
Mama's New Hat	Poor	7	3/18/39
One Mother's Family	Very Funny	9	10/28/39
Seal Skinners	Poor	7	4/15/39
Wanted No Master		8	Not Rev.
CRIME DOESN'T PAY (6)			
Drunk Driving	Fine	21	10/28/39
Help Wanted	Excellent	21	7/22/39
Money to Loan	Excellent	20	4/ 1/39
Think First	One of the Best	20	10/ 7/39
While America Sleeps	Timely	21	4/22/39
Wrong Way Out	Excellent	17	1/ 7/39
MINIATURES (10)			
City of Little Men	Splendid	11	9/ 3/38
Great Heart	Impressive	11	1/28/39
Greener Hills	Good	11	7/ 8/39
Hollywood Hobbies	Good	10	7/ 8/39
Ice Antics	Entertaining	10	2/25/39
Love On Tap		11	Not Rev.
Miracle of Salt Lake	Satisfactory	10	12/10/38
Prophet Without Honor	Excellent	11	6/17/39
Streamlined Swing	Entertaining	9	10/15/38
They Live Again	Excellent	10	11/12/38
MUSICALS (6)			
Dream of Love	Impressive	17	2/25/39
Happily Buried	Fair	21	5/27/39
Men of Steel	Okay	21	1/ 7/39
Once Over Lightly	Darn Clever	20	1/28/39
Somewhat Secret	Entertaining	21	4/22/39
OUR GANG (12)			
Aladdin's Lantern	Funny	11	10/15/38
Alfalfa's Aunt	Humorous	11	1/28/39
Auto Antics	Amusing	10	9/ 9/39
Clown Princes	Funny	10	5/ 6/39
Cousin Wilbur	Fairly Amusing	10	6/17/39
Dog Daze	Good	11	7/29/39
Duel Personalities	Amusing	10	3/25/39
Football Romeo	Good Gang	10	12/17/38
Joy Scouts	Fair	10	7/29/39
Men in Fright	Enjoyable	11	11/12/38
Practical Jokers	Satisfactory	9	1/ 7/39
Tiny Troubles	Fair	10	3/25/39
PASSING PARADE (10)			
Angel of Mercy	Impressive	10	6/24/39
Giant of Norway	Excellent	11	7/29/39
New Roadways	Very Good	10	2/25/39
No. 1	Very Good	10	11/12/38
One Against the World	Exceptional	10	9/ 2/39
Story of Alfred Nobel	Excellent	11	2/25/39
Story of Dr. Jenner	Excellent	10	4/22/39
Story That Couldn't Be Printed	Inspiring	10	8/ 5/39
Unseen Guardians	Excellent	11	10/ 7/39
Yankee Doodle Goes to Town	Outstanding	10	6/24/39
PETE SMITH SPECIALTIES (13)			
Culinary Carving	Fair	9	8/ 5/39
Double Diving	Excellent	8	1/28/39
Football Thrills of 1938	For Grid Fans Only	10	9/16/39
Heroes At Leisure	Exciting	8	2/25/39
Hot On Ice	Good	10	11/12/38
Man's Greatest Friend	Excellent	10	12/17/38
Marine Circus (Tech.)	Excellent	9	4/22/39
Penny's Picnic (Tech.)	Appetizing	10	1/ 7/39
Poetry of Nature	Novel	8	7/15/39
Radio Hams	Very Good	10	6/24/39
Set 'Em Up	Very Good	10	10/28/39
Take a Cue	Excellent	10	8/19/39
Weather Wizards	Very Good	9	4/22/39
ROBERT BENCHLEY (8)			
An Hour For Lunch	Good Satire	9	3/25/39
Dark Magic	Very Funny	9	5/27/39
Home Early	Funny	9	6/24/39
How to Eat	Excellent	10	7/ 8/39
How to Sublet	Amusing	8	1/28/39
How to Watch Football	Funny	9	11/12/38
Mental Poise	Fair	7	1/ 7/39
Opening Day	Subtle Stuff	9	12/10/38
TRAVELTALKS (12) (Tech.)			
Ancient Egypt	Fascinating	8	2/25/39
Cairo, City of Contrast	Fascinating	9	10/15/38
Colorful Curacao	Very Good	8	7/29/39
Glimpses of Australia	Good	9	6/ 3/39
Imperial Delhi	Average	8	3/25/39
Jaipur, the Pink City	Good	8	12/10/38
Java Journeys		8	Not Rev.
Madeira, Isle of Romance	Enchanting	8	11/19/38
Picturesque Udaipur	Interesting	8	7/15/39
Rural Hungary	Good	9	6/17/39
Singapore and Jahore	Interesting	9	1/28/39
Sydney—Pride of Australia	Good	9	1/ 7/39

MGM 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTOONS (18) (Tech.)			
Fishing Bear	Clever	9	2/ 3/40
Home on the Range	Cute	9	3/ 3/40
Mad Maestro	Good	8	1/20/40
Peace on Earth	Definitely a "Must".	8	12/ 9/39
Puss Gets the Boot	Good	9	3/ 9/40
Rainy Day		8	Not Rev.
CRIME DOESN'T PAY (6)			
Jack Pot	One of the Best	19	3/30/40
Know Your Money	Excellent	21	2/ 3/40
Pound Foolish	Excellent	20	1/20/40
METROSCOPIX (1)			
CAREY WILSON MINIATURES (9)			
Ashcan Fleet	Excellent	11	10/ 7/39
Door Will Open	Unusual	11	3/30/40
Failure at Fifty	Excellent	10	10/28/39
Mendelssohn's Wedding March	For Romanticists	11	11/25/39
Miracle at Lourdes	Excellent	11	1/20/40
Old South	Interesting	10	2/ 3/40
Rumba Rhythm	Entertaining	10	9/ 2/39
Where Turf Meets Surf	Fair	10	2/ 3/40
OUR GANG (8)			
Alfalfa's Double	Chucklesome	11	2/ 3/40
All About Hash		11	Not Rev.
Big Premiere	Poor	10	3/30/40
Captain Spanky's Showboat	Funny	10	10/14/39
Dad For a Day	Good	11	11/25/39
New Pupil	Poor	11	4/27/40
Time Out for Lessons	Fair	11	12/23/39
JOHN NESBITT PASSING PARADE (8)			
Forgotten Victory	Interesting	9	12/30/39
Hidden Master	Fair	10	4/27/40
XXX Medico	Excellent	10	4/27/40
PETE SMITH SPECIALTIES (13)			
Domineering Male	Excellent	10	3/30/40
Let's Talk Turkey	Swell	10	11/25/39
Maintain the Right	Very Good	10	1/20/40
Romance of the Potato	Good	9	12/23/39
Ski Birds	Excellent	8	11/25/39
Stuffie	Swell	11	3/ 9/40
What's Your I.Q.?	Good	7½	3/ 9/40
ROBERT BENCHLEY (4)			
Day of Rest	Funny	10	10/28/39
Home Movies	A Howl	9	3/ 9/40
See Your Doctor	Very Funny	8	12/23/39
That Inferior Feeling	Excellent	10	1/20/40
SPECIAL SUBJECT			
Flag Speaks	A Must	19	5/ 4/40
Northward Ho!	A Trailer	9	3/ 9/40
FITZPATRICK TRAVELTALKS (12) (Tech.)			
Calling on Colombia	Standard	8	4/27/40
Day on Treasure Island	Colorful	10	9/ 9/39
Land of Alaska Nellie	Good	10	1/27/40
Modern New Orleans		9	Not Rev.
Natural Wonders of Washington State	Okay	10	10/28/39
Night Descends on Treasure Island	Fair	9	3/ 9/40
Old Natchez	Good	9	2/ 3/40
Quaint St. Augustine	Charming	9	11/25/39
Seattle, Gateway to the Northwest	Standard	9	3/30/40
Sitka and Juneau	Interesting	9	4/27/40
Valiant Venezuela	Standard	9	12/23/39

PARAMOUNT 1938-39

	Comment	Running Time	Reviewed Issue Of
BETTY BOOP CARTOONS (12)			
Buzzy Boop at the Concert	Poor	7	9/24/38
Musical Mountaineers	Amusing	7	6/ 3/39
My Friend the Monkey	Poor	7	2/11/39
On With the New	Okay	7	12/17/38
Pudgy in Thrills and Chills	Fair	7	1/21/39
Pudgy the Watchman	Fair	7	8/13/38
Rhythm on the Reservation	Fair	7	8/ 5/39
Sally Swing	Poor	7	10/15/38
Scared Crows	Average	7	7/ 1/39
So Does An Automobile	Good	7	4/ 1/39
Yip Yip Yippy	Good	7	7/29/39
COLOR CLASSICS (6) (Tech.)			
All's Fair at the Fair	Good	7	8/27/38
Always Kickin'	Fair	7	2/11/39
Barnyard Brat	Cute	7	7/29/39
Playful Polar Bears	Cute	7	11/12/38
Small Fry	Okay	7	4/29/39
COLOR CRUISES (7)			
Colombia	Fair	10	7/29/39
Costa Rica	Fair	10	11/26/38
Guatemala	Excellent	10	8/27/38
Land of Inca Memories	Fair	10	1/21/39
Jamaica	Fair	10	7/15/39
Mexico	Poor	10	9/24/38
Republic of Panama	Interesting	9	4/ 8/39
HEADLINERS (15)			
Busse Rhythm	Standard	10½	10/15/38
Champagne Music of Lawrence Welk	Snappy	10	3/ 4/39
Hal Kemp & Orch.	Okay	9	11/26/38
Lights! Action! Lucas!	Excellent	10	8/27/38
Moments of Charm	Splendid	10	7/16/38
Music Through the Years	Lacks Movement	11	2/11/39
Orrin Tucker & Orch.	Snappy	10	11/12/38
Paramount Presents Hoagy Carmichael	Tuneful	10	5/27/39
Song Is Born	Unusual	10	12/17/38
Sweet Moments	Sweet They Are	10	8/26/39
Tempo of Tomorrow	Good	10	7/ 1/39
Three Kings and a Queen	Good Music	10	4/ 1/39

PARAMOUNT 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
PARAGRAPHICS (13)			
Breaking the News	Excellent	10	8/26/39
Circus Co-Ed	Very Good	10	3/ 4/39
Farewell Vienna	For Music Lovers	10	7/22/39
Fisherman's Pluck	Swell Sport Short	10	4/ 1/39
Mildewed Melodramas	Very Funny	11	9/24/38
Oh Say, Can You Ski?	Commercial	10	12/17/38
Raising Canines	Interesting	10	10/15/38
Rube Goldberg's Travelgab	Very Funny	8½	10/15/38
Swans		10	Not Rev.
Tannhauser	Classic	12	8/13/38
That's Africa	Unusual	10	3/ 4/39
Unfinished Symphony	Classic	10	11/26/38
PICTORIALS (12) Part Tech.			
No. 1	Standard	10	8/13/38
No. 2	Good	10	8/27/38
No. 3	Slow	10	9/24/38
No. 4	Fair	10	11/19/38
No. 5	Fair	9	12/ 3/38
No. 6	Interesting	6	1/21/39
No. 7	Very Good	9	11/ 1/39
No. 8	Interesting	10	3/ 4/39
No. 9	Fair	10	5/ 6/39
No. 10	Good	11	6/10/39
No. 11	Interesting	10	7/ 1/39
No. 12	Very Good	10	7/29/39
POPEYE (12)			
Bulldozing the Bull	Very Good	7	8/27/38
Cops Is Always Right	Average	7	1/21/39
Customers Wanted	Almost a Reissue	7	2/18/39
Date to Skate	Good	7	12/10/38
Ghosks Is the Bunk	Good	7	7/22/39
Goonland	Funny	7	11/19/38
Hello, How Am I?	Funny	7	7/29/39
It's the Natural Thing to Do	Satisfactory	7	8/19/39
Leave Well Enough Alone	Fair	7	4/29/39
Mutiny Ain't Nice	Swell	7	9/24/38
Wotta Nitemare	Swell	7	7/ 8/39
POPULAR SCIENCE (6)			
No. 1	Fair	10	9/24/38
No. 2	Interesting	11	11/19/38
No. 3		10	Not Rev.
No. 4	Diversified	10	4/ 1/39
No. 5	Good	11	6/ 3/39
No. 6	Good	11	8/ 5/39
SPECIAL (1) (Tech.)			
Aladdin and His Wonderful Lamp	Swell	22	4/29/39
SPORTLIGHTS (13)			
Champion Airhoppers	Excellent	10	10/15/38
Diamond Dust	Very Good	10	5/27/39
Death Valley Thrills	Excellent	10	7/ 1/39
Frolicking Frogs	Good	10	12/ 3/38
Good Skates	Very Good	10	4/29/39
Hold Your Breath	Excellent	10	2/11/39
Hunting Thrills	Good	10	8/27/38
Racing Pigeons	Interesting	10	9/24/38
Sporting Irish	Swell Entertainment	10	3/ 4/39
Sporting Test	Excellent	10	8/13/38
Super Athletes	Swell	10	11/12/38
Two Boys and a Dog	Different	10	12/17/38
Watch Your Step	Unique	10	7/22/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Interesting	10	8/13/38
No. 2	Very Good	11	10/15/38
No. 3	All Right	11	12/17/38
No. 4	Good	10	1/21/39
No. 5	Interesting	11	4/29/39
No. 6	Interesting	10	7/22/39

1939-40

	Comment	Running Time	Reviewed Issue Of
COLOR CLASSICS (6) (Tech.)			
Ants in the Plants	Good	7	3/23/40
Fresh Vegetable Mystery	Clever	7	10/21/39
Kick In Time	Cute	7	5/18/40
Little Lambkin	Good	7	2/24/40
COLOR CRUISES (7)			
Argentina		10	Not Rev.
Chile	Fair Travelogue	10	12/16/39
Cuba		10	Not Rev.
Ecuador	Fair	10	9/16/39
Isle of Columbus		10	Not Rev.
Pacific Paradise		10	Not Rev.
Peru	Average	10	10/21/39
HEADLINERS (10)			
Artie Shaw's Class in Swing	For Swing Fans Only	10	8/26/39
Blue Barron & Orch.		10	Not Rev.
Frankie Masters and His Orchestra	Entertaining	11	1/20/40
Have You Met Yvette?	Good	10	5/ 4/40
Here's Hal	Average Band Number	10	12/16/39
Jimmy Dorsey and His Orchestra	Snappy	10	2/24/40
Moments of Charm of 1940	Very Good	11	11/ 4/39
George Olsen and His Music	Peppy	10	3/23/40
Ted Fio Rito and His Orchestra	Good	11	11/11/39
PARAGRAPHICS (10)			
Bits of Life	Misses Fire	11	12/16/39
Busy Little Bears	Splendid	10	11/11/39
Not So Dumb	Excellent	10	3/23/40
Pictorial	Interesting	10	2/24/40
Public Hobby No. 1	Stamp-endous	10	9/ 2/39
Sugar Wind	Good	10	2/ 3/40
Television Preview	Interesting	10	5/18/40
Touchdown Review	Good Resume	10	1/27/40
POPEYE (12)			
Females Is Fickle	Good	7	3/23/40
Me Feelin's Is Hurt	Fair	7	5/ 4/40
Never Sock a Baby	Good	6	11/18/39
Onion Pacific		7	Not Rev.
Shakespearian Spinach	Funny	7	2/ 3/40
Stealin' Ain't Honest	Average	7	5/ 4/40
Wimmin Is a Myskery		7	Not Rev.

PARAMOUNT 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
POPULAR SCIENCE (6)			
No. 1	Very Good	10	9/23/39
No. 2	Very Interesting	10	11/25/39
No. 3	Interesting	10	1/27/40
No. 4	Exceptionally Interest'g	10	2/24/40
No. 5	Very Good	10	5/ 4/40
SPORTLIGHTS (13)			
Aqua-Rhythm	Good	10	11/18/39
Blue Streak	Excellent	10	5/ 4/40
Bowling Skill	Very Good	10	2/ 3/40
Catching Whoppers	Thrilling	10	9/23/39
Dog Is Born	Excellent	10	11/ 4/39
Desert Adventure	Excellent	10	9/23/39
Human Fish	Excellent	10	2/24/40
Hydro-Maniacs	Exciting	10	8/26/39
Judo Experts	Excellent	10	1/20/40
Playmates of the Wild	Unique	10	5/18/40
Two of a Kind	Fine	10	3/23/40
STONE AGE CARTOONS (12)			
Granite Hotel	Good	7	5/18/40
Way Back When a Nag Was Only a Horse	Okay	7	3/23/40
Way Back When a Night Club Was a Stick		7	Not Rev.
Way Back When a Triangle Had Its Points	Fair	7	2/24/40
SYMPHONIC (3)			
Blue Danube Waltz	Glorious Music	10	10/21/39
Merry Wives of Windsor	For Music Lovers	9	11/11/39
William Tell	Serious Music	10	12/16/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Good	11	10/14/39
No. 2	Fairly Interesting	11	12/16/39
No. 3	Good	11	2/ 3/40
No. 4	Interesting	10	5/ 4/40
No. 5	Good	10	5/18/40

RKO-RADIO 1938-39

	Comment	Running Time	Reviewed Issue Of
DISNEY CARTOONS (18) (Tech.)			
Autograph Hound	Just Grand	8	9/ 9/39
Beach Picnic	A Scream	8	5/27/39
Brave Little Tailor	Great	9	9/ 3/38
Donald's Cousin Gus	Excellent	7	5/20/39
Donald's Golf Game		8	Not Rev.
Donald's Lucky Day	A Scream	8	10/22/38
Donald's Penguin	Swell	8	5/20/39
Farmyard Symphony	A Real Treat	8	10/22/38
Ferdinand the Bull	Excellent	8	10/29/38
Goofy and Wilbur	Extremely Funny	8	10/22/38
Hockey Champ	A Howl	8	5/20/39
Merbables (SS)	Good	8	3/25/39
Mother Goose Goes Hollywood	Outstanding	7½	10/22/38
Pointer	Very Funny	8	5/20/39
Practical Pig	Great	8½	10/22/38
Sea Scouts	Excellent	8	7/22/39
Society Dog Show		8	Not Rev.
Ugly Duckling (SS)	Wonderful	9	10/22/38
EDGAR KENNEDY (6)			
Baby Daze		15	Not Rev.
Beaux and Errors	Good	18	10/ 1/38
Clean Sweep		17	Not Rev.
Clock Wise	Funny	16	4/ 8/39
Feathered Pests		16	Not Rev.
Maid to Order		18	Not Rev.
HEADLINERS (4)			
Romancing Along		21	Not Rev.
Sales Slips		17	Not Rev.
Sea Melody	Very Good	10	10/ 8/38
Swing Vacation		19	Not Rev.
LEON ERROL (6)			
Crime Rave		18	Not Rev.
Home Boner		20	Not Rev.
Major Difficulties	Excellent	19	10/29/38
Moving Vanities	Laugh Getter	17	5/ 6/39
Ring Madness		19	Not Rev.
Stage Fright	Very Funny	18	9/ 3/38
NU-ATLAS MUSICALS (13)			
Arcade Varieties	Fair	11	5/ 6/39
Cafe Rendezvous		10	Not Rev.
Hello Mama	Fair	9	4/ 8/39
Readin', Writin' and Rhythm		10	Not Rev.
Samovar Serenade		10	Not Rev.
Styles and Smiles	Good	11	10/ 1/38
Talent Auction	Fair	10	10/29/38
Tropical Topics		10	Not Rev.
Under a Gypsy Moon	Just Filler	10	9/ 3/38
Venetian Moonlight		11	Not Rev.
QUINTUPLETS (1)			
Five Times Five	Delightful	19	7/29/39
RADIO FLASH (4)			
Dog Gone	Poor	16	5/ 6/39
Hectic Honeymoon	Funny	17	10/29/38
Marriage-Go-Round		18	Not Rev.
Plumb Crazy		16	Not Rev.
RAY WHITLEY (4)			
Prairie Papas		18	Not Rev.
Ranch House Romeo	Diverting	17	4/ 8/39
Sagebrush Serenade		19	Not Rev.
Western Welcome	Entertaining	20	5/14/38
REELISMS (9)			
Air Waves	Outstanding	10	3/18/39
Dude Ranch	Exceptional	10	11/ 5/38
Gold		10	Not Rev.
Newsreel	Unusual	10	12/10/38
Pack Trip	Excellent	9	8/26/39
Pilot Boat	Interesting	8	2/ 4/39
Soldiers of the Sea	Interesting	10	4/22/39
Swinguet	Satisfactory	9	7/22/39
Submarine Circus	Unusual	10	10/ 1/38
Television	Very Interesting	9	5/ 6/39
Trans America	Fair	10	10/22/38
World of Tomorrow	Fair Preview	10	7/15/39
Zoo	Very Good	9	9/ 9/39
SHEILA BARRETT (4)			

RKO-RADIO 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTSCOPES (13)			
Big Leaguers	Good	10	4/22/39
Bird Dogs	Excellent	10	11/ 5/38
Blue Grass	Excellent	10	12/10/38
Bow String	Excellent	8	2/ 4/39
Deep End	Excellent	10	10/ 1/38
Devil Drivers	Fast Moving	9	7/22/39
Fisherman's Paradise	Fascinating	10	9/ 3/38
Kennel Kings	Doggone Good	10	8/ 5/39
On the Wing	Remarkable	10	2/ 4/39
Riding the Crest	Refreshing	9	7/22/39
Smooth Approach	Very Good	9	5/ 6/39
Snow Falls	Thrills and Spills	9	3/18/39
Sporting Wings	Very Good	9	4/ 8/39

1939-40

DISNEY CARTOONS (18) (Tech.)			
Donald's Dog Laundry		8	Not Rev.
Officer Duck	A Scream	8	9/16/39
Riveter		7	Not Rev.
EDGAR KENNEDY (6)			
Act Your Age	Extremely Funny	18	10/ 7/39
Kennedy the Great		19	Not Rev.
Mutiny in the County		17	Not Rev.
Slightly at Sea		16	Not Rev.
INFORMATION PLEASE (13)			
No. 1	Like Radio Program	11	9/30/39
No. 2	Entertaining	10	10/28/39
No. 3	Entertaining	10	11/18/39
No. 4	Very Good	11	12/23/39
No. 5	Good	11	2/10/40
No. 6	Very Good	10	2/17/40
No. 7	Entertaining	11	4/ 6/40
No. 8	Excellent	10	4/13/40
No. 9	Excellent	11	4/27/40
LEON ERROL (6)			
Scrappily Married		20	Not Rev.
Truth Aches		19	Not Rev.
Wrong Room	A Howl	19	10/14/39
MARCH OF TIME (13)			
Crisis in the Pacific	Excellent	17	12/23/39
Republic of Finland	Very Timely	18	1/20/40
Vatican of Pius XII	Box Office	18	2/17/40
Canada at War	Interesting	18	3/ 9/40
America's Youth—1940	Satisfactory	19	4/13/40
Philippines	Interesting	19	5/11/40
RADIO FLASH (8)			
Blamed For a Blonde	Very Funny	19	10/ 7/39
Chicken Feed		18	Not Rev.
Coat Tales		18	Not Rev.
Goodness a Ghost		16	Not Rev.
Twincuplets		20	Not Rev.
RAY WHITLEY (8)			
Bandits and Ballads		17	Not Rev.
Corralling a School Marm		20	Not Rev.
Cupid Rides the Range	Very Good	18	9/16/39
Molly Cures a Cowboy		19	Not Rev.
REELISMS (13)			
Acres of Plenty	Very Good	9	11/ 4/39
Air Army	Timely	9	4/27/40
American Royal	Excellent	9	11/18/39
Men of Muscle	Good	9	2/10/40
Navajoland	Very Good	10	2/10/40
Nevada Unlimited	Interesting	9	9/30/39
Siege	Startling	10	2/10/40
Vacation Diary	Exhilarating	10	2/17/40
West Wall	Informative	10	12/23/39
SPORTSCOPES (13)			
Aquapoise	Swell	9	2/10/40
Court Favorites	Interesting	10	4/27/40
Flycasting	Interesting	9	4/ 6/40
Gun Play	Fair	9	9/30/39
Hunting Hounds	Very Interesting	9	11/ 4/39
Ice Cutters	Good	9	11/ 4/39
Pennant Chasers	For Baseball Fans	9	4/ 6/40
Sky Game	Excellent	9	12/23/39
Winter Playground	Splendid	9	12/ 9/39

20th CENTURY-FOX 1938-39

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Athletic Oddities		9	Not Rev.
Daily Diet of Danger	Fast Action	9	11/19/38
Filming Big Thrills		9½	Not Rev.
Recording Modern Science	Very Good	10	8/20/38
Sand Hogs	Interesting	10	6/24/39
FASHION FORECASTS (4) (Tech.)			
Autumn Fashions	Eye Filling	10	10/15/38
Midsummer Styles	For the Women	10	7/22/39
Spring and Summer Fashions	Excellent	9	4/15/39
Winter Styles	Very Good	10	12/24/38
LEW LEHR'S KINDERGARTEN (6)			
Muscle Maulers	Very Funny	10	4/29/39
What Every Boy Should Know		10	Not Rev.
What Every Girl Should Know	Problematical	10	10/15/38
What Every Inventor Should Know		10	Not Rev.
MAGIC CARPET OF MOVIETONE (6)			
Golden California	Good But Old	10	8/20/38
Good Neighbors	Good Stuff	11	6/24/39
Isle of Pleasure	Above Average	11	10/15/38
Land of Contentment		10½	Not Rev.
Mystic Siam	Fair	10	4/29/39
Tempest Over Tunis	Timely	10	7/ 8/39
Viking Trails	Very Good	11	12/24/38

20th-FOX 1938-39 (Cont.)

	Comment	Running Time	Reviewed Issue Of
SPORTS PREVIEWS (6)			
Hunting Dogs	Fascinating	10	4/ 1/39
Inside Baseball	For Baseball Fans	10	6/ 3/39
Shooting For Par		10	Not Rev.
Sports Immortals	Very Good	10	7/ 1/39
Timber Toppers	Excellent	10	11/26/38
Youth In the Saddle		10	Not Rev.
TERRYTOONS (26) SIX IN TECH.			
Africa Squawks		6½	Not Rev.
Barnyard Baseball		6½	Not Rev.
Barnyard Egg-citement (Tech.)	Excellent	7	4/29/39
Bully Romance	Just Filler	7	6/17/39
Chris Columbo	Good	7	8/20/39
Cuckoo Bird		6½	Not Rev.
Doomsday (Tech.)		6½	Not Rev.
Frame Up		6½	Not Rev.
Frozen Feet		6½	Not Rev.
G-Man Jitters		6½	Not Rev.
Glass Slipper (Tech.)	Good	6½	10/15/38
Goose Flies High		6½	Not Rev.
Housewife Herman (Tech.)		6½	Not Rev.
New Comer	Satisfactory	6½	10/15/38
Nick's Coffee Pot	Satisfactory	7	7/ 1/39
Nutty Network		6½	Not Rev.
Old Fire Horse		6½	Not Rev.
One Gun Gary in the Nick of Time		6½	Not Rev.
Owl and the Pussycat		6½	Not Rev.
Prize Guest		6½	Not Rev.
Stranger Rides Again		6½	Not Rev.
String Bean Jack		6½	Not Rev.
Their Last Bean	Very Good	6½	5/ 6/39
Three Bears		6½	Not Rev.
Village Blacksmith		6½	Not Rev.
Wolf's Side of the Story		6½	Not Rev.

1939-40

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Conquering the Colorado	Exciting	11	8/19/39
Filming the Fleet	Exceptional	10	9/23/39
Flying Stewardess		10	Not Rev.
Sky Fighters	Excellent	10	12/ 9/39
DRIBBLE PUSS PARADE—LEW LEHR (6)			
Labor Savers	Amusing	9	3/30/40
Monkeys Is the Cwaziest People	Riot of Laughs	10	9/30/39
Silly Season	Very Funny	10	11/18/39
FASHION FORECASTS (4) (Tech.)			
For Going Places	Natural For Women	10	9/23/39
For Outdoors	Excellent	10	3/30/40
For Play Hours	Excellent	10	2/24/40
MAGIC CARPET OF MOVIETONE (6)			
Aghileen Pinnacles	Excellent	11	10/14/39
Birthplace of Icebergs	Remarkable	11	8/19/39
Climbing the Spirit's Home	Interesting	10	3/30/40
Evergreen Empire	Interesting	10	9/23/39
Kangaroo Country	Interesting	10	12/ 9/39
Valley of 10,000 Smokes	Fascinating	10	12/ 9/39
SPORTS REVIEWS—THORGERSEN (6)			
Big Game Fishing	Exciting	10	9/16/39
Clocking the Jockeys	Interesting	11	10/14/39
Following the Hounds	Outstanding	10	2/24/40
Over the Seven Seas	Fine	10	3/30/40
Top Notch Tennis	Good	10	2/24/40
TERRYTOONS (26) (10 in Tech.)			
All's Well That Ends Well	Fair	7	4/ 6/40
Catnip Capers		7	Not Rev.
Dog in a Mansion	Good	7	2/24/40
Edgar Runs Again	Very Good	7	2/24/40
First Robin (Tech.)		7	Not Rev.
Golden West	Clever	7	8/19 39
Hare and Hounds		7	Not Rev.
Harvest Time	Clever	7	2/24/40
Hitch-Hiker		7	Not Rev.
Hook, Line and Sinker (Tech.)		7	Not Rev.
Ice Pond		7	Not Rev.
It Must Be Love		7	Not Rev.
Just a Little Bull (Tech.)		7	Not Rev.
Much Ado About Nothing	Good	7	4/ 6/40
One Mouse in a Million	Fair	7	12/ 9/39
Orphan Duck (Tech.)	Diverting	7	10/14/39
Sheep in the Meadow	Satisfactory	7	10/14/39
Two Headed Giant (Tech.)	Good	7	8/19/39
Watch Dog		7	Not Rev.
Wicky Wacky Romance	Very Good	7	12/ 9/39
Wot's All the Shootin' Fer		7	Not Rev.

1940-41

ADVENTURES OF A NEWSREEL CAMERAMAN (4)
FASHION FORECASTS (4) (Tech.)
FATHER HUBBARD'S ALASKAN ADVENTURES (4)
LEW LEHR COMEDIES (4)
MAGIC CARPET OF MOVIETONE (4)
SPORTS REVIEWS—THORGERSEN (6) (3 in Tech.)
TERRYTOONS (26) (13 In Tech.)

UNITED ARTISTS 1938-39

WORLD WINDOWS (12) (Tech.)			
Arabian Bazaar	Interesting	8	12/24/38
Eternal Fire	Interesting	11	10/ 8/38
Fox Hunt in the Roman Campagna	Good	10	10/15/38
Indian Road		10	Not Rev.
Indian Temple		10	Not Rev.
Jerusalem	Outstanding	10	10/ 8/38
Jungle, The		10	Not Rev.
Maharajah		10	Not Rev.
Metra, the Lost City	Excellent	8	12/24/38
River Thames	Beautiful	10	4/ 8/39
Roman Symphony	Brilliant	10	10/ 8/38
Wanderers of the Desert	Interesting	8	12/31/38

UNIVERSAL 1938-39

	Comment	Running Time	Reviewed Issue Of
GOING PLACES (13)			
No. 53	Good	9	9/24/38
No. 54	Good	10	11/12/38
No. 55	Excellent	10	11/12/38
No. 56	Fairly Good	10	11/26/38
No. 57	Very Good	9	12/10/38
No. 58		9	Not Rev.
No. 59	Fair	10	2/25/39
No. 60	Interesting	9	2/25/39
No. 61	Interesting	10	4/ 8/39
No. 62		10	Not Rev.
No. 63	Fascinating	10	6/ 3/39
No. 64	Interesting	9	7/15/39
No. 65	Good	9	7/15/39
MENTONE MUSICALS (13)			
Bank Notes	Lively	19	2/25/39
Beauty Shoppe	Just Filler	20	8/20/38
Cafe Boheme	Passable	17	4/ 1/39
Gals and Gallons	Lively	19	6/ 3/39
Music and Models	Entertaining	18	12/ 3/38
Nautical Knights		19	Not Rev.
Patio Serenade	Diverting	18	11/19/38
Pharmacy Frolics		19	Not Rev.
Rhythm Cafe	Good Diversion	20½	8/20/38
Side Show Fakir	Fairly Good	20	9/24/38
Swing Sanatorium		19	Not Rev.
Wild and Bully	Diverting	19	2/11/39
With Best Dishes	Entertaining	19	5/27/39
STRANGER THAN FICTION (13)			
No. 53	Interesting	9	9/24/38
No. 54	Fair	9	9/24/38
No. 55	Okay	9½	10/15/38
No. 56	Very Good	9	12/ 3/38
No. 57	Interesting	9	12/10/38
No. 58		9	Not Rev.
No. 59	Interesting	9	2/25/39
No. 60	Very Good	9	3/ 4/39
No. 61	Just Fair	9	4/ 1/39
No. 62		10	Not Rev.
No. 63	Very Good	9	6/ 3/39
No. 64	Average	10	8/19/39
No. 65	Excellent	9½	7/15/39
WALTER LANTZ CARTUNES (26)			
Arabs With Dirty Fezzes	Fair	7	8/12/39
Baby Kittens	Cute	8	11/26/38
Bird on Nellie's Hat	Good Satire	7	7/15/39
Birth of a Toothpick		7	Not Rev.
Bola Mola Land	Good Satire	6	5/27/39
Cat and Bell	Okay	7	9/24/38
Charlie Cuckoo		7	Not Rev.
Crack Pot Cruise		7	Not Rev.
Disobedient Mouse	Good	8	11/26/38
I'm Just a Jitterbug		7	Not Rev.
Little Blue Blackbird	Average	7	12/17/38
Little Tough Mice	Good	7	4/ 8/39
Magic Beans	Good	7	3/ 4/39
Nellie at the Circus		7	Not Rev.
One Armed Bandit	Enjoyable	7	4/ 1/39
Rabbit Hunt	Amusing	7	11/19/38
Sailor Mouse	Okay	7	11/12/38
Silly Superstition	Poor	7	9/ 9/39
Slap Happy Valley	Has Laughs	7	9/ 2/39
Snuffy's Party	Average	7	9/30/39
Soup to Muts		7	Not Rev.
Stubborn Mule	Fair	7	8/12/39

1939-40

CARTUNES (13) WALTER LANTZ (Tech.)			
A-Haunting We Will Go	Pretty Good	7	7/15/39
Andy Panda Goes Fishing	Fair	9	2/10/40
Kittens' Mittens	Good	9	2/24/40
Life Begins For Andy Panda	Amusing	9	9/30/39
100 Pygmies and Andy Panda	Good	7½	5/11/40
Scrambled Eggs	Cute	8	12/30/39
Sleeping Princess	Good Fun	7	12/ 2/39
Tom Thumb, Jr.	Cute	8	4/ 6/40
GOING PLACES (15)			
No. 66		10	Not Rev.
No. 67	Very Good	9	10/21/39
No. 68	Excellent	9	10/21/39
No. 69	Interesting	9	12/23/39
No. 70	Very Good	9	12/30/39
Strange American Animals (No. 71)	Interesting	9	2/10/40
Rhodesia (No. 72)	Good	9	4/ 6/40
No. 73	Excellent	9	3/30/40
Barbados (No. 74)	Interesting	9	4/20/40
Death Valley (No. 75)	Fascinating	10	4/20/40
No. 76	Good	9	5/11/40
MUSICALS (13)			
Boy Meets Joy	Good Diversion	20	9/ 2/39
Bullets and Ballads	Good	18	2/17/40
Folies Parisienne	Just Fair	18	4/20/40
International Revels	Okay Filler	18	4/ 6/40
Rhythm Jamboree	Fair Vaudeville	18	2/10/40
Rhumba Land	Good Vaudeville	18½	12/ 2/39
Snow Follies	Light Fare	19	12/30/39
Swing Hotel	Diverting	17	10/21/39
SPECIAL SUBJECT (1)			
March of Freedom	Well Done	20	5/20/39
STRANGER THAN FICTION (15)			
No. 66	Very Good	10	9/23/39
No. 67	Good	10	10/21/39
No. 68	Interesting	9	10/21/39
No. 69	Good	9	12/23/39
No. 70	Average	9	12/23/39
No. 71	Good	9	2/ 3/40
No. 72	Average	9	4/ 6/40
No. 73	Interesting	9	4/ 6/40
No. 74	Good	9	4/20/40
No. 75	Good	9	4/20/40
No. 76	Good	9½	5/11/40

UNIVERSAL 1940-41

GOING PLACES (15)

MUSICALS—TWO REEL ((13)

ONE REEL SUBJECTS (13)

STRANGER THAN FICTION (15)

SPECIAL SUBJECT (1)

VITAPHONE-WARNER 1938-39

	Comment	Running Time	Reviewed Issue Of
BROADWAY BREVITIES (22)			
Boarder Trouble		17	Not Rev.
Broadway Bucka oo	Okay	20	6/17/39
Cleaning Up		17	Not Rev.
Fat Chance		17	Not Rev.
Hats and Dogs		20	Not Rev.
Home Cheap Home		20	Not Rev.
Knight Is Young		20	Not Rev.
Murder With Reservations		21	Not Rev.
Projection Room		20	Not Rev.
Rollin' in Rhythm		20	Not Rev.
Seeing Red	Entertaining	20	8/12/39
Small Town Idol	Has Laughs	20	3/11/39
Sophomore Swing	Swell	20	1/14/39
Spare Parts		20	Not Rev.
Stardust	Very Clever	18	12/3/38
Sundae Serenade		20	Not Rev.
Swing Opera		20	Not Rev.
Toyland Casino	Great	22	10/8/38
Two Shadows		20	Not Rev.
Wardrobe Girl		20	Not Rev.
You're Next-To Closing		20	Not Rev.
Zero Girl	Good	20	8/20/38
COLOR PARADE (13)			
China Today	Interesting	11	10/8/38
For Your Convenience	Fair	10	7/8/39
Mechanix Illustrated	Interesting	10	11/26/38
Mechanix Illustrated #2	Interesting	10	1/14/39
Mechanix Illustrated #3	Interesting	10	3/4/39
Mechanix Illustrated #4	Interesting	10	6/3/39
Mechanix Illustrated #5		10	Not Rev.
Mechanix Illustrated #6		10	Not Rev.
Miracles of Sport	Very Good	10	8/27/38
Modern Methods	Interesting	10	8/12/39
Nature's Mimics	Interesting	10	12/17/38
Points On Pointers		10	Not Rev.
Roaming Cameraman #1	Interesting	11	3/25/39
FEATURETS (Tech.) (8)			
Bill of Rights	Excellent	20	8/26/39
Campus Cinderella	Very Good	18	9/17/38
Declaration of Independence	None Better	18	10/15/38
Lincoln in the White House	Outstanding	20	1/14/39
Quiet Please	Entertaining	20	6/3/39
Ride Cowboy Ride	Very Good	20	9/30/39
Sons of Liberty	Absolutely Tops	20	3/25/39
Swingtime In the Movies	Excellent	20	12/17/38
LOONEY TUNE CARTOONS (16)			
Chicken Jitters	Very Good	7	4/1/39
Daffy Doc	Lively	7	12/3/38
It's An Ill Wind		7	Not Rev.
Kristopher Kolumbus, Jr.		7	Not Rev.
Lone Stranger & Porky	Very Funny	7	3/11/39
Polar Pals	Fair	7	6/17/39
Porky and Teabiscuit	Amusing	7	5/27/39
Porky in Egypt		7	Not Rev.
Porky in Wackyland		7	Not Rev.
Porky's Movie Mystery	Cartoon Fun	7	3/4/39
Porky's Naughty Nephew	Average	7	10/15/38
Porky's Picnic		7	Not Rev.
Porky the Gob	Amusing	7	12/17/38
Porky's Tire Trouble		7	Not Rev.
Scout Trouble		7	Not Rev.
Wise Quack	Very Good	7	8/12/39
MELODY MASTERS (18)			
Dave Apollon (4706)	Fair	7	12/17/38
Dave Apollon and His Club Casanova Orch.		7	Not Rev.
Blue Barron		10	Not Rev.
Larry Clinton (4701)		10	Not Rev.
Larry Clinton (4714)		10	Not Rev.
Eddie De Lange		10	Not Rev.
Jimmy Dorsey		9	Not Rev.
It's the McCoy	Sweet and Hot	10	5/20/39
Merle Kendrick	Excellent	10	10/8/38
Ray Kinney	Just Fair	10	9/17/38
Jerry Livingston		10	Not Rev.
Clyde Lucas	Snappy	10	1/14/39
Russ Morgan	Fair Swingcopation	10	3/4/39
Music With a Smile in Happy Felton Style	Lively and Peppy	10	7/23/38
Will Osborne	Rhythmic	10	8/5/39
Rita Rio		10	Not Rev.
Saturday Night Swing Club on the Air	Okay	10	4/1/39
Artie Shaw	For Jitterbugs	10	6/24/39
MERRIE MELODIES (26) (Tech.)			
Bars & Stripes Forever	Funny	7	7/22/39
Believe It Or Else	Clever Satire	7	6/3/39
Count Me Out	Fair	7	12/17/38
Daffy Duck and the Dinosaur	Excellent	7	3/25/39
Daffy Duck in Hollywood		7	Not Rev.
Dangerous Dan McFoo	A Lallapaloo	7	8/5/39
Day at the Zoo	Excellent	7	3/18/39
Detouring America	Hilarious	7	9/2/39
Dog Gone Modern	Funny	7	1/14/39
Feud There Was	Grab It	7	9/17/38
Goldrush Daze		7	Not Rev.
Ham-ateur Night		7	Not Rev.
Harum Scarum	Excellent	7	8/12/39
Hobo Gadget Band	Good	7	7/15/39
Johnny Smith and Poker-Huntas	Swell	7	12/17/38
Little Brother Rat	Swell	7	8/19/39
Little Pancho Vanilla	Clever	7	10/15/38
Mice Will Play		7	Not Rev.
Naughty But Mice	Cute	7	8/5/39
Night Watchman	Entertaining	7	11/26/38
Old Glory	Okay as Propaganda	7	7/8/39
Prest-o Change-o	Good	7	4/8/39
Robinhood Makes Good	Diverting	7	3/4/39
Sho Man's Land		7	Not Rev.
Thugs With Dirty Mugs		7	Not Rev.
You're An Education	Fair	7	12/3/38

VITAPHONE-WARNER (Cont.)

	Comment	Running Time	Reviewed Issue Of
TECHNICOLOR SPECIALS (6)			
Immortal Brush	Unusual	9	10/8/38
Master's Touch		10	Not Rev.
Pow Wow	Very Interesting	10	9/17/38
Romance In Color	Highbrow	10	8/19/39
TRUE ADVENTURES (13)			
Chained	Gripping	10	3/25/39
Defying Death	Thrilling	11	12/3/38
Haunted House	Exciting	12	6/17/39
High Peril	Good Suspense	12	3/4/39
Human Bomb	One of the Best	12	1/14/39
Identified	Excellent	12	9/24/38
Lives in Peril		12	Not Rev.
Minute From Death		12	Not Rev.
Three Minute Fuse	Suspenseful	12	8/12/39
Toils of the Law		12	Not Rev.
Treacherous Water	Thrilling	12	12/17/38
Verge of Disaster		12	Not Rev.
Voodoo Fire	Satisfactory	12	5/20/39
VITAPHONE VARIETIES (12)			
Crawfords at Home		10	Not Rev.
Dean of the Pasteboards	Informative	10	5/20/39
Gadgeteers	Kind of Silly	10	12/17/38
Great Library Misery	Excellent	11	9/17/38
One Day Stand	Reminiscent	10	8/12/39
Right Way	Good Propaganda	10	7/8/39
Robbin' Good	Excellent	10	11/26/38
Ski Girl	Splendid	10	1/14/39
Table Manners	Good	10	9/17/38
Tax Trouble	Fair	10	3/18/39
Vaudeville Interlude		10	Not Rev.
Witness Trouble		10	Not Rev.

1939-40

BROADWAY BREVITIES (18)			
Alex in Wonderland		20	Not Rev.
Double or Nothing	Amusing	20	2/17/40
Ice Frolics	Entertaining	20	9/30/39
One For the Book	Entertaining	20	12/30/39
Public Jitterbug No. 1		18	Not Rev.
Remember When	Swell Entertainment	20	9/2/39
Slapsie Maxie's	Perfect Clowning	17	8/26/39
World's Fair Junior	Just Fair	20	11/4/39
COLOR PARADE (10)			
American Saddle Horses	Interesting	10	11/25/39
Gun Dog's Life	Sure to Please	10	5/18/40
Mechanix Illustrated #1	Good	10	9/2/39
Mechanix Illustrated #2		10	Not Rev.
Mechanix Illustrated #3	Interesting	10	2/17/40
Men Wanted	Interesting	10	4/13/40
New Horizons	Good	10	12/30/39
FEATURETS (Tech.) (8)			
Monroe Doctrine	Excellent	16	10/28/39
Old Hickory	Outstanding	17	12/30/39
Royal Rodeo	Entertaining	15	11/25/39
Singing Dude	Excellent	18	4/13/40
Teddy the Rough Rider	Excellent	19	2/17/40
LOONEY TUNES (16)			
Africa Squeaks	Hilarious	7	2/24/40
Ali Baba Bound		7	Not Rev.
Film Fan	Excellent	7	1/6/40
Jeepers Creepers	Funny	7	10/7/39
Naughty Neighbors	Good	7	11/4/39
Pied Piper Porky	Good	7	11/25/39
Pilgrim Porky	Clever	7	4/13/40
Porky's Hotel	Good	7	9/2/39
Porky's Last Stand		7	Not Rev.
Porky's Poor Fish		7	Not Rev.
Porky the Giant Killer		7	Not Rev.
Slap Happy Pappy		7	Not Rev.
You Ought to Be In Pictures	Novel	7	5/18/40
MELODY MASTERS (10)			
Dave Apollon	Average Musical	10	2/24/40
Frances Carroll and the Coquettes	Just Filler	10	1/6/40
Dipsy Doodler	Swingy	10	5/18/40
Vincent Lopez	Lively	10	9/23/39
Romance in Rhythm	Satisfactory	10	4/13/40
Rubinoff and Orch.	Good	10	11/4/39
Swing Styles	Good	10	8/26/39
Symphony of Swing	Satisfactory	10	12/2/39
MERRIE MELODIES (26) (Tech.)			
Bears' Tale		7	Not Rev.
Busy Bakers		7	Not Rev.
Confederate Honey		7	Not Rev.
Cross Country Detours	A Knockout	7	4/13/40
Curious Puppy		7	Not Rev.
Early Worm Gets the Bird		7	Not Rev.
Elmer's Candid Camera		7	Not Rev.
Fagin's Freshmen	Amusing	7	11/25/39
Fresh Fish	Swell	7	11/4/39
Gander at Mother Goose	Good	7	5/18/40
Good Egg		7	Not Rev.
Hardship of Miles Standish		7	Not Rev.
Land of the Midnight Fun	Superb	7	9/23/39
Little Lion Hunter		7	Not Rev.
Mighty Hunters	Pleasing	7	2/17/40
Screwball Football	Swell Cartoon	7	12/30/39
Sioux Me	Clever	7	9/9/39
Sniffles and Bookworm	Cute	7	2/24/40
Sniffles Takes a Trip		7	Not Rev.
SPECIAL RELEASE			
Cavalcade of Academy Awards	Fan Appeal	31	5/18/40
VITAPHONE VARIETIES (6)			
History Repeats Itself	Good	10	5/30/39
No Parking	Fairly Funny	10	4/13/40
Organ Novelty	Fair	9	11/11/39
Radio and Relatives		10	Not Rev.
Sword Fishing	Exciting	10	10/7/39
Vote Trouble	Laughs	10	8/26/39

MISCELLANEOUS

	Comment	Running Time	Reviewed Issue Of
Aida (Guaranteed)	For Music Lovers	9	5/11/40
Ave Maria (Malchain)	Impressive	10	7/1/39
Birth of the Movies (Alliance)	Interesting	22	11/4/39
Gems of the Orient (Modern)	Interesting	10	3/25/39
Memory Lingers On No. 2 (Progress)	Excellent	10	8/5/39
New England, Yesterday & Today (Jam Handy)	Very Good	19	4/1/39
North Sea (Lenauer)	Exciting	20	3/18/39
Norway's Fate (Hoffberg)	Fair	10	5/18/40
On the Trail of the Tarpon (N. Y. Zoological Society)	Thrilling	11	1/13/40
Paper Hanger (King of Comedy Pictures)	Delightful	19	3/2/40
Rembrandt (Malchain)	Fascinating	11	7/1/39
Swing With Bing	Excellent	18	4/13/40
Trip to the Sky (Malchain)	Interesting	10	7/1/39
Xochimilco (Atlas)	Entertaining	11	1/13/40

SERIALS 1938-39

	Number of Chapters	Reviewed Issue of
COLUMBIA		
Flying G-Men	15 Chaps.	2/4/39
Great Adventures of Wild Bill Hickok	15 Chaps.	7/23/38
Mandrake the Magician	12 Chaps.	5/13/39
Spider's Web	15 Chaps.	10/29/38
REPUBLIC		
Daredevils of the Red Circle	12 Chaps.	6/10/39
Dick Tracy Returns	15 Chaps.	8/6/38
Hawk of the Wilderness	12 Chaps.	11/26/38
Lone Ranger Returns	15 Chaps.	2/18/39
UNIVERSAL		
Buck Rogers	15 Chaps.	2/11/39
Oregon Trail	15 Chaps.	5/20/39
Red Barry	13 Chaps.	10/22/38
Scouts to the Rescue	12 Chaps.	12/10/38

1939-40

COLUMBIA		
The Shadow	15 Chaps.	1/13/40
Terry and the Pirates	15 Chaps.	4/20/40
REPUBLIC		
Dick Tracy's G-Men	15 Chaps.	8/19/39
Drums of Fu Manchu	15 Chaps.	2/17/40
Zorro's Fighting Legion	12 Chaps.	12/2/39
UNIVERSAL		
Flash Gordon Conquers the Universe	12 Chaps.	2/24/40
Green Hornet	13 Chaps.	12/2/39
Phantom Creeps	12 Chaps.	8/12/39
Winners of the West	15 Chaps.	5/11/40

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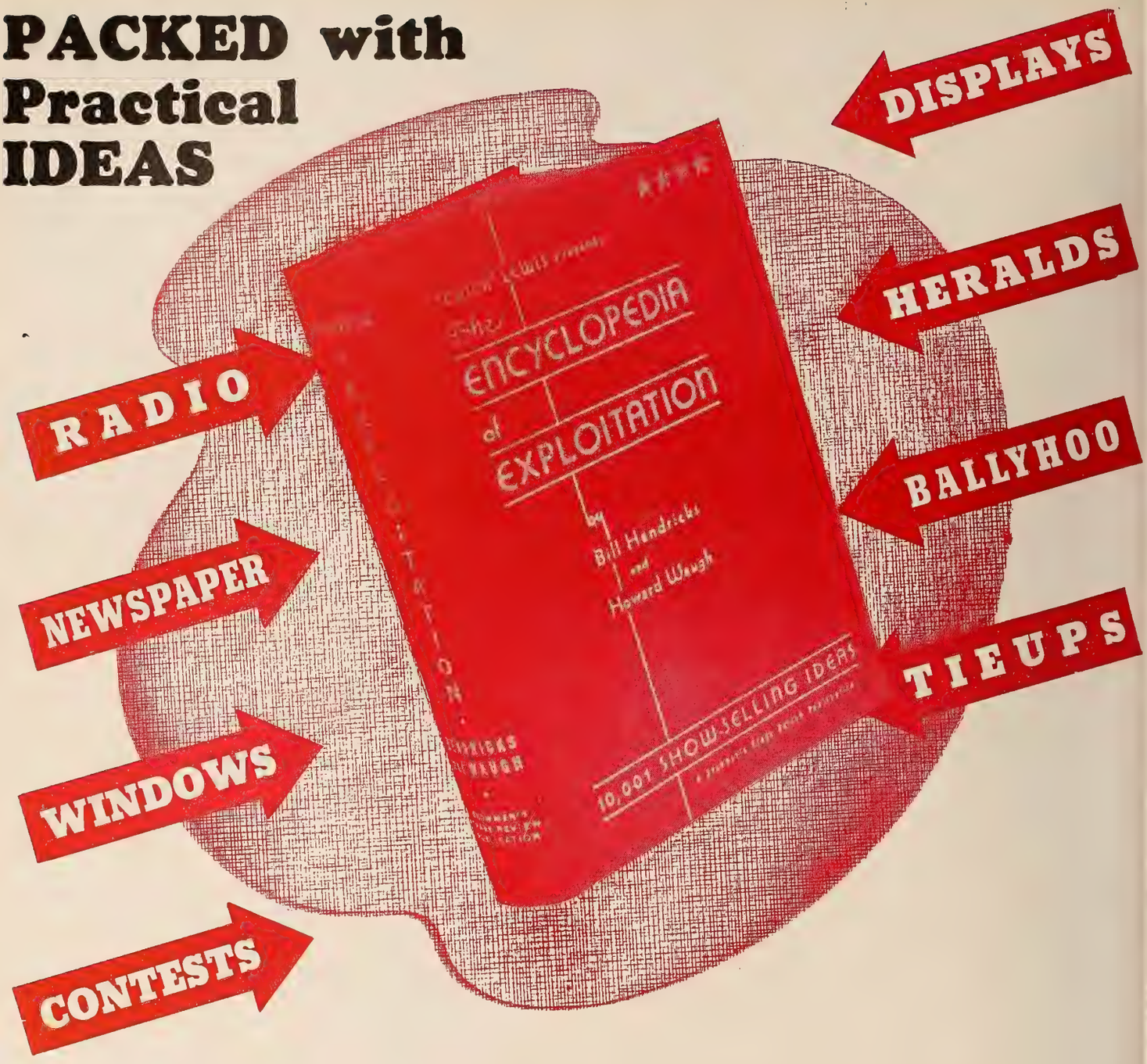
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SHOWMEN'S TRADE REVIEW

FILE
FILE

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

REVIEWED IN THIS ISSUE

	Page
Edison the Man	12
Mad Men of Europe	12
You Can't Fool Your Wife	12
Those Were the Days	12
Riders of Pasco Basin	13
Gangs of Chicago	13
Sandy Is a Lady	13
Mad Youth	13
Passport to Alcatraz	17
Torpedo Raider	17

In This Issue

Equipment & Maintenance

Including:

Review of New Equipment
Standards for Projection Booth Design
Good Blueprints Prevent Costly Errors
Views of the Remodeled Cass Theatre
The Bulletin Board—Literature Bureau

Vol. 32 No. 18
May 25
1940

LIBRARY OF CONGRESS
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COPY

As Major Rogers in "Northwest Passage"



GREAT!

As Father Flanagan in "Boys Town"



GREAT!

As Gunner in "Test Pilot"



GREAT!

As Manuel in "Captains Courageous"



GREAT!

As the Gallant Priest in "San Francisco"



GREAT!



CLARENCE BROWN'S

Metro-*Goldwyn*-Mayer PRODUCTION

SPENCER TRACY'S GREATEST PERFORMANCE

EDISON, THE MAN



with Rita Johnson, Lynne Overman, Charles Coburn, Gene Lockhart, Henry Travers, Felix Bressart • Screen Play by Talbot Jennings and Bradbury Foote
A Metro-Goldwyn-Mayer Picture
Directed by Clarence Brown
Produced by John W. Considine Jr.

THE PRESS PREVIEW DOES HAND-SPRINGS!

In his performance of the title role of "Edison, The Man," Spencer Tracy clinches his nomination for another Academy Award. M-G-M does itself and the industry proud with a tribute to the man who invented the medium which now helps to celebrate him.

—**Hollywood Reporter**

★ ★ ★

"Edison, The Man" takes its place as one of the superior motion pictures. Spencer Tracy supplies one of his strongest performances.

—**Edwin Schallert, Los Angeles Times**

★ ★ ★

Every man, woman and child in the world should see "Edison, The Man." —**Hedda Hopper, *Columnist***

★ ★ ★

By every measure a splendid and memorable production, destined to take its place amongst the important pictures of the year. A truly great performance. A picture of distinction and commercial promise. —**Daily Variety**

One of year's finest films, superbly produced, directed and acted. M-G-M has one of the truly memorable pictures of the year. By virtue of its strength and appeal, circuits and exhibitors everywhere are certain beneficiaries, as is the public far and wide. Spencer Tracy's performance will surely command most serious consideration on the part of those who vote the coveted Oscars of 1940. It's a box-office power-house. —**Film Daily**

★ ★ ★

A commanding screen work...compellingly impressive. A fine piece of box-office merchandise. Spencer Tracy's portrayal is his best performance. The preview audience was completely captured by the film. —**M. P. Daily**

★ ★ ★

One of the most interesting productions I've seen. I don't remember when Spencer Tracy ever gave a better performance. A truly unusual film.

—**Jimmy Starr, Los Angeles Eve. Herald and Express**

The Editorial Page

Add Showmanship

Few of our comments on this page have brought forth more widespread reaction than the one about "getting back to showmanship" in last week's issue. Frankly, at the time it was written we had no idea we were stirring up anything at all. We were simply expressing an honest opinion.

If our daily mail is any criterion then that opinion is shared by a good many theatremen all over this country.

Let's face facts. The industry, because of the war abroad, domestic legislation and litigation threats and general business conditions, finds itself mixed up in what might well be called "quite a mess."

The most logical thought, under these circumstances, is to awaken the theatremen of this country to the vital necessity of getting back to showbusiness and showmanship. To throw out the destructive policy of giving two features for the price of one. To discontinue the disgusting practice of turning theatres into junk shops and gambling joints. To take a hitch in their belts and go out and try to dig up legitimate business through legitimate show selling by selling shows, not dishes.

One of the toughest pangs we experience is that of watching some of the greatest motion pictures ever made being sold in some communities just like so many loaves of bread; without any showmanlike attempt to flavor the show-selling efforts with an appeal calculated to awaken public interest in the picture being exhibited; without employing the thousand and one means and methods available to improve business at the box office.

If such indifference is not well nigh criminal then we don't know a crime when we see one. Yet it is a crime being committed here and there throughout the country. In some places the theatreman just doesn't know his business. In others, he has allowed himself to get into a rut and doesn't know how, or doesn't care, to get out of it. In still others his superiors set a bad example by discouraging his show-selling efforts.

Much has been said and written about selling entertainment to the public but no one has invented a method to MAKE the theatreman go out and do it. It's the old story about leading a horse to water but not being able to make him drink.

Picture business is passing through some critical stages right now and no branch of it will be immune from troubled times for the next six months or a year. Particularly important is the necessity for the exhibition branch, you, the theatremen, to give added emphasis to those really worthwhile pictures by trying to make an honest effort to convince every potential patron in your community to come out and see them.

It is our prediction that before we sail out of the present troubled waters into calm seas, many of the theatremen of today will not be with us. This is the period when showmen must prove their ability and right to such a designation. Failing in that, they fail in their jobs and will have to make way for others more competent and resourceful.

Boiled down to brass tacks it is, again, the survival of the fittest.

▽ ▽ ▽

No Excuse For This

From a roving reporter we get a discouraging picture of conditions in a city where a certain group, entirely controlling the situation, double-features two outstanding attractions (either one of which can stand on its own merits), offers all sorts of giveaways and gags, and a policy of operation entirely inconsistent with the group's control of the field in which it operates.

The use of double bills, lotteries and giveaways has come to be accepted, and then only grudgingly, as an expedient for meeting competition which resorts to such tactics. But how can there be justification for such practices in a situation where no theatre competition exists?

It is inconceivable that any organization not forced by competition into these methods, should, of its own volition, adopt them. The excuse that poor business forced such methods on the theatres is merely an alibi. For it is a matter of record that localities where doubles and giveaways never were instituted have not suffered any more than the double-feature situations from seasonal or general business slump conditions. On the contrary, many such theatre situations are among the most prosperous in the country.

▽ ▽ ▽

The Gallup Poll

The spotlight of "truth" is about to be turned on the tastes of the public with particular emphasis on the double feature question, through the medium of a nation-wide poll by Dr. George Gallup, head of the Institute of Public Opinion.

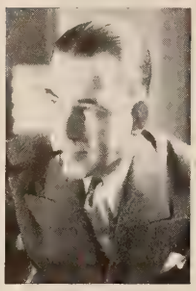
Behind this appears to be Samuel Goldwyn whose feelings against double features are well known. From it he hopes to bring about certain industry changes through both public opinion and its effect upon the production branch of the business.

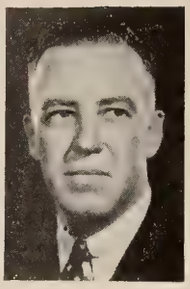
We can almost foresee the results right now but what we can't see is, what, if anything, can be done about it anyway. Will the mere fact that a large majority of the votes be against doubles, result in their elimination? We doubt it.

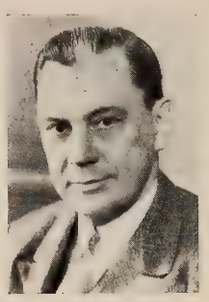
—*"CHICK" LEWIS*


George J. Schaefer


J. J. Nolan


S. Barret McCormick


Andy W. Smith


Cresson Smith


Harry Michaelson


Phil Reisman

RKO Convention to Hear New Program Monday

Nolan and Lieber Come From Studio; Many Titles For New Season Are Set

RKO Radio salesmen, branch managers and executives will meet next week for a four-day convention to be held at the Waldorf Astoria in New York beginning Monday. Two studio men will be present — J. J. Nolan, vice president in charge of studio operations and Perry Lieber, publicity chief at the studio. A large group is coming from abroad to represent the foreign department at the convention.


Ned E. Depinet

The company's program for the current season is rapidly approaching completion and it is expected that Ned E. Depinet, vice-president in charge of distribution will be able to announce the virtual completion of all of the current program and titles on most of the new year's product. Among the pictures which it is definitely known will be made for next season's release are six with Leon Errol, four "Li'l Abner" films to be made by Vogue Pictures, several from Gene Towne and Graham Baker, "Kitty Foyle" with Ginger Rogers and several from other outside producers.

A special train is leaving Chicago this Saturday with 100 delegates to the convention aboard, including Western District Manager Harry Cohen, Prairie District Manager L. E. Goldhammer and Eastern Central Manager E. L. McEvoy. Another group under Southern District Manager Robert Mochrie will also arrive on Sunday as well as the delegates headed by Eastern District Manager Nat Levy.

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1940 May 21 PM 9 41

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DEAR MURRAY, ANSWERING YOUR TELEGRAM I HAVE CONTACTED CHARLIE AND HE AUTHORIZED THE FOLLOWING STATEMENT QUOTE THE REPORT I MAY WITHDRAW MY FILM IS ENTIRELY WITHOUT FOUNDATION. I AM CUTTING IT NOW AND AS SOON AS IT IS SYNCHRONIZED IT WILL BE RELEASED. MORE THAN EVER NOW THE WORLD NEEDS TO LAUGH. AT A TIME LIKE THIS LAUGHTER IS A SAFETY VALVE FOR OUR SANITY. SIGNED CHARLES CHAPLIN UNQUOTE. WE HAVE NOT SENT THIS STATEMENT OUT LOCALLY AND YOU ARE AUTHORIZED TO QUOTE SAME TO THE PRESS. REGARDS—
ALFRED REEVES.

Albert Beatty Dies

Albert M. Beatty, who, until his retirement two years ago headed the Camera Department of International Projector Corp., died this week after a long illness. Beatty, who was 74, was a pioneer and firm believer in the ultimate importance of the 16 mm. film.


Snapped before the premiere of MGM's "Edison the Man" at six theatres in the Oranges last Thursday night were Spencer Tracy and Rita Johnson, stars in the picture, and Mrs. Mina Edison-Hughes, widow of the inventor, and Charles Edison, his son, now Secretary of the Navy.

WB Will Roadshow "Heaven," "Hawk"

Warner Bros. is organizing a roadshow department for "All This and Heaven, Too," which it contemplates giving that treatment. Meanwhile, Gradwell L. Sears, general sales manager, is giving thought to the possibility of also roadshowing "The Sea Hawk."

S. Charles Einfeld, director of advertising and publicity, said the picture will be backed by a $200,000 advertising campaign mostly in the newspapers. The premieres in New York and Los Angeles may be simultaneous with June 11 as the date. The Center Theatre in New York and the Four-Star in Los Angeles are the likely theatres.

Columbia Signs Pact to Distribute Lorentz Film

The Government has awarded Columbia the contract to distribute nationally the Pare Lorentz film, "The Fight for Life," which is now in its 12th week at the Belmont Theatre in New York. The company plans to pre-release the picture in a number of key cities.

Honor Osa Johnson

A cocktail party was given at the Waldorf-Astoria Hotel last week by the Book-of-the-Month Club in honor of Osa Johnson whose book, "I Married Adventure," was a recent Club selection. The film version of the story is shortly to be released by Columbia.

Armistice Seen For Goldwyn-UA

Following the United Artists conventions, there appears a renewed desire on the part of the sales staff to have Samuel Goldwyn back in the fold. Possibility of the Goldwyn-UA dispute being settled looks more favorable now than it has for some time.

It is unofficially reported, although officials decline to comment, that either of two outcomes are possible: either Goldwyn will renew with UA if certain concessions are made by the distributing company, or he will step out completely if UA will buy his stock.

"Our Town" Gets Smash World Premiere

Boston—With Governors of the New England states and their staffs, Boston municipal authorities headed by Mayor Tobin, and a group of Hollywood and New York executives, among the notables in attendance, the world premiere of Sol Lesser's United Artists release, "Our Town," was held simultaneously Thursday evening at Loew's State and Orpheum theatres here.

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1501 Broadway
New York City

ATO of Ind. Meet Set for June 25-27

Indianapolis—Third annual midsummer convention of Associated Theatre Owners of Indiana, Inc., will be held June 25-27 at the Spring Mill Inn at Spring Mill Park in southern Indiana near Mitchell. A golf tournament will be held, as well as fishing. Various film companies, equipment houses and national manufacturers are donating prizes of every description as awards for the many activities planned for the men and women. The convention had been previously set for June 10-12 at Lake Wawasee but was postponed until after the National Allied meet June 19-21.

LONDON OBSERVATIONS by Jock MacGregor

It struck me that the newsreels were not coming out on the war as well as might be expected so I set out to investigate the other day and learned what they think of certain government censorship boards. . . . One cameraman made my mouth water with the story of some of the scoops he had got and had had suppressed. . . . When they are released after the war, they will be regarded, I should say, as among the greatest things that the cinema has ever shown. . . . Well, showmen, this is my farewell for the time being as I have joined the Army. . . . MILTON DEANE, secretary to the Film Committee of the Critics' Circle, is taking over from me. . . . Milton who served in the last war is a very popular figure at all press shows and has also been connected with theatre management. . . . Wishing you all the best.

* * *

Introducing Milton Deane

Hello folks! This is Milton Deane, your new London Representative, calling. I have just taken over from Jock MacGregor who to-day exchanges his critical pen (not to mention his police night stick) for a gun to go and help win the war for the Allies. Jock is a grand guy and he'll be missed by the boys and girls. We all wish him the best of luck and a safe return.

Following in someone else's footsteps is always a ticklish job, especially when one's predecessor is as good as mine was; but I'm out to carry on the good work of my friend, Jock, in the best way I know how and to give you fellows the real lowdown on British pictures and trade activities at this end. I start with one good advantage: I used to be an exhibitor myself, so that, although I have been a newspaper critic for the past ten years, I am still inclined to review pictures from the box-office angle. It was in Bristol, a large west of England city, just after the last war, that I used to stand in the foyer counting the customers rolling up to see "Blood and Sand," "The Queen of Sheba" and other silent epics. And, boy, was that a hall to fill! It took 500 couples to show a profit! But we didn't know anything about "percentages" in those days.

And talking about Bristol, I must tell you a story against one of your own countrymen—J. C. Graham, late Paramount Chief over here—which has never yet appeared in print. One fine morning, my showman days in Bristol were brought to a sudden end by my partner-in-crime pulling a fast one on me. I decided to try and get into the renting end of the game and wrote to the London offices of all the important renters. I received a reply from Mr. Graham fixing an appointment for the following morning. I immediately packed a grip and took the first train to the capital which, you must know, is a distance of 119 miles and takes three hours to cover. I presented myself at the Paramount offices in Wardour Street at the appointed time and was shown into the Big Chief's presence. After some preliminary enquiries, the B. C. casually announced that he had no vacancy at the moment but would file my name for future reference! "But, Mr. Graham," I expostulated. "Do you realise I have come over 100 miles to keep this appointment?" To which the Managing Director of Paramount replied: "I'm sure sorry to hear that, Mr. Deane. I thought Bristol was a suburb of London!" And that, folks, is how your correspondent arrived in the big city nearly twenty years ago. And that, too, is my cue for signing off. You'll be hearing from me.

MGM Names 33 Titles for New Season

To Release 52 Pictures; "Escape" Probably First; Five Musicals Planned

Fifty-two features are MGM's list for the new season, it was announced this week at the regional meeting in New York. At the same time, it was stated that all production for the balance of the current season has been completed.

First on the new program will be "Escape" from the novel by Ethel Vance and starring Norma Shearer and Robert Taylor. Greta Garbo will be starred in "Madame Curie." William Powell and Myrna Loy will be co-starred in "The Thin Man's Shadow" and Miss Loy will also be in "Third Finger, Left Hand" and "The Road to Rome." Besides these three she will be co-starred with Clark Gable in "The Great Canadian," story of a hockey star.

Gable will also be in "Witch of the Wilderness," South American jungle story, "The Life of Simon Bolivar" and "Osborne of Sing Sing," the latter with Robert Taylor. Spencer Tracy will make at least three; "Ex-Mayor of Boys Town" with Mickey Rooney; "Sea of Grass" based on Conrad Richter's novel of New Mexico; and "The Yearling," by Marjorie Kinnan Rawlings.

Norma Shearer will be in two pictures based on stage successes; "Tonight at 8:30" and "The World We Make." She will also be starred in "Forever." Katherine Hepburn will star in "The Philadelphia Story," her first MGM film. The Marx Brothers are slated to make "Go West." Two pictures are scheduled for Joan Crawford—"Bombay Nights" by Louis Bromfield and "Woman's Face," probably with James Stewart co-starred. Robert Taylor will be in "Tropical Hurricane" with Lana Turner and also in "Cause for Alarm" and "Flight Command." Wallace Beery will make "Wyoming" and also "Combat Car," a story of the present war.

The Hardy family and Dr. Kildare series will be continued. Mickey Rooney will be in at least three other pictures, including "Strike Up the Band" and "Babes on Broadway" both with Judy Garland. James Stewart will be in "Wings on His Back" and Robert Montgomery's first picture will be "I Had a Comrade." Ann Sothern is slated to make "Dulcy."

"Ziegfeld Girl" will have in its cast James Stewart, Hedy Lamarr, Eleanor Powell and Lana Turner. Eleanor Powell will also be in "Broadway Melody of 1941." Another musical planned is "Little Nelly Kelly" with Judy Garland. Nelson Eddy and Jeanette MacDonald will be in "Bitter Sweet" and "I Married an Angel." The latter will also be seen in "Smilin' Through." Aside from these pictures MGM has a number of other properties and stars from which to draw for the new season's program.

Following is a list of those attending the sectional sales conference in Washington, this week: from Home Office: W. F. Rodgers, general sales manager; T. J. Connors, Eastern, Southern and Canadian sales manager; Edwin W. Aaron, Charles Deesen and Harold Postman; from Atlanta: Charles E. Kessnich, district manager; Roy Avey, branch manager; Louis C. Ingram, Lafayette B. Butler, Charles F. McGuire, Joseph Markowitz, salesmen; from Dallas: Leroy Bickel, branch manager; Charles D. Lyne, Clyde W. Houston, Louis J. Weber, Roland G. Taylor, salesmen; from Memphis: Jay F. Willingham, branch manager; Maurice L. Basse, Jacques C. ReVille, salesmen; from New Orleans: Clarence J. Briant, branch manager; Virgil H. Bridges, Gerard Hirsch, salesmen; from Oklahoma City: William B. Zoellner, branch manager; James N. Byrd, H. Russell Gaus, salesmen; from Cincinnati: Edwin M. Booth, branch manager; John S. Allen, William A. Carroll, Jacob M. Jacobs, William F. LaSance, Harry J. Sheeran, salesmen; from Cleveland: Frank D. Drew, branch manager; Edwin H. Brauer, Jack Sogg, Bryan D. Stoner, salesmen; from Pittsburgh: John J. Maloney, district manager; Burtus Bishop Jr., branch manager; Saul Gottlieb, Harry H. Fendrick, Milton Brauman, Jacob B. Mundstuk, Theodore S. David, salesmen; from Philadelphia: Robert Lynch; from Boston: Maurice N. Wolf; from New York: Edward K. O'Shea.

23 Top Execs to Be Gov't Witnesses

Twenty-three top film executives have been served with subpoenas to testify during the first weeks of the trial in the Government's equity action, it was revealed this week. New talk of consent decree settlements were labeled by the Department of Justice as so much poppycock, and officials asserted that the suit will go to trial June 3. Only the Court can shift the date, it was said.

Important Dates

May 24-26: Paramount Annual Sales Convention, Los Angeles.
May 27-30: RKO Radio sales convention, Waldorf-Astoria, New York.
June 4-7: Columbia Regional Sales Meeting, Chicago.
June 9-11: North and South Carolina Theatre Owners Ass'n summer convention, Ocean Forest Hotel, Myrtle Beach, S. C.
June 10: Warner Bros. Regional Sales Convention, William Penn Hotel, Pittsburgh.
June 11: *Film Daily* Golf Tournament, Glen Oaks Country Club, Great Neck, L. I.
June 11-14: Columbia Regional Sales Meeting, Atlantic City.
June 17: Warner Bros. Regional Sales Convention, Blackstone Hotel, Chicago.
June 19-21: National Allied convention, Morrison Hotel, Chicago.
June 24: MPTO of Va. midsummer convention, Chamberlin Hotel, Old Point Comfort.
June 25-27: ATO of Indiana midsummer convention, Spring Mill Inn, Spring Mill Park, Ind.




MAD
MEN
DIE

EUROPE



A DRAMATIC LOVE STORY AGAINST A GREAT PHYSICAL BACKGROUND...!

COLUMBIA PICTURES

COLUMBIA'S BIG BOX-OFFICE SCOOP!


Adolph Zukor


Barney Balaban


William LeBaron


Stanton Griffis


Robert Gillham


Y. Frank Freeman


John W. Hicks

PARAMOUNT PLANS 46-50 FEATURES FOR '40-'41


J. J. Unger


Oscar Morgan


Charles Reagan

Agnew Announces A $2,000,000 Ad Budget; Comedy To Be Keynote

Comedy will be the keynote of Paramount's program of 46 to 50 pictures for the 1940-41 season, Neil F. Agnew, general sales manager, told the company's sales convention in Los Angeles this week. "Paramount believes that during the next year entertainment will play an even more vital part in the lives of all of us than it ever has in the past," Agnew said. The company has appropriated $2,000,000 for advertising, largely in newspapers.


Neil Agnew

Paramount's comedies-with-music will be led off with the Jack Benny-Fred Allen-Mary Martin co-starrer, "Love Thy Neighbor," which will feature the long-standing feud between the two men and will be produced and directed by Mark Sandrich; "Rhythm on the River" with Bing Crosby, Mary Martin, Basil Rathbone and Oscar Levant under the direction of Victor Schertzinger; Bing Crosby, Bob Hope and Dorothy Lamour in "The Road to Zanzibar"; "Dancing on a Dime," which features Grace MacDonald, Robert Paige, Peter Hayes, Eddie Quillan, Frank Jenks, Virginia Dale, Carole Adams, Lillian Cornell and William Frawley under the direction of Joseph Santley; "There's Magic in Music" starring Allan Jones with Susanna Foster; a musical starring Orrin Tucker and his band and Bonnie Baker, and "Second Chorus," starring Artie Shaw and his band, the latter one of two pictures made for Paramount release by the newly organized National Pictures Corporation, headed by Boris Morros and Robert Stillman.

Among its action pictures, Paramount will offer in Technicolor "The Shepherd of the Hills," based on the novel by Harold Bell Wright, which Henry Hathaway will direct co-starring Betty Field and Robert Preston; "Rangers of Fortune" with Fred MacMurray, Patricia Morison, Albert Dekker and Gilbert Roland, directed by Sam Wood; Jon Hall and Dorothy Lamour, stars of "Hurricane," in "Aloma of the South Seas," in Technicolor; Joseph Conrad's "Victory" starring Fredric March and Betty Field, with Sir Cedric Hardwicke. "Sunrise in My Pocket," drama of the Alamo which Henry Hathaway will direct; "The American Vagabond," based on the life of O. Henry, the second of the Morros-Stillman productions, which will star Douglas Fairbanks, Jr.; two outdoor action pictures, "Cherokee Strip" and Peter B. Kyne's "Parson of the Panimint"; "Birth of a Hero" with William Holden, Maria Ouspenskaya and Albert Dekker; "Touchdown," a football picture; "Dead on Arrival," mystery play; "I Wanted Wings," story of America's air heroes; "The Roundup" with Don Wilson of radio fame in the role created by Macklyn Arbuckle.

Heading the list of romantic dramas will be "Arise My Love" starring Claudette Colbert and Joel McCrea under the direction of Mitchell Leisen; "The Silver Queen," starring Claire Trevor and to be directed by Allan Dwan. Madeleine Carroll, Franchot Tone, Ray Milland and Carolyn Lee in "Virginia" to be directed by Edward H. Griffith; "I Want a Divorce," co-starring Joan Blondell and Dick Powell; a William A. Wellman production, "The City That Never Sleeps," starring Barbara Stanwyck, Joel McCrea and Eddie Bracken; "The Aldrich Family in Life With Henry," with Jackie Cooper, Leila Ernst, Eddie Bracken and Hedda Hopper, directed by J. Theodore Reed. "There's Always Juliet," starring Madeleine Carroll and Fred MacMurray under the direction of Edward H. Griffith, and Dick Powell and Ellen Drew in a Preston Sturges story, "The New Yorker" which Sturges will direct.

Two literary prizes are among the story properties included in its line-up. They are the Broadway stage success "Skylark" in which Claudette Colbert and Melvyn Douglas will co-star under the direction of Mark Sandrich; Claire Booth's "Kiss The Boys Goodbye," which will star Mary Martin and Ray Milland.

Cecil B. De Mille will follow his "North West Mounted Police" with three big productions during the next two years. One is slated to be a spectacular production in full Technicolor and tentatively titled "The Queen of Queens," the story of Mary, the mother of Jesus, which the producer-director plans as a companion-production to his famous "King of Kings," "Ten Commandments" and "Sign of the Cross."

Also on DeMille's schedule are: "Reap the Wild Wind," Saturday Evening Post story and "Rurales."

Still another group of action-thrillers will include "Secrets of a Secretary," starring Paulette Goddard and Ray Milland; "Texas," starring Ellen Drew and John Howard, with May Robson, Akim Tamiroff, Broderick Crawford and Anthony Quinn, under the direction of James Hogan; "A Date With Destiny," in which John Howard, Ellen Drew and Basil Rathbone portray the top roles; a sea thriller, "Mystery Sea Raider," with Carole Landis, Henry Wilcoxon and Onslow Stevens; and a sextet of the ever-popular Hopalong Cassidy westerns starring Bill Boyd and produced by Harry "Pop" Sherman.

At least five additional feature productions as yet unlisted will be included in the Paramount program.

Red Cross Appeals for Funds to Aid Victims

Through the mediums of radio, newspapers and newsreels, the American Red Cross has started a campaign for funds for the relief of victims of the current European war. Exhibitors are urged to cooperate in every way possible in seeing that the newsreel appeal is shown at every performance, and by turning any contributions over to the nearest Red Cross agency.

Sees 50 Pictures At 50%—Pettijohn

Samuelson Admits Neely Passage May Raise Prices

Washington—Final testimony of proponents of the Neely block-booking and blind-selling bill took place early this week, with opponents seeking to take over on Wednesday, headed by C. C. Pettijohn, MPPDA general counsel. Supporters of the measure had a few final hours in rebuttal.

Appearing Wednesday in opposition to the bill, Charles C. Pettijohn, MPPDA general counsel, expressed the opinion that producer-distributors will find it necessary to demand 50 percent terms for the top 50 pictures of each season, with admissions advanced correspondingly to 75 cents. Losses in the foreign market, which, he pointed out, were growing worse each day, would necessitate such a step. Pettijohn declared that exhibitors favoring the bill are engaged in the industry's "softest" branch.

Col. H. A. Cole, president of Allied, and Nathan Yamins, former Allied president, were Tuesday's two witnesses. The former, answering arguments advanced against the bill, labeled as propaganda, misstatements and half-truths claims that the result will be single selling, price of films to exhibitors will rise, numbers of producers and distributors would go out of business, unofficial minority censorship by censorship groups, the Government will gain control of the industry, and labor will suffer. He said selectivity would come naturally and without pressure.

Replying to Rep. Lyle H. Boren's query as to why trade showings would not be satisfactory, Cole replied it would place a burden on the small exhibitor. Yamins, however, agreed with Boren, stating he would prefer to buy that way. He said cancellation privileges now existing were useless because of too many restrictions and technicalities.

Testifying Monday, Sidney Samuelson, member of Allied States' board and business manager of ATO of Eastern Pennsylvania, agreed with the bill's opponents that its enactment might send the rental price of films higher, but insisted that if such is the case the exhibitor will be ready to meet the increased cost as his boxoffice will likewise show an increase.

THE SMASHING DRAMA BEHIND TODAY'S HEADLINES!

UNCENSORED!

A VITAL DRAMA OF THE REAL TRUTH .ABOUT THE WOMEN WHO OFFER THEMSELVES UPON THE ALTAR OF PATRIOTISM!



WOMEN IN WAR

THE EMOTIONAL "BIG PARADE" OF 1940



ELSIE JANIS • WENDY BARRIE
PATRIC KNOWLES
MAE CLARKE • DENNIE MOORE
DOROTHY PETERSON BILLY GILBERT
COLIN TAPELY
DIRECTED BY JOHN H. AUER
A REPUBLIC PICTURE

Program Exchange

Samuel Gives Us Heart Failure With His Ford Bargain Announcement While Faubion Concocts a New Soda Drink

WE are firmly convinced that spring fever has staged a blitzkreig among members of the program exchange, for the number of programs coming into this office has sharply declined during the past few days. Even some of the old reliables are faltering; but then, of course, the reliable reliables are still in there pitching, spring fever or no spring fever.

Back in the old days when we were associated with a theatre, we got these attacks each year. Our newspaper ads began to look sloppy, and our exploitation activities began to be less frequent. The manager caught us once sleeping beside the air-conditioning plant, and on another occasion a search of the town finally located us wandering through the park. We were truly a victim of spring fever. We still had an appetite, however, and found out that without working we couldn't eat. As a result, the malady left us, and we were once more active.

Perhaps the Program Exchange is not a place to reveal experiences of our younger days, but it just goes to show how some members are suffering. We are patient, however, and when the siege passes over, we shall expect to hear from more members.

A house doesn't have to fall on one to convince him what news is dominating the front page of his daily newspaper these days. That's because the most important things are happening abroad. Similarly, when we mention Manager W. S. Samuel of the Rex Theatre, Arp, Texas, week after week in these columns, its because things are happening down his way that should interest every showman. Just when we think the Texas showman has run out of ideas, darned if he doesn't come right back with more.

This morning when we sat down at our desk what should greet our eyes but this announcement: "Brand New Fords at $23.50." (Here's our chance to buy a Ford, we thought.) But on closer inspection, we found that the entire message read thusly: "Brand New Fords at $23.50 would not create the sensation that the outstanding pictures will create this week at the Rex Theatre." We knew then that Samuel was busy again. Of course, we were sorry we weren't getting a bargain, but it pleased us to know that Samuel was still on his toes.

While on the subject, we'd like to mention that cooperative page he gets in the newspaper every week. There are eleven ads of various sizes, while down the center of the page is the Rex program for the week. In the upper right-hand corner is this information:

"Free Rex Theatre Tickets . . . if your name is signed to one of the spaces taken by the sponsors of this page, whose advertisements appear hereon, they are offering you one ticket to the Rex Theatre. Read the entire page carefully, and if your name is included, take this copy of the *Arp Press* to the sponsoring party, and receive free of charge, a ticket to the Rex Rex (that's what it says) Theatre. If advertisement is out of town, call at *Arp Press* for tickets."

Each ad announces a special bargain. And the fact that the page continues week in and week out proves that the stunt must be beneficial to the merchants. Samuel is smart in sending ticket winners to the merchants in whose ads their names appear. Once the merchant gets a winner in his store, it's more than likely he'll sell him something.

Members Added This Week

Harry C. Bondurant, Manos Theatre, Ellwood, Pa.
Jack G. Van, Everett, Middleton, Del.
Al Mayes, Palace Theatre, Graham, Tex.

—Your Application Blank—
Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

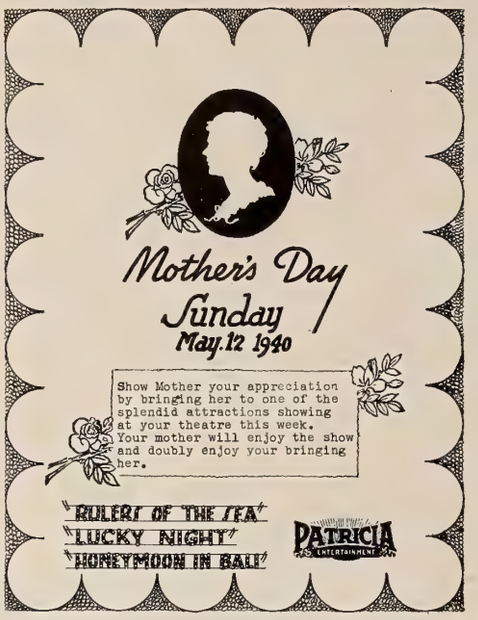
Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name.....

Theatre.....

City.....

State.....



Myron's Mothers' Day Cover

Among appropriate covers for Mothers' Day, this one, used by Manager Myron McLeod of the Patricia Theatre, Powell River, B. C., is one of the best. It was a "home-made" affair, of course, since McLeod and his staff handle the program from beginning to end; but it is just as effective as the more elaborate kind.

Announcement on Front Page

Announcement of the cooperative page appears on the front page of the paper. Furthermore, James E. Laney, Jr., in his column "Harpings," has this to say: "We are kinda proud of our ticket page this week. Response from sponsors was very good, and next week we expect many other firms to join in the parade of the passes . . ."

Sorry, but we'll have to leave Samuel now and journey on to Teague, in the same State, where Floyd Faubion oversees the destinies of the Star Theatre. Floyd has sent us a variety of handbills of various colors. One announces his Country Store Night, at which time ten baskets of groceries "and other valuable prizes" are given away. Another announces that "every lady will be admitted free on Wednesday and Thursday if accompanied by one adult admission." Another advertises the "Tiny Tot Revue," given for the benefit of the 8th Avenue Methodist Church. Another tells all about the "big cartoon and fun show" for the kiddies, with ice cream and lots of toys and prizes for everyone. And still another heralds the personal appearance of Tex Ritter on the Star stage in person. We'll bet the house was packed when the popular Monogram star appeared there.

Faubion put over a nice bit of promotion when he tied up with a local drug store to put out a drink called the Grapes of Wrath Special. "It went over swell," he writes. "I collected enough money from this store to buy 3,000 small cards advertising the new drink and my playdate of the picture." The drink sounds like it must have had a "kick" to it, but we'll bet the greatest kick for Faubion was in seeing his idea go over so well.

The Teague theatreman also sent letters to educators apprising them of the "entertainment and educational qualities" to be found in "The Blue Bird."

Incidentally, we have another new member this week, as you have probably noted. If you are issuing programs, Mr. Bondurant, won't you send us a few copies?

We mustn't forget Tom Pringle's safety slogan: "Watch the car behind the one in front of you." And we'll close this discourse with a "Cheerful Chirup" from The Reminder, the weekly program for the Wallace and Rose Theatres, Levelland, Texas: "A censor is a person who knows more than he thinks you ought to."

Showmen's Parade

E. H. HIEHLE, for many years manager of the Weller Theatre in Zanesville, Ohio, has been appointed general manager of the five theatres in Zanesville controlled by the Shea Circuit. JOHN WOODWARD, who was associated with the late CALDWELL H. BROWN, when the latter owned the other four houses, will handle the Weller.

GEORGE PAPULIS has been appointed manager of the Capitol Theatre, Wheeling, W. Va.

ROBERT WINSTANLEY, who was associated with GEORGE WALSH, recently resigned head of Netco Theatres, for several years, has resigned to handle his own interests in Peekskill, New York, where he was last stationed. R. P. STANLEY, auditor and treasurer of Netco, has been transferred to the New York office, where he will continue the same work. HENRY HOF, who has been managing the Stratford Theatre in Poughkeepsie, is now handling both that house and the Bardavon. GEORGE KAVANAUGH, manager of the Bardavon, has been transferred to Peekskill to handle the two houses there.

GENE MURPHY, newspaper contact man for Loew Circuit in New York has been appointed to the post formerly held by ART SCHMIDT, now publicity chief of MGM in New York. TOM ROGERS, publicity man for the Valencia, Jamaica, has been named to MURPHY'S post and TEDDY ARNOW, formerly in Westchester goes to the Valencia. JERRY SAGER, formerly in a midtown Manhattan Division goes to Westchester, while AL LIPPE of Newark comes to Manhattan.

A. MILO DE HAVEN, general supervisor of the Sam Brown Enterprises in Detroit, has resigned because of ill health.

BRYANT PHINIZY, formerly manager of the Long Theatres in Willcox, Ariz. is now in charge of the Long Theatres in Coolidge and Florence.

Selling the Picture

For Better Show Selling

Showmanalyses Have Appeared In STR on Following Pictures

Abe Lincoln in Illinois	Mar. 2
Alias the Deacon	May 18
Brother Rat and a Baby	Jan. 13
Congo Maisie	Jan. 20
Dark Command	Apr. 13
Dr. Cyclops	Mar. 30
Earl of Chicago	Jan. 6
Edison the Man	May 11
Fighting 69th	Jan. 27
His Girl Friday	Jan. 13
House Across the Bay	Mar. 9
Irene	Apr. 27
If I Had My Way	May 11
I Take This Woman	Feb. 3
It All Came True	Apr. 13
It's a Date	Mar. 16
My Favorite Wife	May 4
My Little Chickadee	Feb. 24
My Son, My Son!	Apr. 6
Northwest Passage	Feb. 24
1,000,000 B. C.	Apr. 27
Our Town	This Issue
Primrose Path	Mar. 23
Saturday's Children	May 4
Son of the Navy	Apr. 6
Strange Cargo	Mar. 16
Swanee River	Jan. 6
Swiss Family Robinson	Feb. 10
'Til We Meet Again	Apr. 27
Too Many Husbands	Mar. 23
Two Girls on Broadway	Apr. 20
Vigil in the Night	Feb. 17

Cow Drafted for Ballyhoo Stunt on "Farmer's Daughter"

"Goin' to see 'The Farmer's Daughter'" was the slogan used by a man dressed as a farmer who led his bovine girl-friend through the streets of Harrisonburg, Va., as a ballyhoo for "The Farmer's Daughter," which had its engagement at the State Theatre.

A 4-H Club benefit was also arranged, with the members selling advance sale tickets. Manager Jack Fretwell was assisted by Martin Ciracofe.

Money Dates

JUNE

23rd

C. L. SHOLES patented the typewriter, 1869. This offers a chance to tie up with local typewriter dealers, especially if there is a typewriter tieup in your current attraction.

24th

NATIONAL SWIM-FOR-HEALTH WEEK. Sponsored by the National Swim for Health Committee, c/o Martin Stern, 122 East 42nd St., New York City. Stage a bathing beauty contest on the stage with local celebrities as judges. Tieups can be obtained with stores selling beach wear.

25th

VIRGINIA ADMITTED TO THE UNION, 1788. This day should be observed by theatres in the Old Dominion.

26th

FIRST AMERICAN TROOPS LANDED IN FRANCE, 1917. Depending on the international situation, this day can be observed with considerable ceremony with cooperation by the V.F.W., the American Legion, etc.

$3,000,000 Set For UA Advertising Budget

Company Will Use Test Engagements To Experiment With Pictures and Advertising Themes That Will Draw

"United Artists will continue more determined than ever in its high budget advertising and its concentrated exploitation and publicity operations," Lynn Farnol, advertising and publicity director of the company, told sales delegates of the Western Division, assembled in convention last week at the Congress Hotel, Chicago, under the chairmanship of Western sales manager and vice president, L. J. Schlaifer.

Murray Silverstone, head of the world wide operations of the company, was in attendance, along with Harry Gold, vice president in charge of Eastern Sales, Sol Lesser and Hal Roach, two of the company's producers, and the representatives of the company's other producers.

"Under the authority of Mr. Silverstone and our producers and in direct co-operation with Harry Gold and L. J. Schlaifer for the sales management of the company," Farnol said, "approximately $3,000,000 will be spent during the coming year on the 22 pictures that represent the new season's product, the 6 pictures held over from the previous season, and on institutional advertising.

15 Permanent Field Men

"Our newly organized field exploitation staff, comprising 15 permanent men in as many key cities, will play a vital part in the planning and the execution of these advertising plans. They will represent the sales department and the exchanges in contact with the exhibitor.

"Included in this budget are the various expenditures such as trade paper advertising, on which United Artists spends twice as much per picture as any other distributor in the business.

"The most important thing, however, is the manner in which this $3,000,000 is to be spent. No longer will we lay down a large sum on the line for a national campaign three months before we see the picture, and then hope that the picture is what we think it is, and that the insertion dates of the advertisements and the playdates of the picture will dovetail. It is an extravagant and wasteful practice, and it's scattershot, too diffused for these times in which we strain to the utmost to make our advertising dollar go as far as possible.

"We believe what David Selznick told representatives of the trade press, that no one knows how big the potential audience of a quality picture really is and we are determined to find out, at least find out more than we ever knew before and try harder than ever before to get them.

"To as great an extent as possible, United Artists will follow a policy of advertising test engagements on important pictures to experiment with a picture and the capacity of different advertising themes to attract people to that picture. This naturally is one of the duties of our new field exploitation staff.

"We made 'Rebecca' interesting and important to people who had not read the book. More than that, we made the seeing of it an urgent thing to 900,000 people in New York. We are going to make 'Our Town' interesting and important to people who have not seen the play.

"The constant audience that any picture one could count upon has disappeared. According to Dr. George Gallup, there are 25,000,000 people in this country who go to picture theatres once or twice a year, our job is to bring them in.

"By experiments with advertising themes, with publicity angles, with varying emphasis on the cast, by developing new exploitation and cultivating word of mouth publicity during the preliminary test engagements of a picture, we hope to attract the ultimate and potential audience of a picture.

"How much money this costs is infinitely less important than the fact that it makes our advertising dollar go farther and in that it is spent more effectively, we will get more for our money than ever before."

Ties In With Milk Council

A full page of cooperative advertising was netted by Manager Bill Dworski of the Ohio Theatre, Mansfield, O., when he tied in with the members of the Mansfield Pasteurized Milk Council. By furnishing tickets for a contest run on the page, he got an 8-column plug across the bottom for "The Road to Singapore."



"Headless" Bally Stops 'Em

Autos pulled over to the curb, street cars slowed down, people stared in amazement when the apparently "headless" man shown above walked the streets on Chicago's east side. It was a ballyhoo stunt used by Manager E. R. Erickson of Warners' Rhodes Theatre to plug Universal's "The Invisible Man Returns."

The Box Office Slant

Edison the Man

MGM Drama 107 mins.

(Prod. No. 36, Nat'l Release, May 10)

Cast: Spencer Tracy, Rita Johnson, Lynne Overman, Charles Coburn, Gene Lockhart, Henry Travers, Felix Bressart, Peter Godfrey, Guy D'Ennery, Byron Foulger, Milton Parsons, Arthur Aylesworth, Gene Reynolds, Addison Richards, Grant Mitchell, Paul Hurst, George Lessey, Jay Ward, Ann Gillis. Credits: Directed by Clarence Brown. Produced by John W. Considine, Jr. Associate producer, Orville O. Dull. Screenplay by Talbot Jennings and Bradbury Foote. Original story Dore Schary and Hugo Butler. Art director, Cedric Gibbons. Director of photography, Harold Rosson. Film editor, Frederick Y. Smith.

Plot: This is the story of Edison's life from the time he came to New York before his first invention. It starts out with a flash-back to the anniversary of light in 1929 and then proceeds with his first development of a stock ticker, then the phonograph and finally the electric light. The story also shows his courtship and marriage and some scenes of his family life.

Comment: As a tribute to a great man, this picture has seldom, if ever, been equalled. As entertainment it also takes top rank among the great films of our time, and while it is difficult to predict what the public's reception of it will be, one can only express the hope that it will be tremendously successful, not only as a tribute to those who made it but also as an inducement to encourage Hollywood to make more films of this quality. It would be difficult to pick out the outstanding features, there are so many. In the acting division, of course, Spencer Tracy walks away with the honors with a magnificent portrayal. Direction and production are superb. Certain scenes stand out because of the fine accompanying musical score by Herbert Stothart and its recording by Douglas Shearer, particularly the scene in which the lad who has spoiled one day's work by carelessness is given a chance to redeem himself. To the technical advisers must go a great share of credit for the careful work done on the research for the picture, which must have been extensive. For exploitation, see Showmanalysis in issue of May 11, page 15. **(FAMILY)**

Catchline: "The story of a great American to thrill the heart of all humanity."

AUDIENCE SLANT: ANY AUDIENCE SHOULD BE ENTHRALLED WITH THE DRAMA AND WONDERFUL UNFOLDING OF THE STORY.

BOX OFFICE SLANT: ITS RECEPTION SHOULD BE IMMENSE. EVERY BIT OF SELLING EFFORT WILL BE WELL REPAID, FOR IT IS THE TYPE OF PICTURE WHICH ANYONE CAN ENJOY.

Mad Men of Europe

(London Premiere)

Columbia Drama 72 mins.

Cast: Edmund Gwenn, Mary Maguire, Paul von Hernried, Geoffrey Toone and others. Adapted from Guy Du Maurier's play. Screen adaptation: Ian Hay, Edward Knoblock, Dennis Wheatley. Director, Albert de Courville. Producer, Neville E. Neville.

Plot: Gwenn, happy-go-lucky Englishman, laughs at air raid precautions and threats of invasion. Mary, his daughter, loves Toone, a Territorial, but is very impressed by von Hernried who runs the radio store and loans Tester, her brother, valuable equipment. He is a spy and his instructions are to set up one of a number of radio transmitters which would guide the enemy's bombers over their objectives. He worms his way into the household and tricks Tester into setting up the equipment. War is declared. Monocled soldiers are dropped by parachute to defend the radio station and Gwenn pays the penalty for not being prepared before an enemy firing squad. Toone leads the Territorials to save Mary.

Comment: The producers are right on time with this film. It has real sincerity and fine dramatic qualities. The picture can be safely shown in this country as the identity of the invaders is only suggested. American audiences should find it an interesting insight into European affairs. The cast, with the exception of Desmond Tester who is developing into a far too self-satisfied youth, does well. The picture lends itself to stunting. Splash it as the most topical film of the year. Invite civic and service celebrities to a special showing. For a lobby display have a montage of newspaper headlines on Great War II; run the slogan "From the news headlines comes this powerful story of an Englishman who found that no longer was his home his castle." **(FAMILY)**

Catchline: "The first great war picture of Great War II."

AUDIENCE SLANT: THE CURRENT HEADLINES, IF PROPERLY TIED TO THE PICTURE SHOULD MAKE FOR KEEN AUDIENCE INTEREST.

BOX OFFICE SLANT: THE TIMELINESS OF THE PICTURE IS ITS CHIEF ASSET IN SELLING. THEREFORE IT CAN DO SOME BUSINESS IF SOLD.

Legion of Decency Ratings

(For Week Ending May 25)

SUITABLE FOR GENERAL PATRONAGE

Kid From Santa Fe Sandy Is a Lady

Bad Man From Red Butte

Rocky Mountain Rangers

SUITABLE FOR ADULTS ONLY

Lillian Russell

You Can't Fool Your Wife

RKO Radio Comedy 68 mins.

(Prod. No. 32—Nat'l Release, May 24)

Cast: Lucille Ball, James Ellison, Robert Coote, Virginia Vale, Emma Dunn, Elaine Shepard, William Halligan, Oscar O'Shea. Credits: Directed by Ray McCarey. Produced by Cliff Reid. Screenplay by Jerry Cady. Story by Richard Carroll and Ray McCarey. Director of photography, J. Roy Hunt. Art director, Van Nest Polglase. Film editor, Theron Warth. Musical score, Roy Webb.

Plot: After five years of married life, Lucille Ball and Ellison are living in a dinky apartment, with Lucille's mother, Emma Dunn. Ellison is barely getting along as an accountant, and Lucille is discontented. When the heads of Ellison's firm believe they will have to entertain an old fuss-budget who owns most of the stock, they assign the young accountant to handle the task. Instead of the old man, however, his son (Coote) appears, and becomes interested in other than pen and ink figures. Ellison goes on a round of parties, with Lucille finally locking him out. Later, Coote suggests that she attend a masquerade party as a Spanish "Senorita" to win him back, but the real "Senorita" arrives to complicate things. But it's all ironed out, with Ellison returning to his wife.

Comment: Although this picture starts out promisingly on a humorous note, it bogs down both in story and intended comical situations before it reaches the end. In spite of this, however, chances are that your patrons will accept the whole as fairly diverting entertainment. In case you pair it with a heavy dramatic feature, it should offer welcome relief. Lucille Ball appears homely enough in the earlier moments, but changes into an attractive young woman in accordance with the story. A black wig makes her especially glamorous for a short time. As the meek, hard-working husband who gets into difficulties, James Ellison is satisfactory, though not exceptional. Emma Dunn and Robert Coote are good in supporting roles. In cooperation with the newspapers, get husbands to submit their funniest reasons why "you can't fool your wife." Arrange street corner interviews, with men asked whether or not they ever tried to fool their wives and to explain the results. **(FAMILY)**

Catchline: "Plain-Jane wife turns slinky siren to test straying hubby."

AUDIENCE SLANT: FAIRLY DIVERTING ENTERTAINMENT FOR THE MASSES.

BOX OFFICE SLANT: STRONGEST APPEAL IS IN THE TITLE, WHICH SHOULD BE PLAYED UP TO ATTRACT PATRONS.

Those Were The Days

(Hollywood Preview)

Para Comedy-Drama 75 mins.

(Prod. No. 3936, Nat'l Release, May 31)

Cast: William Holden, Bonita Granville, Ezra Stone, Judith Barrett, Vaughan Glaser, Lucien L. Littlefield, Richard Denning, Tom Rutherford, Phillip Terry, Aldrich Bowker, James Seay, Douglas Kennedy, John Laird, John Hartley, Robert Scott, Gaylord Pendleton, Alan Ladd, James Dodd, Wilda Bennett. Credits: Produced and directed by J. Theodore Reed. Screenplay by Don Hartman. Based on the famous Siwash stories by George Fitch. Director of photography, Victor Milner. Film editor, William Shea.

Plot: William Holden and Ezra Stone, two freshmen at college, are roommates. Holden gets into trouble trying to help Stone out of a predicament and is hailed before the local judge, Vaughan Glaser. Facing a six-months sentence, but with a week's time to prepare his case, Holden decides to spend the week making love to Bonita Granville, the judge's daughter and one of his classmates so that she can plead in his defense. Glaser finds out what's going on and forbids Holden the house, threatening to throw him in jail if he tries to see Bonita. But Holden and Bonita are now in love with each other, so that in spite of restrictions, Holden does see her, which lands him in jail. Bonita then rouses the students in his defense, forcing Glaser to free him so that they may get married.

Comment: For the collegians, past, present and future and for all other theatregoers interested in college life with its youthful escapades and its puppy loves, this is an amusing comedy drama, well-presented and carried along at a lively pace. Capably acted and directed, it is told against a background of a typical American college in the early nineteen hundreds, and the old-time clothes, sets and props add many an entertaining moment to the humorous situations. Splendid, natural performances are turned in by William Holden, as the freshman hero and Bonita Granville, the girl he woos. Ezra Stone gives a standout

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 20

performance as Holden's room-mate, and Vaughan Glaser, Judith Barrett and many others, too numerous to mention, contribute capably in the supporting cast. Director Theodore Reed has done himself proud with this, his second college story, proving his aptitude with this type of film. Small heralds printed as fraternity pledge cards could be distributed to all students. Schools and colleges might permit posters to be placed on their bulletin boards or in school libraries or bookstores. Special screening of attraction should be arranged for all members of the local fraternities, with newspaper cooperation. **(FAMILY)**

Catchline: "Freshman life at good old Siwash."

AUDIENCE SLANT: A PICTURE THAT SHOULD APPEAL TO ALL THEATREGOERS, ESPECIALLY COLLEGIANS, PAST, PRESENT AND FUTURE.

BOX OFFICE SLANT: HAS GOOD EXPLOITATION POSSIBILITIES . . . AVERAGE FOR ANY SPOT.

Riders of Pasco Basin

Universal **Western** **55 mins.**

(Prod. No. 4062—Nat'l Release, April 5)

Cast: Johnny Mack Brown, Bob Baker, Fuzzy Knight, Frances Robinson, Arthur Loft, Frank LaRue, James Guilfoyle. Credits: Directed by Ray Taylor. Original story and screenplay by Ford Beebe. Director of photography, William Sickner. Film editor, Louis Sackin.

Plot: Loft interests the ranchers in letting him build a dam to help irrigate the valley, but investigation by Brown discloses Loft's plan is impractical and that he seeks to grab the ranchers' money, then flee. He organizes a band of vigilantes to oppose Loft after the local newspaper publisher has been murdered for telling the truth. A free-for-all battle takes place, with truth and justice winning out in the end.

Comment: It's a good enough western, as westerns go, except that one knows what the rest of the story will be five minutes after it gets under way. Johnny Mack Brown follows the routine duties of a western hero, while Arthur Loft pursues the role of the villain in customary western style. Fuzzy Knight is there to furnish the comedy, and does a pretty good job. Of course, to other than outdoor fans, the whole thing will seem preposterous; but since it's the latter for whom the picture is intended, this matter becomes trifling. Round up the Johnny Mack Brown Club, and see that action posters dominate your theatre front. **(FAMILY)**

Catchline: "Thrills . . . as Brown and his vigilantes restore law and order to the lawless west."

AUDIENCE SLANT: OKAY FOR THE ACTION FANS.

BOX OFFICE SLANT: SHOULD DO ALL RIGHT WHEREVER WESTERNS GO OVER.

Gangs of Chicago

Republic **Drama** **66 mins.**

(Prod. No. 906—Nat'l Release, May 17)

Cast: Lloyd Nolan, Barton MacLane, Lola Lane, Ray Middleton, Astrid Allwyn, Horace MacMahon, Howard Hickman, Leona Roberts, Charles Halton, Addison Richards, John Harmon, Dwight Frye. Credits: Directed by Arthur Lubin. Associate producer, Robert North. Original screenplay by Karl Brown. Director of photography, Elwood Bredell. Film editor, Lester Orlebeck. Art director, John Victor Mackay. Musical director, Cy Feuer.

Plot: Because his father, a gangster, had been killed by the police, Nolan grows up seeking revenge. He studies law carefully, learning every loophole. When he graduates from law school, he joins forces with MacLane, a gang leader, and engineers many crimes. The Federal Bureau of Investigation, attempting to "pin" something on him, persuades Nolan's college mate and best friend, Middleton, to work himself into Nolan's organization. MacLane, believing Middleton a "copper," sets a trap, into which Middleton walks. Nolan is amazed at the deception, but nevertheless saves Middleton's life when one of MacLane's men shoots him. While Nolan is held by the police, a report gets out that he has "run out" on the mob. Released, he returns to his office, only to be threatened via telephone by MacLane. Middleton arrives and offers to keep him under cover at his (Middleton's) parent's farm until the trouble blows over. The two go there, but MacLane follows. In a gun battle, MacLane is killed and Nolan is fatally wounded, but before dying gives a full confession.

Comment: Trite as the title may sound, and fed up on gangster films as many theatregoers may think they are, this is a melodrama that will please all who see it. The story is logical enough, and suspense is held at a high key throughout. Lloyd Nolan enacts one of his finest performances to date as the lawyer who chooses to lead the rackets. Others who do well are Ray Middleton, who looks promising, Barton MacLane, Astrid Allwyn, Howard Hickman and Lola Lane. While the film is especially palatable for the action fans, there is no doubt but that it will hold tensefully the attention of all who see it. Display gangster paraphernalia in the lobby or in a nearby window, together with stills from the picture. Place an old battered car on a truck bed and take it around town, the copy on a card reading: "This car was used by the ringleader of the notorious 'Gangs of Chicago'." **(ADULT)**

Catchline: "King of crime in a reign of terror."

AUDIENCE SLANT: FAST MOVING, MELODRAMATIC ENTERTAINMENT FOR THE MASSES.

BOX OFFICE SLANT: GOOD FOR A WEEK-END ACTION BOOKING.

Sandy Is A Lady

(Hollywood preview)

Univ. **Farce comedy** **64 mins.**

(Prod. No. Not set—Nat'l release, June 14)

Cast: Baby Sandy, Butch and Buddy, Eugene Pallette, Nan Grey, Tom Brown, Mischa Auer, Billy Gilbert, Edgar Kennedy, Fritz Feld, Anne Gwynne, Richard Lane, Charles Wilson, John T. Murray, George Billings and others. Credits: Original screenplay by Charles Grayson. Photography by Milton Krasner. Art director, Harold H. MacAuthur. Film editor, Philip Cahn; assistant director, Fred Frank. Directed by Charles Lamont. Associate producer, Burt Kelly.

Plot: Baby Sandy is left with Billy Gilbert when her mother, Nan Grey, goes shopping for clams. Contractor Eugene Pallette, employer of Sandy's father, Tom Brown has been invited to dinner, and clams are his favorite dish. Mischa Auer, inventor, has an idea to help Gilbert get his job back as Pallette's foreman, so Sandy is left with Butch and Buddy, Billy's sons. They have an idea about making some money, so take her down town, and lose her. She is lost and found in a restaurant several times; passed off by George Billings, Pallette's worthless nephew, as his son; and wanders dangerously along steel girders of a new building. Butch and Buddy get Sandy back in time to get home before mother, Gilbert gets his job back, Auer gets backing for his invention and Brown gets a raise.

Comment: This latest of the Baby Sandy series has in its favor Sandy, Charles Lamont's smooth direction of the youngster, the interesting juvenile combination of Butch and Buddy and such seasoned comedy players as Billy Gilbert, Edgar Kennedy, Eugene Pallette, Mischa Auer and John T. Murray. The age of the comedy gags make this the least impressive of the Sandy series, and one which will not rate better than a supporting feature anywhere. The regular Baby Sandy exploitation stunts can be used, and popular music schools can be tied into a contest to locate the best team of youthful musicians in your community. The finals can be staged in your theatre, with donated merchandise prizes. Hit the woman's or cooking page of your newspaper with a letter contest for wives on the funniest series of events "When We Had The Boss To Dinner." An inexpensive folder which will have every housewife reading your copy can be prepared with your selling copy inside and a cover title of "What Not To Do When Baby Is Lost." **(FAMILY)**

Catchline: "Little Sandy has a busy day."

AUDIENCE SLANT: LESS ENTHUSIASTIC THAN FOR THE PREVIOUS BABY SANDY HITS, DUE TO TOO OLD COMEDY.

BOX OFFICE SLANT: SUPPORTING FEATURE ON A DOUBLE BILL.

Mad Youth

Atlas Films **Drama** **60 mins.**

(National Release, May 15)

Cast: Mary Ainslee, Betty Compson, Willy Costello, Betty Atkinson, Tommy Wonder, Lorelei Readoux, Ray Hirsch, Patty Lacey, Eugene Taylor, Aileen Morris, Glen Denison, Pearl Tolson. Credits: Produced and directed by Willis Kent. Photographed by Harvey Gould and Marcel La Picard. Film editor, I. R. Johns.

Plot: When socialite Betty Compson steps out with a gigolo from an escort agency, daughter Mary Ainslee entertains jitterbugs at home. Later, Mary beats mother's time by dating the escort, Costello. When he says he must go away, she goes to a girl friend's place to stay, a place apparently not for nice girls. Costello finds the address, goes and gets her.

Comment: The general reaction after seeing this picture is: blah! The story, what there is of one, is trite and silly, and at least half of the picture is consumed by a floor show in a Spanish night club. The continuity is erratic and jumpy, while the recording is so poor in most instances the players' voices sound like fog horns. To speak of any of the cast acting would be an insult to the profession. In grind run situations, the picture may attract the sensation seekers because of its title and such bait as "a startling revelation," "youth ensnared by reckless living," etc. But what a howl they'll set up after it's all over. **(ADULT)**

Catchline: "Youth running wild, so mothers can be free."

AUDIENCE SLANT: NIL.

BOX OFFICE SLANT: SENSATIONAL BALLYHOO MAY DRAW THEM IN.

For booking information, write: Atlas Film Exchange, 723 Seventh Ave., N. Y. C.

Passport to Alcatraz

Columbia **Drama** **60 mins.**

(Nat'l Release, June 6)

Cast: Jack Holt, Noah Beery, Jr., Cecelia Callejo, Maxie Rosenbloom, C. Henry Gordon, Guy Usher, Clay Clement, Ivan Lebedeff, Ben Welden, Robert Fiske, Harry Cording. Credits: Original screenplay by Albert DeMond. Director of photography, James S. Brown, Jr. Produced by Larry Darmour. Directed by Lewis D. Collins.

Plot: Holt, a detective, is detailed to investigate the activities of an alien ring which smuggles in spies and then blows up important factories in the U. S. He first impersonates an immigration officer, in league with the aliens. Then he assumes the identity of one of the spies. With the help of Noah Beery, Jr., who obtains information from Cecilia Callejo, front girl for the ring, the police finally find that an executive of the company whose plants are being destroyed is the head of the ring.

Comment: If there is anything about Alcatraz in this picture, this reviewer failed to find it. It is, on the other hand, a perfect picture as far as timing goes, showing all the details of how the Fifth Column would operate in the U. S. For this reason, if sold, it should do a business far in excess of what can

(Continued on page 17)

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 20



Reproduced above is the 24-sheet, which looks as though it had been definitely designed for your marquee, although there's no denying it will sell tickets wherever posted. Title and characters could be cut out and mounted on compo-board.

An SRB Showmanalysis

(REG. U. S. PAT. OFF.)

"OUR TOWN" has several advantages to its credit that should help the film at your box office. Notable among these is the fact that as a play on Broadway, it won the Pulitzer Prize. Add to this Sam Wood, director of the picture, who was also responsible for "Goodbye Mr. Chips"; Thornton Wilder, the author, who won one other Pulitzer Prize; Sol Lesser, the producer, who has introduced a number of original ideas in screen entertainment.

The title should also be listed on the credit side, for besides giving the picture that home-town appeal, it also provides for many stunts and tieups.

Undoubtedly the biggest effort of your campaign will center on stunts with a town-boosting flavor. For example, in a tieup with merchants, an "Our Town Shopping Week" might be staged, with bargains in effect during that week. Emphasizing the obvious advantages to business, you might explain your plan to the merchants and various civic clubs at a regular dinner or luncheon. With the date set, an advance parade could be held, with municipal bands, uniformed organizations, and merchants' floats participating. Banners could be stretched across the streets in both the business and residential sections, and with the majority of merchants on the promotion bandwagon, there should be numerous window displays. Then, too, cooperative newspaper ads would be in order, all coordinated to tie in the picture with the special event. Special publicity stories and radio plugs should be used, and premiums should be offered to those who make the most purchases during "Our Town Shopping Week," each purchaser receiving a coupon.

A special celebration should be staged to which those who have left town and made good in other fields are invited as guests of honor. It might be in the form of an "Our Town Old Home Week," and putting it over will swell the civic pride of all who take part, as well as win you goodwill and extra patronage for your engagement.

What are the advantages of living in your community? Why do residents take pride in the town in which they live? There may be any number of reasons, and these reasons should be brought out in an "Our Town Booster Week" campaign. Get the cooperation of merchants, the newspapers and all civic organizations. Some of the advantages could be listed in newspaper front page boxes, one appearing each day under this heading, "Our Town is the Ideal Place to Live because . . ." Incidentally, this could be worked into a contest, with citizens required to finish the statement in a certain number of words. Perhaps the newspaper might get out a special section or supplement describing the growth of the community, the contributions of various industries, the town's natural resources, its educational system, etc.

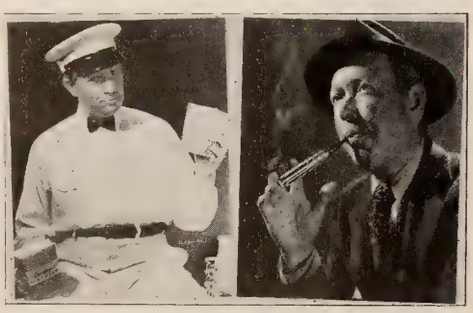
Another good way to call attention to your town and to "Our Town" is to conduct an "Our Town Camera Contest," offering prizes for the best snapshots of typical scenes and locations.

Since the picture deals with characters so often seen in the average community, you might ask the public to select the local counterparts of the players chosen for "Our Town." United Artists has prepared a special mat which should be used in connection with this.

Get the newspaper's Inquiring Reporter or Photographer to visit the hotel daily and ask guests what they like about your community. The column could have the heading, "What They Think of Our Town."

There are many ways to promote "Our Town" through the schools. English and drama classes, for instance, could write essays on the importance of "Our Town" in the English drama and cinema, inasmuch as the play, because of its theme and novel production, set a precedent in theatrical offerings. Civic classes could contribute essays on "What Our Town Means to Us." Consulting old history books and photographs, art classes might compete for prizes with sketches of your town as it looked at the turn of the century, the approximate time of the story's opening.

If you have a local radio station try to utilize it as much as possible in selling "Our Town." Among other things, you could conduct an "Our Town Quiz Contest"; listeners could try to identify the voices of local prominent personages; a debate might be held on the subject of which is the most important for a man to achieve the fruition of his potentialities—living in a large city or in a small town; descriptions of certain landmarks might be aired, with either listeners or a guest audience identifying them.



Use these stills for your tieups on Borden's milk and ice cream (left) and on Kirsten Pipes (right). There are also book and typewriter tie-up stills.

Arrangements might be made to give samples of products made in your community to people coming to your theatre or to pedestrians in the business section; that is, if such a thing can be done. Prettily costumed girls might be hired to handle the job of distribution. As copy for the signs carried by the girls or on display in your lobby you might use: "Take a Sample of One of the Products of Our Town, and be sure to see the film version of the Pulitzer Prize Play, 'Our Town.'"

Attached to one of the pages in the press book is a sample of the herald. The front-page copy, which is in the first person and supposedly written by Frank Craven, is just the kind of copy you should use in all your newspaper advertising on this picture. In other words, here is your chance to "get next" to the public with "personal" messages. With your signature at the bottom, these messages might have such lead-off lines as, "Folks, I Know You'll Love This Picture—" . . . "You Know I Always Tip You Off When Something Different Comes Along—Well, Here's a Picture That *is* different—". . . "Are You Looking for Real Down-to-Earth Entertainment in a Picture that Might Have Had Blankville for its Locale? Well Let Me Tell You About 'Our Town.'"

Some excellent tieups are available for you. One is on Borden's milk or ice cream. Another is on the Pocket Book edition of the play, which means cooperation from book stores, newsstands, stationers, department stores, etc. Another is on Underwood typewriters, with two special exploitation stills to aid you. And still another is on Kirsten Pipes. Take advantage of them all. In addition, see your local Rexall dealer about the layout to appear in the June issue of *Rexall* magazine, a drug store house organ. Try to get him to tie up with you on a window display.

Screenplay by Thornton Wilder, Frank Craven and Harry Chandlee. Directed by Sam Wood. Produced by Sol Lesser.



★ Merchants-big and little — take every opportunity to tie up their business with motion pictures and stars. They like the flash . . . the glamour . . . the publicity and human interest of pictures and personalities because they sell merchandise.

★ You've got a big advantage over every merchant in town. You've got what it takes to begin with. Pictures . . . stars . . . personalities. They're your stock in trade.

Use them. Profit on their glamour . . . publicity . . . personalities. Make stills . . . posters . . . other accessories part of every selling campaign.

★ Hitch your wagon to the stars . . . your stars, through **TRAILERS . . . LOBBY DISPLAYS . . . ACCESSORIES** . . . that flame with life . . . color and seat-selling catch-lines about these very stars. That's what makes them the ***Best Ticket Sellers in the Business***

NATIONAL Screen SERVICE · NATIONAL Screen ACCESSORIES
ADVERTISING ACCESSORIES, Inc.

Short Subject Reviews

The Riveters *(A Howl)*

RKO (4,102) Disney Cartoon No. 2 **7 mins.**

When Donald Duck applies for a riveting job, little does he realize what he's letting himself in for. His experiences among the steel girders high above the city are a succession of howling gags that could come only from Producer Walt Disney. Your patrons, adults and children alike, will get plenty of laughs from this Technicolor cartoon. Plug it in all your advertising, since in all probability it will be more responsible for patronage than the feature.

Donald's Dog Laundry *(Very Funny)*

RKO (4,103) Disney Cartoon No. 3 **8 mins.**

After perfecting a mechnical dog bath, Donald Duck uses every bit of ingenuity at his command to lure Pluto into it, finally ends up as the victim, himself. Here's a Technicolor cartoon that rates with the best of them, and as such, deserves strong billing. Walt Disney produced.

Tugboat Mickey *(Excellent)*

RKO (4,104) Disney Cartoon No. 4 **7 mins.**

With Donald and Goofy as his crew, Mickey Mouse is captain of a tugboat. When the radio gives news of a shipwreck, he orders "full steam ahead." Trying to get steam up consumes much of the footage, and all sorts of ludicrous setbacks befall Donald and Goofy. Finally, there's so much steam the ship blows up, and the three mariners land beside the radio in the water, only to hear the shipwreck story was a dramatization. It's an excellent Technicolor cartoon. Walt Disney produced. See that cutouts of the three characters are displayed in front of the theatre.

Billposters *(Very Good)*

RKO (4,105) Disney Cartoon No. 5 **8 mins.**

Donald Duck and the Goof go billposting on the farm. Running as interference to their activities is a goat, which eats the posters, and a wind mill whose wheel passes just low enough to harass the Goof. Clever gags are plentiful in this Technicolor cartoon, which was produced by Walt Disney. Give it prominent mention in your ads, and play it up in the lobby and on the marquee.

Mr. Duck Steps Out *(Swell)*

RKO (4,106) Disney Cartoon No. 6 **8 mins.**

It's a virtual certainty that if one Disney Technicolor cartoon has more laughs than another, this one has the most, for it doesn't let up in mirth-provoking situations until it's over. It deals with the attempt of Donald Duck to call on girl friend Daisy without his three nephews. They're already there, of course, and the rivalry for jitterbug honors is responsible for many of the laughs. Walt Disney produced. This cartoon deserves your best playing time, and should be well sold.

MGM Will Again Release 78 Shorts for 1940-41

MGM will release the same number of short subjects during the new year as in the 1939-40 season—78. There is no change in the series or in the number in each series.

Next season's line-up will be headed by six "Crime Does Not Pay" two-reelers, several of which are to be based on important racket investigations currently in the news. Topping the one-reeler division will be fourteen Pete Smith Specialties, in which the "unseen star" will feature factual material highlighted with humor. John Nesbitt will deliver nine documentaries of topical interest in his "Passing Parade" series. The documentary treatment will also be represented in a series of ten "Miniatures," the majority of which will be narrated by Carey Wilson. Eighteen cartoons, in Technicolor, will be divided between producers Hugh Harman and Rudolph Ising. Next season's twelve Technicolor "Traveltalks," produced by James A. FitzPatrick, will be devoted largely to the United States and its possessions. Completing the list will be nine "Our Gang" comedies, which are to be produced with an eye to adult appeal.

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning May 25)

CAPITOL—Spots Before Your Eyes (MGM); Calling on Colombia (MGM) rev. 4-27-40; Hollywood, Style Center of the World (MGM).

CRITERION—Hollywood Recreations (Col.) rev. 4-20-40; Threads of a Nation (Col.) rev. 2-24-40.

GLOBE—Alex in Wonderland (Vita.); Busy Bakers (Vita.).

PARAMOUNT—Ants in the Plants (Para.) rev. 3-23-40; Unusual Occupations No. 5 (Para.) rev. 5-18-40; Television Preview (Para.) rev. 5-18-40.

RADIO CITY MUSIC HALL—Tugboat Mickey (RKO-Disney) rev. this issue.

RIALTO—Mutiny in the County (RKO); Sky Fighters (20th-Fox) rev. 12-9-39.

RIVOLI—Navajoland (RKO-Pathe) rev. 2-10-40; The Riveter (RKO-Disney) rev. this issue.

ROXY—Isle of the East (20th-Fox); Swiss Ski Yodelers (20th-Fox).

STRAND—Cinderella's Fella (Vita.); Mechanix Illustrated No. 4 (Vita.).

Color Cartoon Sold Heavily in Bridgeton

Dan C. Neagley, manager of the Stanley Theatre, Bridgeton, New Jersey, recently conducted a comprehensive advertising and publicity campaign for the engagement there of the one-reel Merrie Melody Cartoon in Technicolor, "Cross Country Detours" which resulted in a substantial weekend gross attributed directly to the short subject.

A special screen announcement was prepared by the theatre. This announcement was accompanied by a "Laughing Record" sound effect which proved extremely effective in arousing the interest of the audience. The manager of the theatre sent letters to all his patrons urging them to see the short subject.

A series of regular advertisements were placed in the local and four out of town newspapers. A novelty throw-away was distributed in Bridgeton. A special newspaper campaign was arranged with the local paper, including a drawing contest, teaser ads and special newspaper ads.

The student newspaper of the local high school conducted "Cross Country Detours" jumble contests and ran comments from the high school teachers about the short subject. Special announcements were made by the teachers in the class rooms.

A lounge room, living room and card room were built in the center of the Stanley Theatre lobby with this sign above: "Reserved for those patrons who will have hysterics after seeing 'Cross Country Detours'." An animated fat man was placed at the entrance to the lobby, with copy referring to the hilarious one-reeler. A dummy leaning against the box-office was also used as ballyhoo. Copy around the dummy's head read: "I am not going to see CROSS COUNTRY DETOURS because I am a dummy."

An empty corner store adjoining the theatre was taken over and made to appear as the agent for "Cross Country Detours," with appropriate travelogue signs spotted in the windows.

Many local merchants tied in with the title of the Technicolor subject and erected signs, banners and window displays plugging the film.

Two motorcycles and an automobile were used to advertise the showing of the picture ten days in advance.

Loren Purnell, Chief of Service, assisted Mr. Neagley in conducting the campaign.

. . NEWSREEL SYNOPSES . .

(Released Saturday, May 25)

PARAMOUNT (No. 77)—Gen. Pershing consultant on new measures; Sikorsky helicopter tested; Elmer sees the Fair; Allies move up to reinforce lines; Nazi air squadrons attack transports; Bombing destruction; Rush British motorized forces; Refugees clog roads; Mrs. Roosevelt appeals for aid to Red Cross.

MOVIETONE (Vol. 22, No. 74)—Namur in flames; France and Belgium bombed; Refugees flee war zones; British army fights; French big guns in action; New submarine "Trout" launched; Pilots trained in Texas; Sikorsky helicopter tested; Fur fashions; Diving in Australia.

PATHE (Vol. 11, No. 89)—Nazis bomb French convoy; Belgium ablaze; Mrs. Roosevelt appeals for aid to Red Cross; Sikorsky helicopter tested; Germans clinch Norway gains.

UNIVERSAL (Vol. 12, No. 878)—French convoys raided; Belgian cities bombed; Two destroyers launched off Washington State; Mrs. Roosevelt appeals for aid to Red Cross; Sikorsky helicopter tested; Firemen hurt in blaze; Tulip festival at Holland, Mich.; Fur fashions; Water skiers at Seattle; Bimelech beaten in turf upset.

NEWS OF THE DAY (Vol. 11, No. 272)—Namur ablaze; British motorized troops speed to Front; Reynaud and Weygand rally France; Duff Cooper speaks; French big guns in action; Refugees flee war zones; Mrs. Roosevelt appeals for aid to Red Cross; Sikorsky helicopter tested; Scout-o-rama in New York (excent Detroit and Oklahoma City); Tulsa oil show (Oklahoma City only); Tulip festival at Holland, Mich. (Detroit only); National Hunt Cup race at Berwyn, Pa.

(Released Wednesday, May 22)

PARAMOUNT (No. 76)—Invasion of Belgium; Ships battle planes in North Sea; America plans defenses; Newsreel war correspondent gives eyewitness story of planes vs. ships.

MOVIETONE (Vol. 22, No. 73)—Roosevelt asks billion dollars for U. S. defense; Invasion of Belgium; Planes and ships battle over North Sea; Holland's royal family arrives in England; Landon supports Roosevelt's policy; S.S. America gets finishing touches; Submarine Sailfish re-commissioned; California earthquake; Cotton festival in Memphis; Goodall pro golf tourney; Cornell wins Carnegie rowing Cup; Seabiscuit retires.

NEWS OF THE DAY (Vol. 11, No. 271)—Invasion of Belgium; Holland's royal family arrives in England; Planes and ships battle over North Sea; Cotton festival in Memphis (Memphis only); Goodall pro golf tourney.

PATHE (Vol. 11, No. 88)—Invasion of Belgium; Planes and ships battle over North Sea; California earthquake; U. S. aircraft builders map speed-up; Goodall pro golf tourney; Cotton festival in Memphis.

UNIVERSAL (Vol. 12, No. 877)—Nazi planes attack British convoys; Belgians flee shattered columns; More planes for U. S. defense; Government officials, plane manufacturers confer; Submarine Sailfish re-commissioned; New citizens greeted in New York; California earthquake; Goodall pro golf tourney.

The Box Office Slant

Passport to Alcatraz

(*Continued from page* 13)

ordinarily be expected on this type of picture. There is plenty of swift action throughout, and no one can but admire the two-fistedness of Jack Holt, who after all these years is still a classic example of a he-man. In selling the picture don't lay too much stress on the title, and the Alcatraz part of it should be infinitesimal. Plug it as an exposé of how the Fifth Column works. Get in plenty of stuff about the fake passport racket. **(FAMILY)**

Catchline: "See the Fifth Column at work in the U. S."

AUDIENCE SLANT: GOOD FAST ACTION AND A TIMELY STORY SHOULD PLEASE ANY AUDIENCE AWARE TO THE PERILS OF THE FIFTH COLUMN.

BOX OFFICE SLANT: SHOULD DO WELL IN EXCESS OF AVERAGE HOLT PICTURE.

Torpedo Raider

Monogram **Drama** **60 mins.**

(Prod. No. 3925—Nat'l Release, Feb. 28)

Cast: Betty Balfour, John Mills, Barry Mackay, Jimmy Hanley, Howard Marion-Crawford, H. G. Stoker, Percy Walsh, George Merritt, Cyril Smith. Credits: Directed by Walter Forde. Screenplay by J. O. C. Horton. Author, C. S. Forester. Director of photography, Bernard Knowles. Art director, Alfred Junge. Film editor, Otto Ludwig.

Plot: Mills has been brought up in the tradition of the British Navy. The ambition of his mother, Betty Balfour, is to see her son's name distinguished in Naval annals. When the ship on which Mills is aboard is sent to South American waters, crew members fraternize with the crew of a German ship. But war breaks out and the two ships become engaged in battle, the British ship being sunk before aid can reach her. In the fight, the German ship, the Zeithen, is damaged. Later, Mills is taken aboard as a survivor. When he learns another British ship is on its way, he escapes from the ship and swims to a nearby island where he picks off, one by one, the seamen who are repairing the Zeithen. Gunfire is directed at the island, and the noise brings the British ship to the scene. The Zeithen is sunk, while Mills, who has been shot, dies.

Comment: This picture was first released in 1935 as "Born for Glory," and was reviewed in STR, issue of Oct. 26, 1935. At that time it was supposed to have undergone some editing, and had been cut down to 71 minutes. In its present running time of an hour, the picture is even more compact and perhaps more entertaining, and in addition, undoubtedly more timely in view of the current war situation and the fact that incidents in the story closely parallel those of the recent Graf Spee episode. There is no romance, but none is needed. The daring heroism of the lone seaman will thrill adventurous youngsters, while adults will find themselves just as completely absorbed in the proceedings. John Mills is splendid as the gallant seaman, and Barry Mackay, Jimmy Hanley, Howard Marion-Crawford, H. G. Stoker and Percy Walsh are adequate in supporting roles. Under its new title, the picture should draw well if the method of selling it ties in with the war situation. Imprinting the title and playdate over front pages of war editions should arouse interest. **(FAMILY)**

Catchline: "A lone seaman braves death from the enemy in the glorious tradition of the British Navy."

AUDIENCE SLANT: A SLOW START, BUT WILL MAINTAIN THEIR INTEREST TO THE END.

BOX OFFICE SLANT: ITS TITLE, AND ITS TIMELINESS, SHOULD HELP IT TO GOOD GROSSES, WITH A STRONG CAMPAIGN.

Music Highlight of Campaign on "True"

Manager Gene Curtis of the Paramount Theatre, Syracuse, N. Y., worked hard so that his hopes of good box office grosses on "It All Came True" would come true. And they did, too.

He used the music angle to get cards in music shop windows and on counters. Copy on the cards read: "Buy the sheet music or records here—and then hear Ann Sheridan sing 'The Gaucho Song' and 'Angel in Disguise' in 'It All Came True' at the Paramount."

To further plug the music, an automatic phonograph was placed in front of the theatre. Records of the song hits were played alternately with the old time songs which are heard in the picture.

Through a contest in the *Post-Standard*, it was announced that the theatre was seeking old records, followed by a list as published in the press book.

The Midnight Merry-Go-Round program of WFBL devoted a half-hour program to a song identification contest, using the old records collected in the newspaper contest.

With the theme, "'It All Came True' because they had a savings account," a window was promoted from the Merchants Bank.

The music was also used on several local radio programs with theatre plugs. Orchestrations were planted with radio and dance orchestras.

A department store devoted a window and counter to displays on hosiery, utilizing a quarter-page ad from *Life*.

Since the picture is based on a Louis Bromfield story, Curtis promoted three book shop windows and also had a street ballyhoo which consisted of a walking book with one-sheets pasted on each side.



Hollywood

STR West Coast Offices Guaranty Building 6331 Hollywood Blvd. Hollywood, Calif. Telephone, Hollywood 1390

. . . Program Notes From the Studios . . .

Production start for "Ziegfeld Girl," MGM's epic musical with an all star cast including ELEANOR POWELL, HEDY LAMARR, LANA TURNER, WALTER PIDGEON and GEORGE MURPHY is scheduled for June 5, with PANDRO BERMAN producing. Preliminary work has been started on the design for special musical settings.

WILLIAM GARGAN has been signed to replace RICHARD GREENE, bedded with the flu, in 20th Century-Fox's "I Married a Nazi," currently before the cameras under the direction of IRVING PICHEL. FRANCIS LEDERER and JOAN BENNETT have the other top roles.

The leading feminine role in Republic's "Girl From God's Country" will be played by JANE WYATT, who returns to pictures after an absence of two years. CHESTER MORRIS and CHARLES BICKFORD have the principal male roles in the picture which is being directed by SIDNEY SALKOW.

VIRGINIA BRUCE has been selected to play an important role in "No Time for Comedy" at Warner Bros. joining a cast which includes ROSALIND RUSSELL and JAMES STEWART. MISS BRUCE reports upon completion of her part in "The Sentence."

MARGERET TALLICHET will shortly return to the screen to head the cast of RKO's "The Stranger on the Third Floor," set for filming early next month. MISS TALLICHET will be remembered for her fine portrayals in "A Star is Born," "Girl's School" and "A Desperate Adventure."

EDWARD SMALL'S "Kit Carson" troupe left for Cayente, Arizona, to start filming the outdoor sequences. Director GEORGE SEITZ is already on location lining up backgrounds. JON HALL has the leading male role.

With JAMES DUNN and FRANCIS GIFFORD in the leading roles, SIG NEUFELD'S "Hold That Woman" went before the cameras under the direction of SHERMAN SCOTT.

WESLEY RUGGLES' "Arizona" location site near Tucson is proving a God-send to students at the University of Arizona. They act as paid guides at night to tourists who want to see the sets of the film which RUGGLES is producing and directing for Columbia.

Negotiations have fallen through between Warner Bros. and 20th Century-Fox for the loan of ALICE FAYE to play the feminine lead opposite JAMES CAGNEY in "City for Conquest." 20th-Fox wanted JOHN GARFIELD or ERROL FLYNN in exchange for MISS FAYE, but the studios were unable to get together.

MISCHA AUER and ANDY DEVINE have been assigned comedy roles in "Spring Parade," DEANNA DURBIN'S next starring vehicle for Universal which start shooting this week. HENRY KOSTER directs and, as usual, JOE PASTERNAK produces. The cast also includes ROBERT CUMMINGS, HENRY STEPHENSON, ANNE GWYNNE and BUTCH and BUDDY.

JACK HOLT'S next starring picture, tentatively titled "Missing Evidence," is set to go before the cameras in a few days under the direction of LEWIS COLLINS.

With BILLIE SEWARD and DON COSTELLO playing the leading roles, "One Crowded Night" goes into production at RKO next week under the direction of IRVING REIS. Included in the cast are PAUL GUILFOYLE, EMMA DUNN, DICK HOGAN, GAYLORD PENDLETON, WILLIAM HAADE and GEORGE WATTS.

Paramount has announced that BETTY FIELD and ROBERT PRESTON, two of Hollywood's most sensational newer stars, will be co-starred in the Technicolor production of HAROLD BELL WRIGHT'S famous novel, "The Shepherd of the Hills." The picture, set to be filmed this summer, will be directed by HENRY HATHAWAY.

"Carolina Moon," GENE AUTRY'S newest starring vehicle, went before the cameras last week at Republic with SMILEY BURNETTE, JUNE STOREY and MARY LEE heading the supporting cast. FRANK MCDONALD handles the megaphone, his third AUTRY picture in a row.

"The Last Alarm," Monogram feature starring WARREN HULL and POLLY ANN YOUNG, with J. FARRELL MACDONALD, finished shooting and is now in the cutting rooms. WILLIAM WEST directed for PRODUCER T. R. WILLIAMS.

Camera work on HARRY SHERMAN S "Doomed Caravan," latest Hopalong Cassidy film, will be held up due to an accident suffered by WILLIAM BOYD, whose leg was crushed during a chase scene at Kernville. BOYD'S injury was his first serious one in 32 "Cassidy" roles.



Counter Confab

Co-stars **RONALD COLMAN** *and* **GINGER ROGERS** *review a scene with Director* **LEWIS MILESTONE** *for "Lucky Partners," their deftly handled RKO Radio comedy romance dealing with the madcap adventures resulting after the chance purchase of a winning sweepstakes ticket.*



The Brains

Here's the behind-camera brains of Columbia's huge production, "Arizona," now before the cameras at Tucson, Ariz. That's producer-director **WESLEY RUGGLES** *in the center. At the left is* **JOE WALKER**, *chief cameraman, and at the right* **CLAUDE BINYON**, *who adapted the story for the screen. The picture stars* **JEAN ARTHUR**, *with* **WILLIAM HOLDEN** *in support.*

"Li'l Abner," Famous Comic Strip To be Made by Vogue for RKO

LI'L ABNER, whose adventures in the mountain community of Dog Patch and the hinterlands adjoining, is coming to the motion picture screen. GEORGE SCHAEFER, president of RKO, and Vogue Pictures, Ltd., have signed a contract whereby the latter will produce four films for RKO release, the first to be "Li'l Abner."

Started five years ago by AL CAPP, the "Li'l Abner" comic strip now appears daily and Sunday in 435 newspapers with a combined circulation of 22,000,000 readers.

Vogue Pictures has taken space at the RKO-Pathe studios in Culver City, and is launching an immediate search for name players to portray the leading roles of the cartoon characters.

Rambeau for "Tugboat Annie" Role

"Tugboat Annie" will live again on the screen in the person of MARJORIE RAMBEAU, who was selected for the important role in Warner Bros. forthcoming production. The studio acquired the rights to the stories from MGM, for whom MARIE DRESSLER had created the screen characterization.

Ted Reed Wins New Contract

Highly impressed with his latest producer-director effort, "Those Were the Days," Paramount handed a new year's contract to TED REED. "Henry and Dizzy," another of the highly successful Aldrich Family series, will be his next assignment.

Another "Chan" Starts

With SIDNEY TOLER in the title role, "Charlie Chan in the Wax Museum" went before the cameras at 20th Century-Fox under the direction of LYNN SHORES. The cast includes JOAN VALERIE, MARGUERITE CHAPMAN, C. HENRY GORDON, SEN YUNG and MARC LAWRENCE.

Jeffrey Lynn to Star In WB's "Embezzler"

After viewing his performance in "All This, and Heaven Too," the BETTE DAVIS and CHARLES BOYER starring vehicle, Warner Bros. have decided to elevate JEFFREY LYNN to stardom in "The Embezzler."

LYNN will have BRENDA MARSHALL as his leading lady in his first starring picture. LEE PATRICK and JOHN LITEL also have been assigned to important roles in the film which will be directed by WILLIAM K. HOWARD. The screenplay is based upon the JAMES CAIN novel.

Starting date is scheduled for June 3, providing LYNN completes his current role in "Episode," in which he is appearing with OLIVIA DE HAVILAND, EDDIE ALBERT and JANE WYMAN.

Frances Langford in "Too Many Girls" for George Abbott

FRANCES LANGFORD has been named for an important role in "Too Many Girls," the GEORGE ABBOTT stage success which the noted New York impresario will produce and direct for RKO. The cast also includes LUCILLE BALL, ANN MILLER, DESI ARNEZ, LINDA HAYES, ERNEST TRUEX and GALE STORM. Producer-Director ABBOTT arrived in Hollywood recently, and is making plans to send the picture before the cameras early next month. JOHN TWIST is writing the screen adaptation.

Kay Francis Goes Western

The screen romance of KAY FRANCIS and WALTER PIDGEON in "It's A Date" will be continued in Universal's western epic, "When the Daltons Rode," scheduled to go into production next week. GEORGE MARSHALL, who directed "Destry Rides Again," will pilot the new film. The picture will be MISS FRANCIS' first western.

Work in Life Preservers

JOEL MCCREA, LARAINE DAY, HERBERT MARSHALL and GEORGE SANDERS, four members of the all-star cast of WALTER WANGER'S "Foreign Correspondent" worked the greater share of four days in life preservers in deep water when Director ALFRED HITCHCOCK began the third month of filming the production.



A Complicated Scene

CAROLE LANDIS, *pretty leading woman of "Mystery Sea-Raider" at Paramount, seems to be menaced by the camera's focal point in this scene. Director* EDWARD DMYTRYK, *upper left, Electrician* WALTER TAYLOR, *and Assistant Cameraman* SKIPPY SANFORD *also are shown.*

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

Watched ROZ RUSSELL and JIMMIE STEWART go through the paces in Warner Bros. "No Time fore Comedy," under the keen eye of Director WILLIAM KEIGHLEY. Never saw a trio work so well together even though it took six takes to get the scene right . . . with the aid of Roz's wisecracks between each take.

"CHEERIO—DRIVE SLOW"

Now that SHIRLEY TEMPLE has washed up her contract with 20th Century-Fox, you can look for an announcement of another deal shortly. The story that she will retire, is just a story. Personally, we would like to see SHIRLEY make one for JOE PASTERNAK. How's that for an idea.

"CHEERIO—DRIVE SLOW"

DR. GEORGE GALLUP has announced that the American Institute of Public Opinion will conduct a nation-wide poll of the question of "double-feature." We know the answer, in advance, but it sounds okay because it puts about 1,000 people to work. Five to one it's "NO."

"CHEERIO—DRIVE SLOW"

ARTHUR LUBIN, now directing Universal's "I'm Nobody's Sweetheart Now," acts every role and speaks every line while showing the players how he wants it done. Didn't know ARTHUR was an actor, but after a visit to the set, we believe he could give a lot of his players a run for their money. The guy is good.

"CHEERIO—DRIVE SLOW"

Hollywood's muddiest girls at the moment are ANN DVORAK, HELEN MACK and LOLA LANE, all of whom are working in Columbia's "Girls of the Road." The script calls for them to work in mud throughout the film, wearing soiled clothes and even dirtier faces. That's what we call "hidden oomph."

"CHEERIO—DRIVE SLOW"

BERNARD VORHAUS has been conferring with local criminological experts on technical data as preparation for his next assignment at Republic, "False Witness." VORHAUS is interested in the reaction of people to cross-examination . . . a subject all press agents know about.

"CHEERIO—DRIVE SLOW"

Director GREGORY RATOFF will be facing the camera soon as Mr. Mefoofsky in "The Great Profile," 20th Century Fox' forthcoming production with JOHN "Profile" BARRYMORE in the title role. Sounds very amusing from any angle.

Whiteman Signed by MGM

PAUL WHITEMAN, the original "King of Jazz" and one of the most popular orchestra leaders in America, has been signed by MGM and will appear with MICKEY ROONEY and JUDY GARLAND in "Strike Up the Band." It will be the first picture for WHITEMAN since he starred in "King of Jazz" for Universal. BUSBY BERKELEY is directing the musical film with ARTHUR FREED as the producer.

Lanfield, Schaefer Talk Deal

SIDNEY LANFIELD planed out for New York to confer with GEORGE SCHAEFER on an RKO releasing deal.

Sutherland Winds "Boys"

EDDIE SUTHERLAND has finished shooting on JULES Levey's production of "The Boys from Syracuse," at Universal, and is making arrangements to film his own production "The American Man."

Paramount Will Release Boris Morros Productions

A contract was signed last week calling for Paramount to release the first two pictures made by National Pictures Corporation, the new BORIS MORROS-ROBERT STILLMAN producing organization, "Second Chorus" and "The Life of O'Henry."

"Second Chorus," which will feature ARTIE SHAW and his band, is set for production the early part of June. The script is nearing completion by FRANK CAVETT, who also wrote the original with ELAINE RYAN. HENRY C. POTTER will direct.

Immediately upon signing with Paramount, MORROS announced that DOUGLAS FAIRBANKS, JR., will star in "The Life of O'Henry," which according to present plans goes before the cameras around August 1.

The new releasing agreement renews an association of many years standing between Paramount and MORROS, who spent 18 years with the company both in Hollywood and New York. MORROS resigned as head of the studio music department about a year ago to enter the independent producing field.

Lesser Rewards Martha Scott

With critics raving over her performance in SOL LESSER'S "Our Town," LESSER wasted no time in tearing up his "discovery" contract and presenting her with a new and much fatter one. MISS SCOTT, presently starring in FRANK LLOYD'S "The Howards of Virginia," is slated to return to the Lesser lot in about two months.

Young-Douglas Co-Starred

LORETTA YOUNG and MELVYN DOUGLAS have been assigned the co-starring roles in "He Stayed For Breakfast," which is slated to go before the cameras at Columbia this week with ALEXANDER HALL directing.

Yates Arrives for Confabs

HERBERT J. YATES, Republic's head man, arrived in Hollywood for conferences on future product. The new lineup plans about 15 pictures to go into production within the next three months.



Waiting For Action

A typical off-stage informal shot on the set of "They Drive By Night," showing ANN SHERIDAN *engrossed in a fan letter, while* GEORGE RAFT *pensively whistles as they wait for director* RAOUL WALSH'S *call.*

The Studio Check-Up

[This Week: In Production—55; Being Edited—71
Last Week: In Production—54; Being Edited—74
Last Year: In Production—56; Being Edited—72]

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED

FUGITIVE FROM A PRISON CAMP*
GREAT PLANE ROBBERY*
OUT WEST WITH THE PEPPERS*
MAN FROM TUMBLEWEEDS*
RETURN OF WILD BILL*
WEST OF ABILENE*
I MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Osa Johnson.

IN PRODUCTION

BLONDIE HAS SERVANT TROUBLE*
ARIZONA—Jean Arthur, William Holden, Warren William, Porter Hall. Director, Wesley Ruggles.

HOWARDS OF VIRGINIA—Cary Grant, Alan Marshall, Sir Cedric Hardwicke. Producer-director, Frank Lloyd.

GIRLS OF THE ROAD—Ann Dvorak, Helen Mack, Lola Lane. Director, Nick Grinde.

DURANGO KID—Charles Starrett, Luana Walters. Director, Lambert Hillyer.

MILITARY ACADEMY — Jackie Searle, Bobby Jordan, Tommy Kelly. Director, D. Ross Lederman.

GRIBOUILLE (T.T.)— Brian Aherne, Rita Hayworth. Director, Charles Vidor.

HE STAYED FOR BREAKFAST—Loretta Young, Melvyn Douglas. Director, Alexander Hall.

METRO-GOLDWYN-MAYER

BEING EDITED (1939-40)

NEW MOON*
ANDY HARDY MEETS DEBUTANTE*
PRIDE AND PREJUDICE*
SUSAN AND GOD*
MORTAL STORM*
PHANTOM RAIDERS*
CAPTAIN IS A LADY—Charles Coburn, Billie Burke, Beulah Bondi. Director, Robert Sinclair.

IN PRODUCTION (1939-40)

BOOM TOWN*
I LOVE YOU AGAIN*
I DO*
GOLD RUSH MAISIE—Ann Sothern, Lee Bowman. Director, Edwin L. Marin.

ONE CAME HOME — Robert Young, Maureen O'Sullivan, Lewis Stone, William Gargan. Director, S. Sylvan Simon.

(In England)

BUSMAN'S HONEYMOON—Robert Montgomery, Constance Cummings Director, Arthur Woods. Producer, Ben Goetz.

IN PRODUCTION (1940-41)

ESCAPE—Norma Shearer, Robert Taylor, Felix Bressart, Paul Lukas, Nazimova. Director, Mervyn LeRoy.

STRIKE UP THE BAND—Mickey Rooney, Judy Garland, Douglas McPhail. Director, Busby Berkeley.

MONOGRAM

BEING EDITED

RIDERS FROM NOWHERE*
WILD HORSE RANGE*
ON THE SPOT*

IN PRODUCTION

LAST ALARM*

PARAMOUNT

BEING EDITED (1939-40)

UNTAMED (Tech.)*
WAY OF ALL FLESH*
SAFARI*
GOLDEN GLOVES*
STAGECOACH WAR*
QUEEN OF THE MOB*
DOWN WENT McGINTY*
GHOST BREAKERS*
NORTHWEST MOUNTED POLICE (Tech.)*
NIGHT AT EARL CARROLL'S*

BEING EDITED (1940-41)

DATE WITH DESTINY*
LIFE WITH HENRY*
I WANT A DIVORCE*
THREE MEN FROM TEXAS—William Boyd, Russell Hayden, Esther Estrella. Director, Lesley Selander.

IN PRODUCTION (1939-40)

COMIN' ROUND THE MOUNTAIN—Bob Burns, Una Merkel. Director, George Archainbaud.

IN PRODUCTION (1940-41)

TEXAS*
DANCING ON A DIME*
RANGERS OF FORTUNE—Fred MacMurray, Patricia Morison, Albert Dekker. Director, Sam Wood.

MYSTERY SEA RAIDER—Henry Wilcoxon, Carol Landis, Onslow Stevens. Director, Edward Dmytryk.

RHYTHM ON THE RIVER—Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant. Director, Victor Schertzinger.

VICTORY—Fredric March, Betty Field, Margaret Wycherly. Director, John Cromwell.

DOOMED CARAVAN—William Boyd, Russell Hayden, Andy Clyde. Director, Lesley Selander.

RKO-RADIO

BEING EDITED

VILLAIN STILL PURSUED HER*
TOM BROWN'S SCHOOL DAYS*
PRAIRIE LAW*
ANNE OF WINDY POPLARS*
THOUSAND DOLLAR MARRIAGE*
CROSS COUNTRY ROMANCE*
MILLIONAIRES IN PRISON*
THE RAMPARTS WE WATCH—March of Time Feature.

DR. CHRISTIAN MEETS THE WOMEN—Jean Hersholt, Edgar Kennedy, Dorothy Lovett. Director, William McGann.

IN PRODUCTION (1939-40)

YOU CAN'T BE TOO CAREFUL—Ginger Rogers, Ronald Colman. Director, Lewis Milestone.

DANCE, GIRL, DANCE—Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Fields. Director, Roy Del Ruth.

RKO-RADIO (Continued)

STAGE TO CHINO—George O'Brien. Director, Edward Killy.

IN PRODUCTION (1940-41)

DREAMING OUT LOUD— Lum & Abner, Frances Langford, Frank Craven. Director, Harold Young.

MEN AGAINST THE SKY—Richard Dix, Wendy Barrie, Kent Taylor, Edmund Lowe. Director, Les Goodwins.

REPUBLIC

BEING EDITED

DOCTORS DON'T TELL*
ROCKY MOUNTAIN RANGERS*
WAGONS WESTWARD*
GRAND OLE OPRY*
CARSON CITY KID*

IN PRODUCTION

SCATTERBRAIN—Judy Canova, Eddie Foy, Jr. Producer-Director, Gus Meins.

GIRL FROM GOD'S COUNTRY—Chester Morris, Charles Bickford, Jane Wyatt. Director, Sidney Salkow.

FIGHTING MARSHAL—Don Barry. Assoc. Producer-Director, George Sherman.

CAROLINA MOON—Gene Autry, Smiley Burnette, June Storey. Director, Frank McDonald.

20th CENTURY-FOX

BEING EDITED (1939-40)

SAILOR'S LADY*
EARTHBOUND*
MANHATTAN HEARTBEAT*
MARYLAND*
LUCKY CISCO KID*
FOUR SONS*

BEING EDITED (1940-41)

YOUNG PEOPLE*
ELSA MAXWELL'S PUBLIC DEB. No. 1*
PIER 13*
GIRL FROM AVENUE A—Jane Withers, Kent Taylor, Elyse Knox. Director, Otto Brower.

STREET OF MEMORIES—Guy Kibbee, Lynne Roberts. Director, Shepard Traube.

IN PRODUCTION (1940-41)

BRIGHAM YOUNG*
RETURN OF FRANK JAMES (Tech.)—Henry Fonda, Andrea Leeds, Jackie Cooper. Director, Fritz Lang.

I MARRIED A NAZI—Joan Bennett, William Gargan, Francis Lederer. Director, Irving Pichel.

BRIDE WORE CRUTCHES—Lynne Roberts, Ted Norris, Robert Armstrong. Director, Shepard Traube.

CHARLIE CHAN IN THE WAX MUSEUM—Sidney Toler, Joan Valerie, Marguerite Chapman, Sen Yung. Director, Lynn Shores.

GHOST OF THE CISCO KID—Cesar Romero, Betty McLaughlin, Robert Sterling. Director, Otto Brower.

UNITED ARTISTS

BEING EDITED

THE WESTERNER (Goldwyn)*
SOUTH OF PAGO PAGO (Small)*
GREAT DICTATOR (Chaplin)—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

THIEF OF BAGDAD (Korda) (Tech.)—Sabu, Conrad Veidt, June Duprez.

IN PRODUCTION

FOREIGN CORRESPONDENT (Wanger)*
LONG VOYAGE HOME (Argosy)*
CAPTAIN CAUTION (Roach) — Victor Mature, Louise Platt, Bruce Cabot. Director, Richard Wallace.

KIT CARSON (Small)—Jon Hall, Dana Andrews, Lynn Bari. Director, George B. Seitz.

UNIVERSAL

BEING EDITED (1939-40)

SOUTH TO KARANGA*
BAD MAN FROM RED BUTTE
LOVE, HONOR AND OH, BABY*
YOU'RE NOT SO TOUGH*
HOT STEEL*
PRIVATE AFFAIRS*
BOYS FROM SYRACUSE*
BLACK DIAMONDS—Richard Arlen, Andy Devine, Kathryn Adams. Director, Christy Cabanne.

IN PRODUCTION (1940-1941)

MODERN MONTE CRISTO—Victor McLaglen, John Loder, Anne Neagle. Director, Hal Schuster.

SLIGHTLY TEMPTED — Hugh Herbert, Johnny Downs, Peggy Moran. Director, Lew Landers.

I'M NOBODY'S SWEETHEART NOW—Helen Parrish, Dennis O'Keefe, Constance Moore. Director, Arthur Lubin.

SPRING PARADE—Deanna Durbin, Robert Cummings, Mischa Auer, Andy Devine. Director, Henry Koster.

WARNER BROTHERS

BEING EDITED

FUGITIVE FROM JUSTICE*
ALL THIS AND HEAVEN, TOO*
SEA HAWK*

IN PRODUCTION

LIFE OF KNUTE ROCKNE—Pat O'Brien, Ronald Reagan, Gail Page. Director, Lloyd Bacon.

EPISODE—Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman. Director, Kurt Bernhardt.

THEY DRIVE BY NIGHT—George Raft, Ann Sheridan, Humphrey Bogart. Director, Raoul Walsh.

THE SENTENCE—George Brent, Virginia Bruce, Brenda Marshall. Director, Vincent Sherman.

NO TIME FOR COMEDY—James Stewart, Rosalind Russell, Charlie Ruggles. Director, William Keighley.

MAN FROM FLEET STREET—Edward G. Robinson, Eddie Albert, Albert Basserman, Gene Lockhart, Donald Crisp. Director, William Dieterle.

RIVER'S END—Dennis Morgan, George Tobias, Elizabeth Earl. Director, Ray Enright.

The Encyclopedia of Exploitation
YOU NEED IT! HURRY!
Limited Supply Going Fast

$3.50 per copy. (Cash, Check or Money Order with order)
Showmen's Trade Review—1501 Broadway, New York, N. Y.

Movie Editors Invited to Join "Our Town" Boosters Club

In advance of the recent world premiere of "Our Town" at Loew's State and Orpheum theatres, United Artists and Loew's worked together to assure a highly successful opening at both houses.

A clever angle in connection with the advance campaign was the sending of certificates to critics all over the country, certifying that the recipient "has been appointed Special Member of the Editorial Board of Boosters for 'Our Town'." Signed by Oscar Doob, publicity head of Loew's, as "Mayor Pro Tem," the certificates contained the additional following copy:

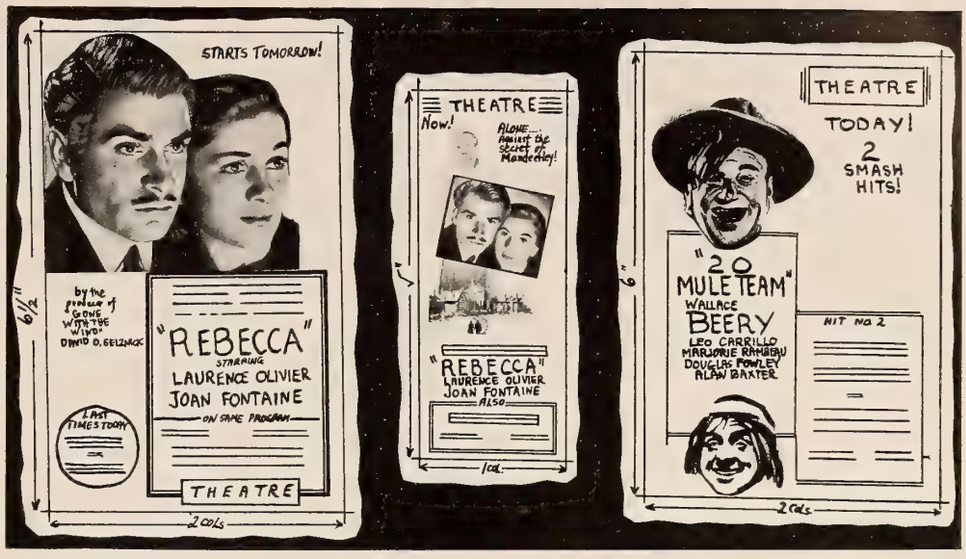
"It will be your duty to encourage, entice, inveigle and otherwise induce as many of our citizens as possible . . . men, women and children . . . to see 'Our Town' at Loew's.

"This appointment is justified by the extremely high quality of 'Our Town' and the forecast that it will be among the ten best pictures of 1940."

Attached to each certificate was a copy of "Our Town Topics," also signed by Doob, in which were featured critics' raves, a paragraph on the picture's "kissless love scene," and notation of the appointment of movie editors to the Our Town Boosters Club.

Educational Guides Ready

Under sponsorship of the Committee on Motion Pictures of the Department of Secondary Teachers in the National Education Association, illustrated guides have been prepared for release by Educational and Recreational Guides, Inc., on "Our Town," "Edison the Man," "Tom Brown's School Days" and Warner Brothers' patriotic shorts in Technicolor, according to William Lewin, chairman. These guides have been used by hundreds of schools and have aided many pictures.



Small Budget Layouts for Double Bills

Here are further examples of reducing press book mats to fit a budget, with space provided in the layouts for including the second feature. The illustrations used were not selected with especial consideration toward sales angles, but rather to demonstrate the use of an important part or parts of large press book ad mats.

The outside rules around these ads represent newspaper column and break-off rules, and therefore would not be set.

The ad at the left on David O. Selznick's United Artists release, "Rebecca," was made up of part of a 3-column by 7-inch ad which appeared in the press book; namely, 29-C. The illustration is set directly upon a 1½" by 3" box, formed by the use of 2 pt. and 1 pt. or hairline rules. A small box can be substituted for the "Last Times" copy if a circle cut is not available. The ad measures two columns by 6½ inches, with a depth of 182 lines.

The center layout on the same production utilized the complete illustration from press book ad 39-B, which measured two columns by 2½ inches. Seventy lines deep, and measuring one column by five inches, the layout contains space at the bottom for the associate feature.

Utilizing two elements from press book ad mat A-22 on MGM's "20 Mule Team," the two-column by six-inch (168 lines) ad at the right was planned to give more space to a better-than-average second feature, and at the same time allow for ample white space. The press book mat, from which the elements were taken, measured two columns by 10 inches.

THE NEW *STREAMLINED* VERSION

HELL'S ANGELS

IS BOX OFFICE *BLITZKRIEG!*

ASK:

MINNESOTA AMUSEMENT CO.
INTERMOUNTAIN THEATRES
PUBLIX BAMFORD THEATRES
PUBLIX GREAT STATES THEATRES
FOX WEST COAST THEATRES
INTERSTATE CIRCUIT, INC.
M. & P. THEATRES
NORTHIO THEATRES
SCHINE CIRCUIT
DOMINION THEATRES, INC.
WILBY-KINCEY SERVICE CORP.

ANSWER:

IT'S TODAY'S EXPLOITATION 'NATURAL'!

COMMUNICATE WITH JACK BANNAN—ASTOR PICTURES CORP.

RKO BLDG. · SUITE 605 · N. Y. C.

PACEMAKERS

ENDOWED with special abilities in their special fields, and governed by supercritical manufacturing controls, Eastman negative films set the pace for raw-film quality. They share with cameraman and processing laboratory the credit for the unprecedented photographic excellence of today's motion pictures. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

STB PRESENTS

A MONTHLY

SECTION of THEATRE EQUIPMENT and MAINTENANCE

May 27, 1940

Keeping Up With the Parade

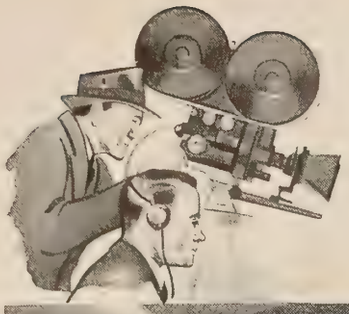
NEW theatre building and major remodeling operations, while far from the boom peaks this industry knew during the late Twenties, have been carrying on steadily and very briskly during the past year. And right now there are many new projects being reported daily. This condition is far from unfavorable to the cause of continued vigor for the motion picture industry, and in our hearts there is nothing but the kindest regard for the situation. But there is a warning, also, inherent in the situation—not a warning for the progressives and the enterprising among the theatremen who are going ahead. But a warning to those—and their numbers appear to be considerable—who may have been lulled into that smug, "let well enough alone" attitude.

Every completely remodeled and every new theatre constitutes a source of keener competition for older theatres which have been operating at the old stand for years. Even a new pair of projection lamps in the competitive theatre's projection booth introduces a form of competition that will, over the longer run, assert a great effect on attendance. Because the way the show is presented for several years has been, and increasingly will continue to be a most important factor of box office draw.

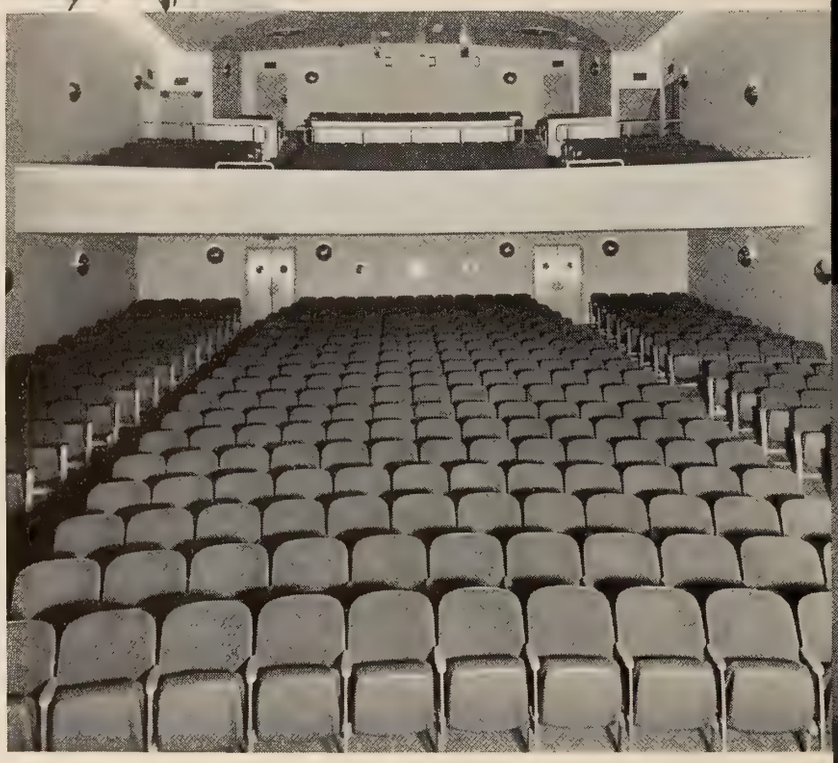
This is the season when hopes rise high as attractive programs are impressively unveiled at sales conventions of the distributors. But stand-out pictures deliver the peaks, the "velvet," the dream engagement that comes not every week, but only occasionally. Between these Champagne courses, so to speak, it's often, as that S.C. governor said to the governor of N.C., "a long time between drinks." That period of lag between the big attractions is more often than not one of many which determine the final figures of profit or loss on the season as a whole.

Which brings us back to our point that better presentation will assert itself as a box office factor that works day in and day out, while the well established and possibly smarter booked and exploited house waits for the big pictures and swell campaigns to overwhelm the competition, only to see large slices of those crowds drift toward the other house when it's even-Stephen between the rival theatres so far as the main picture goes.

The way to meet the competition is to meet it—which in this case is to step up the physical attractions of the theatre plant and renew or replace equipment and furnishings which are wearing out and, probably, have paid out their original cost anyway.



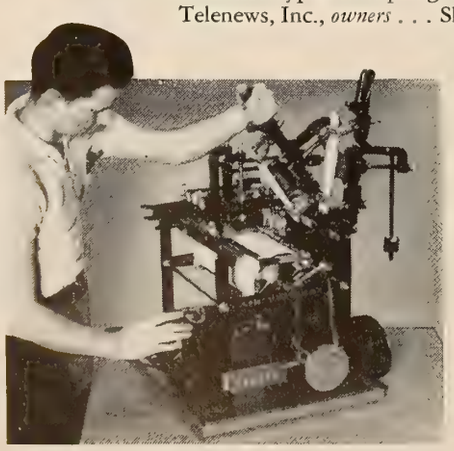
As MODERN as today's news reel



AMERICAN
Bodiform
RESTFUL CHAIRS
chosen by Chicago's new Telenews Theatre



Chicagoans get their news fast and often—hot from the news fronts in this new Telenews Theatre. They get supreme comfort in American Bodiform Chairs, 200 of which are of the ultra luxurious type with spring backs and foam rubber cushions. Telenews, Inc., *owners* . . . Shaw, Naess & Murphy, *architects.*



Samples of upholstery material are held in fixed contact with an oscillating canvas drum and rubbed for many hours to determine the relative resistance of the fabrics under test to wear and abrasion. This is only one of the many precautions taken by the American Seating Company to protect your seating investment.

THERE'S an *all news* program at Chicago's Telenews theatre—including 606 American Bodiform Chairs. For this seating is as modern as the latest news reel.

From coast to coast, in small theatres and in large, American Bodiform Chairs are being acclaimed the most beautiful, most comfortable ever built. They're proving to be one of the soundest investments for building increased business that any theatre can make.

American Bodiform Chairs in addition to their comfort and beauty have such advantages as an automatic three-quarter safety fold, unique easily replaceable seat and back covers, compact design which allows closer row spacing and structural qualities which mean longer life and greater housekeeping economy.

Don't fail to see the new American Bodiform Chairs before you buy new seating. It will pay you.

American Seating Company
GRAND RAPIDS, MICHIGAN
Pioneers and pacemakers in theatre, auditorium, school, church, stadium and transportation seating • *Branch Offices and Distributors in Principal Cities*

Improper Booth Design Costly Building Blunder

THEATREMEN ADVISED TO CONSULT CODE BEFORE BUILDING OR REMODELING

THERE'S many a beautiful theatre wherein the projection booth is not only an ugly duckling, but a constant handicap to the quality of projection and economy of operation. Standards for booth design, location and construction have been set up by the SMPE and both the Society and manufacturers of equipment have done their utmost to make specialized knowledge of requirements available to prospective theatre builders and architects.

Several municipalities have instituted regulations covering projection booth construction which have resulted in great improvements for the projectionist, the theatre's presentation quality and operating economy, and safety for the public. Foremost among the codes covering this subject, is the set of regulations which have been set up and are enforced in the City of Detroit.

Many projection engineers look upon the Detroit regulations as a practical approach to improvement which is sadly needed in many localities and individual theatres. Due to this fact, the Detroit regulations are printed below, and it is recommended that theatremen keep these regulations on file against the time that they may remodel or build a new theatre, for even the most competent architects unless students of the specialized requirements of motion picture theatres, often go wrong in providing proper location, design and construction of the projection booth. Thus have many theatres been crippled while they were in the blueprint stage, with results that have been very costly to the owner and management of the theatre.

MOVING PICTURE BOOTHS

1. Every moving picture machine using inflammable films, which is regularly or frequently used together with all electrical devices, rheostats, re-wind machines and other films present in the building, shall be enclosed in a booth complying with the requirements of this section, except that electrical converters shall be located outside of booths.

2. **LOCATION.** All motion picture booths shall be so located that no door or window thereof shall adjoin any exit or entrance to theatre. They may be located above entrances of theatres if the underside of floor of booth is seven (7) feet or more above the entrance floor of theatre.

3. **SIZE OF BOOTHS.** The clear ceiling height shall be at least eight (8) feet. There shall be at least three (3) feet clear between walls and picture machines or any spot light or other machine. There shall be at least two feet six inches (2′ 6″) clear at the back of picture or other machine in addition to room required for rewinding machine or other auxiliary apparatus.

4. **CONSTRUCTION.** The floor shall be of reinforced concrete, reinforced brick or other equally fire resistant material at least four (4) inches thick. The walls shall be of eight (8) inches of masonry, four (4) inches reinforced concrete, reinforced masonry, gypsum, or six inches of gypsum block plastered with three-quarters (¾) of an inch of plaster on each side and reinforced with six (6) inch mesh of No. 10 wire or equivalent, or of two (2) inches of Portland cement plaster on metal lath and metal studs. The ceiling shall be at least two (2) inches of reinforced concrete or gypsum, or Portland cement plaster on metal lath.

5. **DOOR.** The entrance to the booth shall be closed with a self-closing fire door of Type A without latch, which will open out. This door shall not be kept open unless connected with the master fusible link system of the booth.

6. **OPENINGS AND SHUTTERS.** Look-out openings for motion picture machines shall not exceed fourteen (14) inches high, by twelve (12) inches in width. Projection openings shall not exceed eight (8) inches high by twenty-four (24) inches wide or equivalent area. There shall not be more than four (4) openings in the booth for each machine, one for observation by operator and three for the operation of the machine. Openings for effect and spot light machine shall not exceed two feet six inches (2′ 6″) by six feet six inches (6′ 6″) or the equivalent in square feet. All such openings shall be provided with gravity doors or fire shutters, same to be constructed of sheet metal as hereafter provided. All fire shutters for openings up to and including eight (8) inches by twelve (12) inches shall be made of fourteen (14) United States gauge sheet steel. All fire shutters between eight (8) inches and twelve (12) inches and eight (8) by twenty-four (24) inches shall be made of twelve (12) United States gauge sheet steel. Shutters larger than eight (8) inches by twenty-four (24) inches shall be made of at least eight (8) United States gauge sheet steel. All gravity shutters weighing forty (40) pounds or more must be counter-balanced to within twenty (20) pounds of their dropping weight and when in raised position must be attached to the fusible link system. All openings for spotlight and effect machines shall be closed when not in use.

Shutter frames must be made with solid backs with channels not less than one (1) inch deep and not less than one-eighth (⅛) inch clearance for gravity drop, which must extend twice the height of the opening so that the gravity drop will be engaged at all times.

Solder or other fusible metal must not be used in construction of fire shutters or frames.

These shutters must be held open by the use of a fine combustible cord. Such cord shall pass over the magazine of picture machine and in this cord there shall be one hundred sixty (160) degree Fahrenheit fusible link over each magazine. The cord shall continue to the exit door and be connected to a trip system as approved by the Department. No obstructions shall be permitted which will prevent the closing of shutters when master cord is released.

7. **VENTS.** When possible, there shall be installed in the outside wall (opening to the outside air), of any moving picture booth one or two tip windows not to exceed twenty-four (24) inches by thirty-six (36) inches each. These openings shall be equipped with fire windows. The sash shall be so constructed and arranged that they may be operated by hand and they shall be so connected with the fusible link system as to open in case of fire.

In the ceiling of every booth, at or near the center, there shall be a vent at least eighteen (18) inches in diameter constructed of sheet metal of not less than fourteen (14) United States gauge. This vent shall connect either into a separate masonry flue or go directly through the roof and twelve (12) inches above and shall be provided with an exhaust fan for ventilating booth. Outside vent openings shall be provided with protection against weather. All lamp houses must be piped to ventilator opening in booth.

No wood or other combustible material shall be allowed to come within four (4) inches of the vent and all such material within eight (8) inches shall be protected with an outside metal shield which shall completely surround the vent with at least a one (1) inch air space between it and vent. There shall not be more than one (1) elbow or change of direction of this metal vent in any attic space. No such vent shall pass through any occupied room unless encased in four (4) inches of masonry, concrete or gypsum.

8. **EQUIPMENT.** Each motion picture booth shall be equipped with one (1) or more fire extinguishers as approved by the Fire Commission. Such extinguishers shall be located just inside or just outside of door leading into such booth.

Picture booths in commercial theatres shall contain a toilet and sink.

9. **PICTURE MACHINES.** All picture machines shall be approved as to mechanical operation by the Fire Marshal and the Chief Electrical Inspector of the Department. The speed of picture machines shall not exceed one thousand (1,000) feet in eight (8) minutes. Every moving picture machine must be securely attached to the floor to prevent accidental overturning.

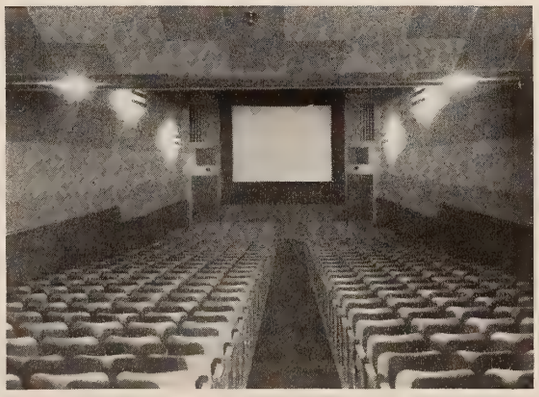
10. **ELECTRICAL APPLIANCES.** All electric wiring, both in the booth and in the machine, shall be constructed as required by the ordinances and rules of the Department relative to electric wiring. Control of motion picture machines shall be located in booth. Current converters shall be located outside of booth.

11. **SMOKING.** Smoking and visitors shall be prohibited in booths at all times.

12. **MAINTENANCE.** It shall be the duty of the owner or tenant of every building containing a picture booth to maintain such booth, together with all the apparatus therein, in perfect working condition at all times.

New Clair Theatre, Albany, Ga., Has Seating Capacity of 575







So far as STR knows, C. E. Hilgers is the first theatreman to be able to assure the public that his new theatre was tornado proof, *before* he opened it to his patrons. The new Clair, illustrated above, withstood the crushing blows of the tornado that struck Albany, Ga., last winter—its four walls standing firm and work of completion going on without interruption after the big blow. Of modern design, the Clair was planned by Corgan and Moore, architects of Dallas, Tex., with Wm. J. J. Chase, of Albany, associate architect. Seating capacity is 575, and the finest of equipment, including Simplex projectors, has been installed in the Clair.

Cass Theatre Replaces House Gutted by Fire



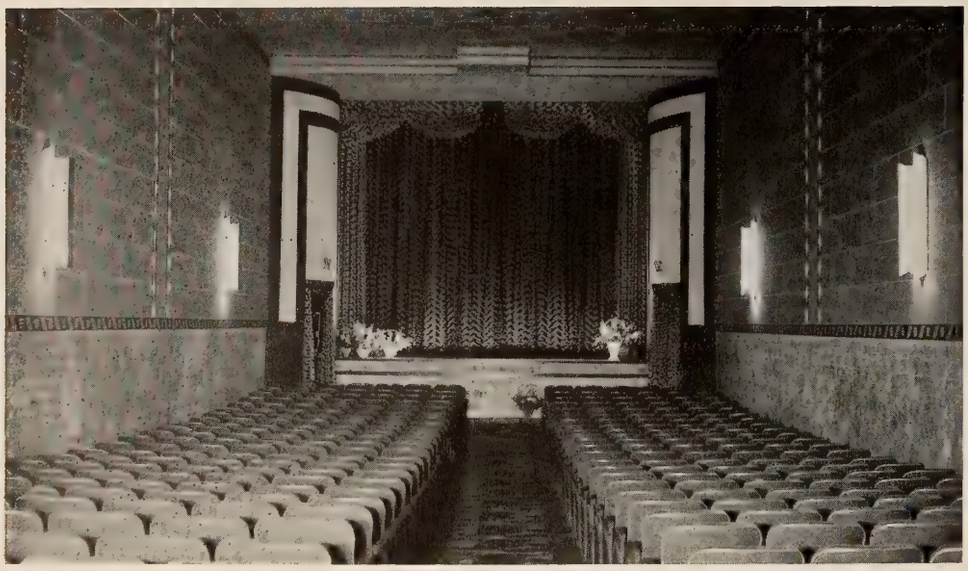
Above — Attractive front of the new house. Simplicity and modernity are the keynotes of the Cass.

Rising from the ruins to which a destructive fire reduced its predecessor, the Cass Theatre in Cass City, Mich., ranks as a completely new and thoroughly modern example of the better type of small-capacity house which is fast becoming standard for the towns and cities of America.

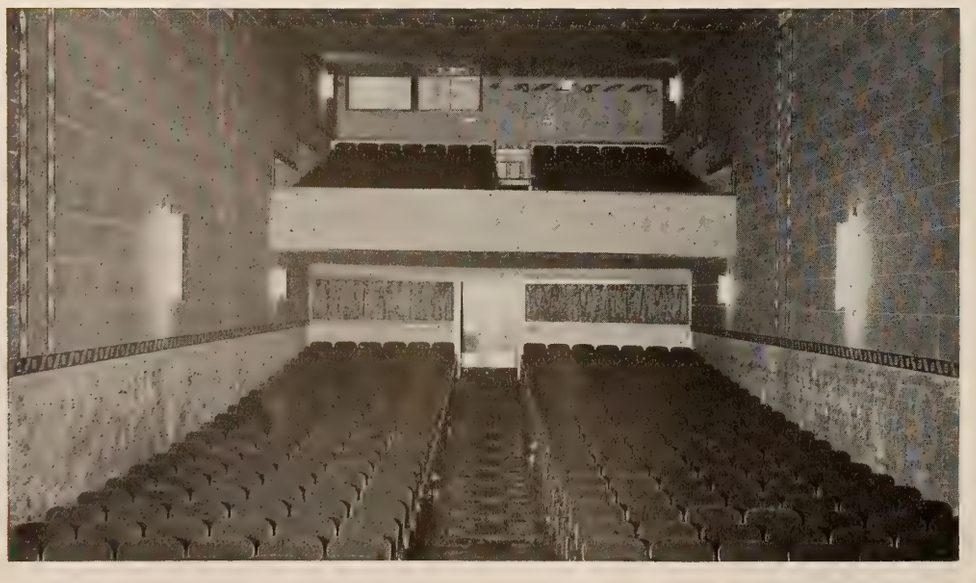
The Cass Theatre was built and is operated under the management of Nile Stafford by Thumb Theatres, Inc. Seating capacity is just under four hundred—an increase of several seats over the capacity of the house which it replaces. The added capacity was gained by building a small balcony into the structure.

As has become so common in smaller theatres as well as large in many parts of the country, the Cass Theatre has a "cry room." This, situated in the rear above the balcony, adjoins the projection room (and may be noted by the glass openings at left rear in the reproduction of the auditorium view at bottom of this page.

The re-opening of the Cass as a brand new house took place late in February, several weeks after the former theatre was destroyed by fire. It was the first in its section of the country to be equipped with the Irwin Seating Company's Crusader chairs. These are done in a colorful blend of orange and blue, picking up the predominating blue of the aisle carpet. Side walls and ceiling of the auditorium are of Nu-Wood—the walls blending five different shades.



Above: Auditorium looking toward front. *Below: Auditorium looking toward rear.*



Consult Architect and Avoid Costly Mistakes

They put erasers on pencils because it's so easy to make an error, but in theatre business there's a mistake, all too frequent, which can't be erased as easy as a pencil mark. One short cut that results in cost rather than the opposite which inspires so many theatremen to make the mistake in the first place, is the erroneous notion that the services of an architect who specializes in theatre design are not required for new building or remodeling.

There are few architects specializing in theatre design and construction who can't tell some tales which would be highly amusing if they did not have a tragic side.

As an example we will quote one architect as he relates only two of a great number of costly mistakes he has observed in theatre buildings. We quote E. F. Brueggeman, of Brueggeman, Swaim and Allen, Architects, of Little Rock, Ark., and well known for their extensive work in theatre design.

"We recently had an opportunity to check over a theatre which was built without the services of an architect and one interesting feature was the fact that the railing had been omitted from the front of the balcony and an open pipe railing installed four rows back of the front, thereby losing all of this seating in order to provide the necessary sight clearance for the remainder of the balcony. This, of course, was a very expensive mistake.

"On another occasion we were consulted on a theatre remodeling job in Mississippi where the owner and a contractor had worked out an idea for remodeling the balcony with the idea of increasing the seating capacity. Their plan called for building an entire new balcony over the present balcony and extending five rows farther into the auditorium necessitating the raising of the projection booth which called for very expensive wiring job. Upon examination of the plans and checking the theatre, it was found that by rearrangement of several wide cross-over aisles and by adding two rows at the front of the balcony, retaining all of the present construction, that the same number of additional seats could be obtained. This was done at a saving of nearly $7,000.00 to the owner, or for about 25% of the cost of the original construction job.

"These are only two of the many such examples of waste due to careless planning."

Watch Out for Leaky Roof

It's all right to make the patron feel as though he were "living" the picture, but if drops of water drop on his head while you're playing "The Rains Came," or any other attraction, for that matter, that's going too far. The roof is evidently leaking. It may be raining outside, or those large drifts of snow may be melting and the water can't run off because of congested drain pipes. Look into the matter and have the roof repaired. Better see about those drain pipes, too.

He Meant the Rest Room

A man on leaving the theatre was asked by another how he liked the show. "It smells!" he exclaimed, disgustedly. Of course, he was concentrating so strongly on the ill-smelling rest room that he did not realize his friend was asking about the picture. When the condition of the toilets makes one think more about them than the attraction on view, then it's time something should be done—something more than simply laying in a supply of clothes pins.

Let Strong Light Your Way to Low Cost High Intensity Projection

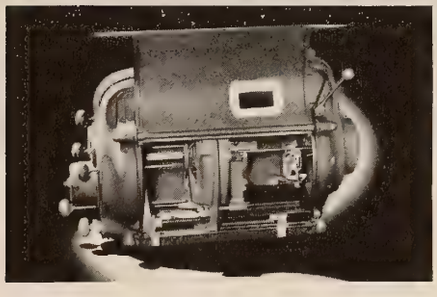


MODERATE sized theatres have long realized the hopelessness of getting a good picture on the screen with prevailing dense black and white films when using the dim low intensity lamp. Furthermore, satisfactory projection of colored films with the muddy yellow light of the low intensity was just as impossible. And the required brilliancy and sparkling snow-white light of the high intensity arc were denied them by prohibitive operating costs.

It remained for Strong, through the development of the new Utility, a perfectly balanced and coordinated lamp and rectifier unit of intermediate capacity, to solve their problem, to produce a high intensity lamp which exactly filled the needs of the medium sized theatres with screens up to 18 feet in width.

This new Strong lamp projects twice as much light as is possible with any low intensity lamp and at an increased combined current and carbon cost of less than 2c an hour.

Your leading Independent Theatre Supply Dealer will gladly demonstrate this new marvel of efficiency in your theatre without obligation . . . Call him today.



THE STRONG UTILITY
Arc Lamp

THE STRONG ELECTRIC CORPORATION
2501 LAGRANGE STREET · TOLEDO, OHIO
Export Office: Room 2002, 220 W 42nd Street, New York City

REVIEW of NEW THEATRE EQUIPMENT

Economy With Efficiency Feature of Apparatus and Furnishings Introduced Since June 1939; Listing of New Products by Companies Indicated

EQUIPMENT manufacturers have put in a busy twelve months since this date a year ago, with a wealth of new material for both picture presentation and patron comfort to show for their efforts. An item-by-item listing of products which have come on the market for the use and benefit of theatres, as seen in the following listing, affords the most impressive and purely factual method of reporting what equipment makers have accomplished since June of last year.

One outstanding point emphasized by this Review of New Equipment is the manner in which the stimulus to building theatres of much more moderate size than those which were being erected ten years ago, has found ready response on the part of manufacturers to supply the materials best adapted to current trends in theatre operation. All those articles of equipment which are affected in design as well as capacity by the size of theatre in which they are to operate, have received particular attention from the engineers and builders of equipment. Indeed, specialized equipment which has come on the market during the past year exists simply because manufacturers saw the opportunity to give theatremen the advantages of economies resulting from the more limited requirements of their theatres. Projectors, projection lamps, air conditioning, decorative and utility lighting units, in all directions where limiting the size of equipments to conform with demands for smaller-capacity theatres could result in reduction of costs, both initial and maintenance, there has been a most efficient and willing response from manufacturers.

From time to time during the past year, SHOWMEN'S TRADE REVIEW has published news and descriptive information about these new equipments. Even so, this is a time of year when theatremen generally give special attention to matters of equipment, and this Review of New Equipment is the result of suggestions from many readers that we publish a resume of the new equipments in one concise and easily referred-to listing for their purposes of checking and investigating new articles for replacements that may be decided upon during the early summer period.

Beyond such purely practical purposes, the Review of Equipment has a value that may be better understood with profit both to theatremen and the manufacturers of equipment. This is the evidence, indisputable as it becomes when facts are adhered to, that equipment manufacturers are alert to the progress and changing conditions affecting theatre operation. Many ingenious mechanical and electrical devices have originated due to the demand of theatres for constantly new and more showmanlike results, and it is to the credit of equipment manufacturers and engineers that the tools for improved quality of picture presentations as well as the eye-appeal and comfort of theatre patrons have been forthcoming as a result of this progressiveness on the part of American manufacturers.

ADVANCE MFG. CO., St. Louis, Mo.
Popcorn Machines—Line of new streamlined models includes counter and cabinet models designed with a view to fitting into the modern colorful ideas of showhouse atmosphere; feature all-electric unit said to have increased popping capacity and volume; come completely assembled, ready to plug in and operate.

ALTEC SERVICE CORP., New York, N. Y.
Conrac Counter—Device which records number of persons passing through a given entrance; utilizes electric-eye principle to afford theatres a method of overcoming serious leakage in box office revenues caused by non-paying admissions to show; recording element prints duplicate record.

Noiseless Chain Drive—Known as AQ-1095, the device is for application to Western Electric universal bases; provides smoother takeup action and brings sound systems in use for number of years up to date in reproducing quality sound from films recorded by recently developed recording.

AMERICAN SEATING CO., Grand Rapids, Mich.
Theatre Chairs—The Avion is a new model in the lower cost brackets; spring arch construction for seats; upholstery attached by groove method to eliminate wood frames and tacks in fastening fabrics; padded or plywood back panels.

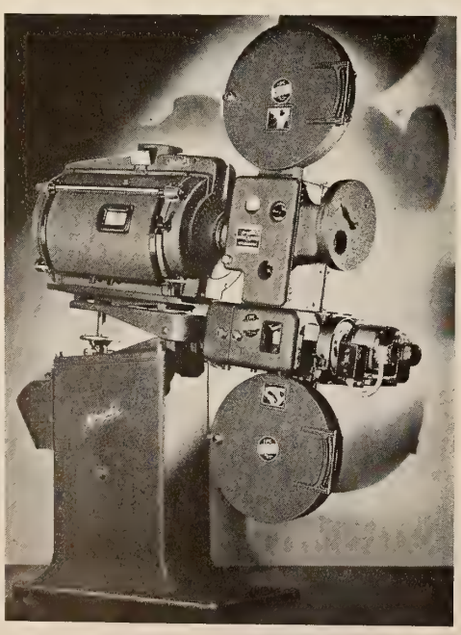
ANEMOSTAT CORP., New York, N. Y.
Air Diffuser—Wall outlets for distribution of conditioned (cooled or heated) air, featuring air circulating characteristics of Anemostat ceiling outlets widely used in theatres.

C. S. ASHCRAFT MFG. CO., Long Island City, N. Y.
Cyclex—Projection lighting system comprising lamps, power unit and transformers, employs new design using AC current and especially designed for medium sized theatres using screens up to 18 feet; operates at a power consumption of approximately 950 arc watts at carbon consumption rate of about 3 inches per hour, according to manufacturer's data; both arcs of 2-projector installation may be operated from same rotary unit.

Suprex—Type E Special for use in small and medium sized theatres combines both an intermediate high for operation at 27½ volts, 40 amps or as a standard Suprex at 34 volts up to 50 amperes. This lamp is equipped with a 14 inch reflector and independent carbon feed.

Rectifier—Copper oxide rectifier for converting AC current for Suprex projection lamps; consists of 4 units: case, transformer, exhaust fan and copper oxide unit or stack; features case design which allows for more even distribution of air through oxide unit.

AUTOMATIC ELECTRICAL DEVICES CO., Cincinnati, O.
Ozonator—Thief-proof electrical deodorizer which plugs into ordinary light outlet; built to fasten to wall and be secured by padlock; produces ozone for destroying odors of organic origin through oxidization.



Simplex S. I. Projector

BALDOR ELECTRIC CO., St. Louis, Mo.
Tube type rectifier provides source of direct current supply to the 1 K.W. suprex arc. Delivers up to 45 amperes at approximately 27 volts; sells for $145.00 less bulbs.

THE BALLANTYNE CO., Omaha, Nebr.
Amplifiers—Duo Soundmaster 80 and 90 amplifiers. 90 model available in either single or double channel; uses copper sulphide rectified DC exciter lamp supply; step-type volume control, calibrated in decibels; separate amplifier circuit for booth monitor; hinged type case construction for easy accessibility. 80 amplifier identical with 90, excepting that it is equipped with a new "humless" AC exciter lamp supply and may be had in single channel only.

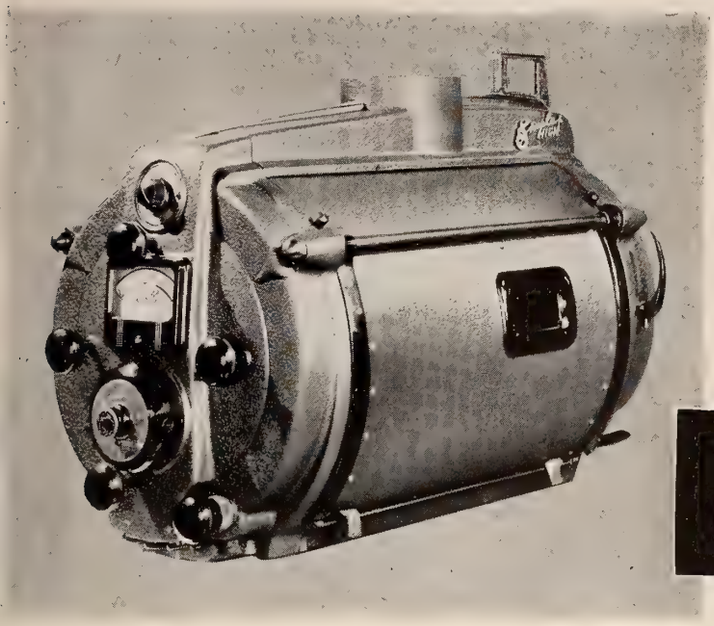
Simplified High Intensity Projection Lamp—Lightmaster model, for small and medium-sized theatres with screens up to 18 feet in width; features continuous arc feed, adjustable carbon jaws, independent positive and negative carbon feed adjustments; available either separately or with Lightmaster rectifiers as complete lighting unit.

BAUSCH & LOMB OPTICAL CO., Rochester, N. Y.
Projector Lens—Treated by coating of surfaces for elimination of reflection, the lens gives a screen illumination increase of from 15% to 40%; these new lenses were made available for projection purposes recently, first applied to theatre projection at world premiere of "Gone With the Wind" in Atlanta, Ga.

BEST DEVICES CO., Cleveland, O.
Automatic Color Wheel—Designed for G. E. Par-38 and R-40 lamps, this color wheel for spot-lighting gives a constant changing color effect by means of an automatically driven disc 13 inches in diameter and in which five different color screens are inserted; mounted on cast iron base with universal action "U" bracket.

BODAR CO., Chicago, Ill.
Isoton—Electronic device for indicating acoustical quantity of sound reaching auditorium; meter located in projection booth is connected with pick-up in any desired location in auditorium.

(*Continued on Page* 30)



What to look for

IN PROJECTION LIGHTING, AND

What you get

IN PROJECTION LIGHTING WITH

The New 19000 Series

Simplex HIGH

ARC LAMP

SUFFICIENT LIGHT VOLUME

The SIMPLEX HIGH intermediate capacity arc projects twice as much light as the low intensity. It has been designed especially for theatres of up to 800 seats and using screens as large as 18 feet in width.

LIGHT OF PROPER CHARACTERISTICS

The SIMPLEX HIGH is a high intensity, direct current arc which projects the snow white light which is so necessary to the projection of colored pictures.

LOW COST

The SIMPLEX HIGH has been designed and priced for theatres heretofore restricted to the use of low intensity lamps because the operating, if not the original cost of the earlier high intensities has been prohibitive. The over-all operating costs are only slightly higher than with the low intensity, because this arc operates at only 27 volts as compared to 55 volts in the low intensity, and each 14-inch 7 m.m. suprex positive carbon burns for at least two hours.

DEPENDABILITY OF MANUFACTURE

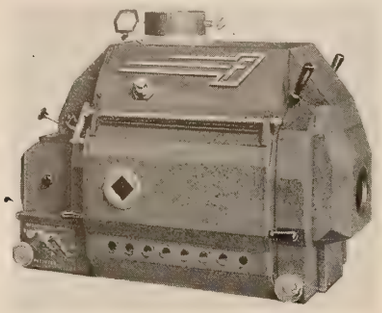
The SIMPLEX HIGH is another example of SIMPLEX engineering excellence. The name SIMPLEX, on any product, for years has been your guarantee of quality.

Distributed by

NATIONAL THEATRE SUPPLY COMPANY

BRANCHES IN PRINCIPAL CITIES

BIGELOW SANFORD CARPET CO., New York, N. Y.
Cleaning Compound—Drisorbine is name of cleaner supplied in powder form which may be used for cleaning carpets without removal from floor; powder is spread on fabric to be cleaned and brushed into pile, then removed by efficient vacuum cleaner.



Forest Universal Trim Lamp

BRENKERT LIGHT PROJECTION CO., Detroit, Mich.
Senarc Lamp—Intermediate type DC lamp for theatres with screen widths up to 18 feet and throw up to 100 feet from lens to screen; features trim adjustments to suit conditions of length of throw and screen size and is claimed to deliver 10 foot-candles with shutter running; two power sources for use with the lamp are a specially designed rectifier using Tungar tubes, and motor generator, latter of two types: constant voltage operating through a ballast resistor, and double generator series type, which requires no ballast resistor.

CARRIER CORPORATION, Syracuse, N. Y.
Centrifugal Refrigeration Machine—Unit for cooling in theatre air conditioning; features compact, relatively light weight design and construction; factory assembled; space-saving, higher efficiency and capacity. Equipment automatically adjusts itself to variations in cooling loads.

COLUMBUS SHOW CASE CO., Columbus, Ohio
Metal Frame Cases—Extruded metal frame cases for lobby use, feature lighting with GE fluorescent lamps giving daylight color values; cases increasing in use as candy counters in theatres which have obtained added revenue through this activity.

FOREST MFG. CORP., Newark, N. J.
Projection Lamp—"Universal Trim" lamp designed to accommodate any type of carbon trim; from 5 to 9 mm. negative and 6 to 13 mm. positive; operates on D.C. from 30 to 65 amperes; flexibility makes Suprex, Simplified High Intensity, Intermediate High Intensity or Low Intensity projection possible with one lamp.

GARVER ELECTRIC CO., Union City, Ind.
Tube Type Rectifiers—Current converters for low intensity operation 15 to 30 amperes capacity; for high intensity Suprex operation 45 to 60 amperes capacity; features include improved winding and natural draft cooling.

GENERAL ARC LIGHTING CO., Long Island City, N. Y.
Projection Lamp—High and Super-high intensity arc lamp. . . . Featuring forced air cooled lamp frame, rotating mechanism and positive contacts. . . . Capacity 100 to 200 amperes.

GENERAL ELECTRIC CO., Bridgeport, Conn., Section A100
GE DeLuxe Master-Vac—Tank-type vacuum cleaner; features 2-stage suction fan, internal bag, swivel connectors on tank and floor nozzle to prevent kinking of hose. List price with regular attachments $154.50. Extension handle, 56 inches in length, with camel's hair theatre screen brush available as special tools.



Garver Electric Rectifier

GENERAL REGISTER CORP., New York, N. Y.
Sales Register—New unit is an illuminated indicator which flashes total amount of each sale registered; indicator may be located above ticket booth or other place outside or inside theatre.

GOLDE MFG. CO., Chicago, Ill.
Streamlined Ticket Box—Available in wide range of colors and equipped with either polished chrome or aluminum top.

Fluid Drive Take-up — Transmits power through oil for silent smooth and simple operation; sealed housing; fits all projectors.

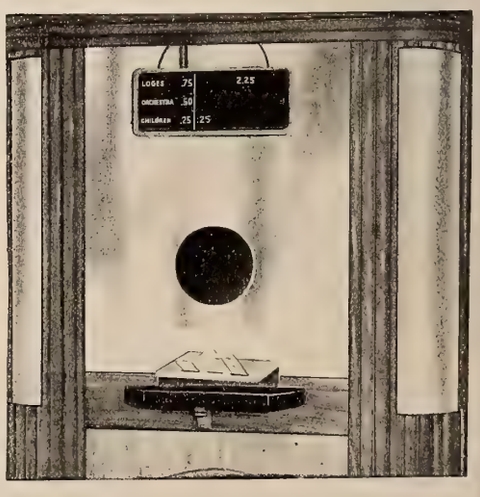
Color Lighting Unit—Synchrome uses PAR 38 or R-40 lamp and supplies five color changes per minute.

Hexchrome—Uses PAR 38 lamp and is equipped with heavy duty silent synchronous motor, giving 6 color changes per minute.

Reel End Signal—Features automatic reset; complete on outside of magazine.

Moderne Baby Spotlight—Low priced superventilated baby spotlight.

Reel Drive Dog—Attachment for use with automatic rewinds; solid bronze; torque load placed several inches from shaft; made to fit all makes of rewinds.



General Register Indicator



Al. Tec *says:*



AL. TEC

Scientists are constantly finding new improvements in sound, and are putting those improvements on the sound tracks, at the studios. *Do you know* when these improvements are made? Are you getting these improvements *off* the sound track in your own theatre? Are your patrons getting the benefit? There is *one sure way* for you to find out. Let the Altec inspector in your locality tell you.

ALTEC
SERVICE CORPORATION

250 West 57th Street, New York City

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

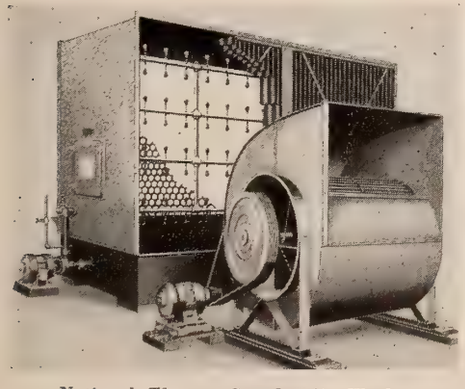


Ideal Aristocrat Chair

HILD FLOOR MACHINE CO., Chicago, Ill.
Vacuum Cleaner—Tank-type; Model 16 weighs 85 lbs. for easy portability; dust arrester tank of 20 gauge brass is 22 inches high, 16 inches in diameter, has capacity of 16¼ gallons; mounted on 4 rubber casters; fixtures include 15-inch floor tool, floor tool handle and 10-foot length of 2-inch hose.

IDEAL SEATING CO., Grand Rapids, Mich.
Theatre Chairs—New models in the Streamliner Group include the Aristocrat, the Mercury and the Ideal Challenger; the Aristocrat features die-formed full length steel back panels which extend below seat level, protecting seat when in raised position; spring tension on self-raising device makes it unnecessary to remove seat cushions for adjustments; steel bottom design allows for more passing room between rows; the Mercury features all steel, full ballbearing, compensating and self-adjusting hinges, ballbearings fully enclosed and packed in grease at factory; the Ideal Challenger offers many of the deluxe features of the more expensive models in a chair at low cost.

INTERNATIONAL PROJECTOR CORP., New York, N. Y.
Simplex SI Projector—Designed for theatres of from 200 to 800 seats; complete unit comprising SI mechanism, SI pedestal, features latest mechanical improvements; rear and front shutters, aperture cooling unit, semi-centralized lubrication, "Hunting type" gears, parts operating in oil bath; framing knobs project either side of mechanism; entire upper drive unit and intermittent assembly moves forward or backward as unit while gate and film trap remains stationary; equipped with automatic fire shutter.



National Theatre Supply Air Washer

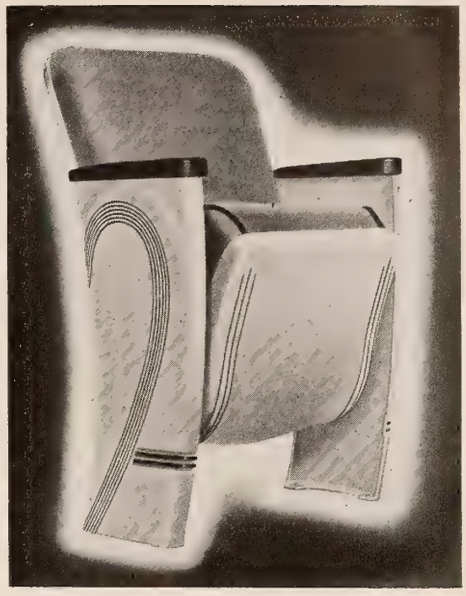
Simplex Double Shutter—Attachment for Simplex regular rear shutter mechanisms as well as for Super Simplex, provides advantages of Simplex Synchronized Front and Rear Shutters which are integral part of E-7 Projector; shutters mounted on same shaft with each acting upon one-half of the beam, thus successive waves of darkness do not sweep full length of screen.

Simplex Air Deflector and Aperture Cooling Unit—Attachment for increase of safety by reducing heat at aperture, also prevents carbon dust and dirt from being drawn from lamphouse into mechanism.

IRWIN SEATING CO., Grand Rapids, Mich.
Theatre Chairs—The Crusader, new model; steel backs equipped with aluminum metal rim; seats equipped with self-raising device with counter-balanced spring, rear edge of seat protected by steel panel, full height spring with floating range of approximately 2½" to 3", seat bucket completely encloses all bolts, screws, nuts, etc.

LYNDON PRODUCTS CORP., Norwalk, Conn.
Perfume Receptacle—Holds perfumed pellets; snaps on to ordinary incandescent lamp, heat from which releases aromatic fragrance which issues through perforated metal container; also available in large electric disseminator for auditorium use.

NATIONAL THEATRE SUPPLY CO. (branches in key cities)
Air Washer Unit—Class I Air Washer has single bank of sprays and is only 42 inches long; constructed of steel; centrifugal spray nozzles designed with large cylindrical cavity to give rapid whirling motion—Class II Dehumidifier, has double bank of sprays, construction similar to Class I; for theatres with ample supply of cold well water.

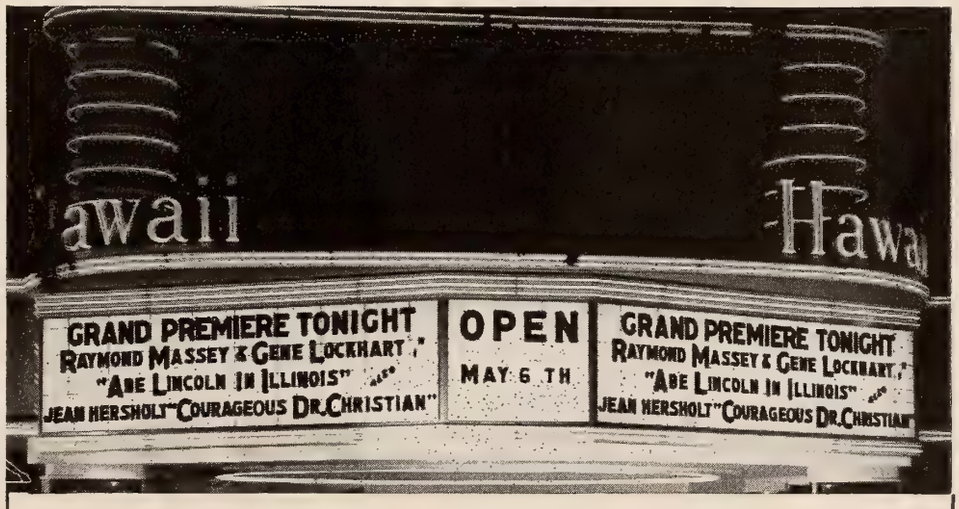


Irwin Crusader Chair

Curtain Control Unit—Designed for smaller theatres; equipped with timing mechanism, automatic cable tightener, safety device to protect motor should control become jammed; operates with curtain track equipped with rubber bumpers; unit will carry up to 400 lbs. of curtain.

Simplex High Projection Lamp—Unit with associated rectifier equipment; is for theatres with screens up to 18 feet in width; arc operates at 27 volts with 7 m.m. Suprex carbons; operates on DC current; gives increased light with low intensity.

(*Continued on Next Page*)



HOLLYWOOD'S NEWEST THEATRE
the Hawaii, Has Installed
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They are slotted with uniform spacing on all sizes of letters so that ANY and ALL sizes can be used in
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It's What You Need That Counts

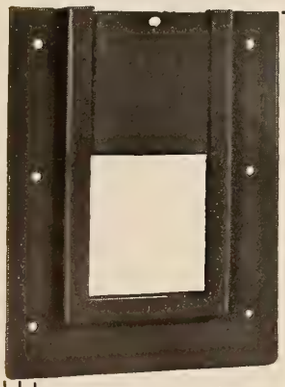
It's not the equipment you have in your theatre that counts — it's the equipment you NEED!

Often there's only a thin line between near-success and real success at the box office. The Simplex projection and sound you need may easily make the difference.

NATIONAL THEATRE SUPPLY COMPANY

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EVERY STORE A LOCAL INSTITUTION WITH A NATIONAL REPUTATION FOR RELIABLE SERVICE



'BEST' PORT HOLE FIRE SHUTTERS AND SHUTTER CONTROL APPARATUS

- Protect you against projection room emergencies.
- Meet all inspection laws.
- Prevent smoke from spreading into auditorium.
- ¼-inch plate drops—ALWAYS drops!
- Made to last, of heavy No. 10 gauge metal.
- Grooves for drops and back are bent and welded. No rivets. No screws. No soldering.
- Come complete, ready to install.

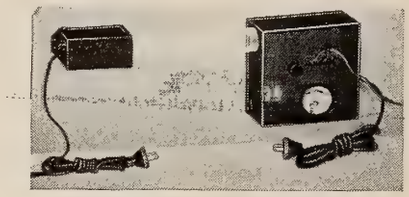
Write for descriptive literature or see your dealer

BEST DEVICES COMPANY
10514 Western Ave., Cleveland, Ohio

National Theatre Supply Co. *(Continued)*

Public Address System—RDR units range from portable system rated at 8 watts and selling for $79.50 to a deluxe theatre type system with 35 watts output and listing at $875.00; units adaptable to all theatre uses from 700 to 5,000 seat capacities; equipment fully licensed, guaranteed for one year and with installation supervised by Altec.

REHTRON CORP., Chicago, Ill.
Photoelectric Relay—Adaptable to automatic operation of drinking fountains; illumination control for special exploitation or decorative displays, burglar alarms, etc.



Rehtron Photoelectric Relay

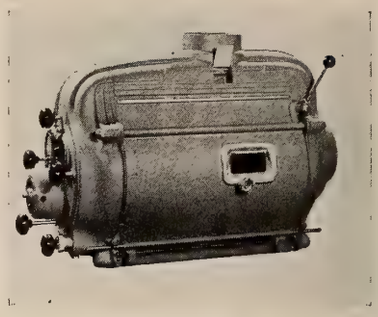
RUSSELL ELECTRIC CO., Chicago, Ill.
Ozone Deoderizer—Cylindrical unit producing ozone by electrical discharge; unit plugs into regular outlet and has capacity of 40 cubic centimeters of ozone per hour; for use with large circulating electric fans, air conditioning units and blower fans with which it will diffuse ozone through area served by air circulating or conditioning apparatus.

STERILSEAT SALES CORP., Philadelphia, Pa.
Sterilseat—Specially designed application of Westinghouse Sterilamp to sanitize toilet seats; lamp emits germ-killing rays; seat automatic in operation, returning to vertical position after use and automatically switching on lamp.

STRONG ELECTRIC CORP., Toledo, O.
Mogul H. I. Automatic Reflector Arc Lamp—Higher efficiencies attained through design; features include ballbearing motor and arc control with separate adjustments for feeding rate of both positive and negative carbons; carbons supported by full-floating holders and heat resisting guides near burning end assure perfect coaxial alignment; optically corrected elliptical reflector is 14 inches in diameter.
Utility High Intensity Lamp—Unit comprises lamp and a rectifier of intermediate capacity for theatres using screen up to 18 feet wide; operates on DC and is available for use with single, two or three phase AC line service; burns 7 m.m. Suprex carbon at 40 amperes with 27½ volts across the arc.

UNITED STATES FILAMENT TUBES, INC., Buffalo, N. Y.
Tublar Incandescent Lamps—Tubes that may be bent or shaped to circular, oval or angular outlines for decorative or utility lighting; available in various lengths.

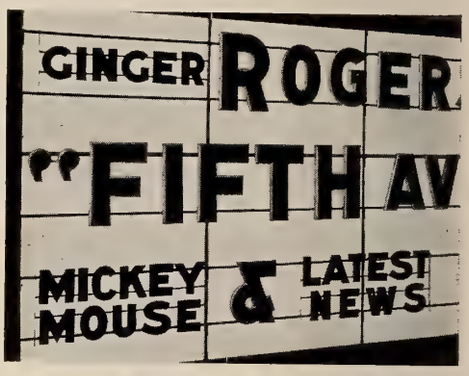
VOIGT CO., Philadelphia, Pa.
Lighting Fixtures—New designs for decorative and utility lighting fixtures, including fluorescent lighting units, exit and directional signs, illuminated drinking fountains specially designed for theatre uses.



Strong Utility H. I. Lamp

WAGNER SIGN SERVICE, INC., Chicago, Ill.
Flex-Word Sign—Unit consists of 4-inch letters and frames that inset on standard Wagner frames for display signs and marquees; available in 8, 12, 14, 20 and 24-foot lengths for straight or curved boards.

WEBER MACHINE CORP., Rochester, N. Y.
Magnetic Filter—A patented magnetic stabilizer having approximately forty pounds of "fly wheel" balance for maintenance of unvarying speed and uniform motion of film past exciter light slit of the sound system.



Wagner Flex-Word Sign

Altec Develops Silent Chain Drive for W.E. Universal Base

Altec has developed a noiseless chain drive, known as AQ-1095, for application to the Western Electric universal base.

The roller chain and sprockets with which the universal base was originally equipped caused a certain degree of background noise which masked other noises in the booth. Often this noise was transmitted to the auditorium through flimsy booth wall or floor construction. In certain cases, the noise was so considerable that the projectionist could not hear the monitor, and as a result, had to run the monitor so loud that its sound escaped into the auditorium, where it produced the effect of an echo.

Machines Much Quieter

With the new Altec noiseless chain drive, machines have been quieted down to the point that other noises can be detected and corrected at once. In addition to this, the new chain has been found in actual practice to provide a smoother take-up action, which reduces erratic take-up often caused by "slapping" in ordinary chains.

One of the first installations of the Altec drive was in the Kansas State Board of Review, in Kansas City, Kansas, and as a result of the success of this and subsequent test installations, the AQ-1095 was released for general use in the field.

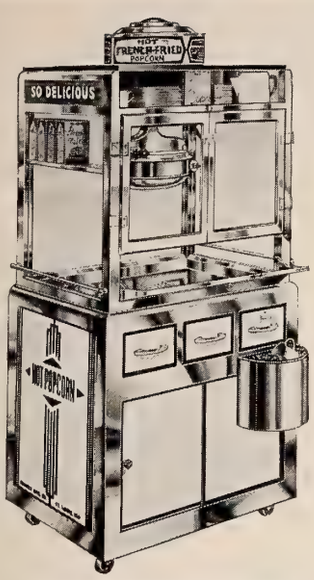
AMUSEMENT SUPPLY CO. INC.

THEATRE DESIGNERS AND BUILDERS

MODERNIZATION OF THEATRES OUR SPECIALTY

Theatre Equipment & Furnishings Direct Factory Representatives

341 WEST 44th STREET CIRCLE 6-0850 NEW YORK CITY



Advance World's Fair Model

Streamlining Features New Advance Popcorn Machines

A new line of Popcorn Machines, one of which is illustrated below, has been announced by the Advance Mfg. Co. of St. Louis, Mo. Information issued by the manufacturers states the new machines are modernly styled and have incorporated new features such as color, illuminated signs and attractive Chrome and Porcelain cabinets to help increase the sale of popcorn by added "flash" or eye-appeal. The popcorn machines in this new group are all-electric and come completely assembled and ready to plug in and operate.

One of the new and improved features is the all-electric streamlined popping unit, said to be a departure from conventional design, but one which has been found to have added popping capacity and greater popcorn volume.

The Machines have the same basic design and popping mechanism, but vary in size and capacity. There is one Counter Model. The other cabinet models increase in size to one model 76" high and having a popping capacity of $20.00 worth of popcorn per hour.

Figures given in literature issued by the manufacturer, show that popcorn pays a profit of 70¢ on every dollar in sales, who further states that popcorn is not seasonable contrary to public notion, but does in fact sell steadily throughout the four seasons.

Can't Please Everybody

A theatreman once complained that carpets in the lounge and in the rest rooms were ruined because patrons crushed their cigarettes and cigars on them. Then his friend wisely suggested that he invest in a few ash trays and sand urns. This the theatreman did. Now the repairman is complaining because there are no burned holes in the carpet to repair. You just can't please everybody.

Stop Chairs from Rocking

If old rockin' chair's got your customers, better have the chairs tightened. It's easy enough for them to get loose (the chairs we mean), and before long they rock like a boat. Every morning the custodian should inspect each chair to see that it is solidly riveted to the floor.

Periodical Clean-up of Junk, A Good Idea

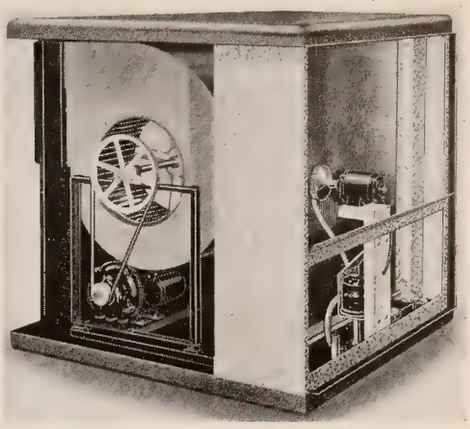
Clean up time can be most any time. And now is as good a time as any. There are lots of places around a theatre where junk accumulates. It is seldom that you have enough junk for the garbage collector to remove, but why not comb the nooks and crannies of the theatre now to collect enough.

Start in the booth. You'll probably find a lot of used carbons, plenty of scraps of film and a bunch of special trailers for which you can have no possible further use. All that can be disposed of. There are probably some burned out exciter lamps, P. E. Cells, amplifier tubes, rectifier bulbs, etc. Empty oil cans, empty cans of film cement and such things should be discarded.

Now look at wherever you keep found articles. There are probably a lot of things there which will never be claimed. Those which are useful in any way should be turned over to the Salvation Army or some similar organization.

In your storeroom, you'll undoubtedly find a lot of used electric bulbs, their cartons and other miscellaneous articles with which you can add to the heap of stuff to be disposed of. The cellar will also contain some miscellaneous articles. Junk them all, too.

After you have cleaned up every nook and cranny (including your office) you'll be surprised at what a difference there is in the appearance of the theatre. Nothing breeds dirt like junk and an accumulation of it will breed a haphazard air which may be extended to other things by your employes.



New Evaporative Cooling Unit

An evaporative cooling unit, designed for room areas up to 100,000 cubic feet, is now being marketed by S. O. S. Cinema Supply Corp., New York. The units are entirely self contained and are available from 3500 C.F.M. up to 22,000 C.F.M., and are equipped with rotary atomizer, curved filter mat chemically treated to eliminate odors, pollen and dust; moisture proof motors; recirculating cold water pumps and directional flow air distribution vanes, among other new features.

One or more units may be installed to supply various parts of the theatre, such as lobby, projection booths, retiring rooms and the auditorium. Advantages claimed for this method of multiple unit installations are the flexibility under which all or any number of the units may be operated depending upon outside temperatures, size of audience, etc.

ENGINEERED FLEXIBILITY

FOREST

"UNIVERSAL TRIM"

LAMPS

DO WHAT ALL OTHER LAMPS CLAIM TO DO — COMBINED!

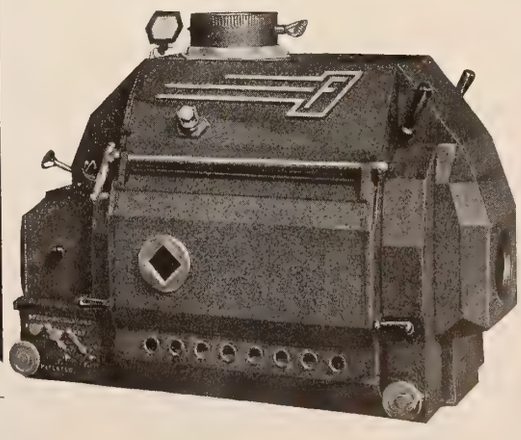
Separate POSITIVE
Separate NEGATIVE
FEED MECHANISMS

Manual feed does not interfere with electrical controls.

RESERVE POWER
30 TO 65 AMPERES
Not limited to a 40 ampere maximum.

UNIVERSAL TRIM
6 to 13 mm. POSITIVE
5 to 9 mm. NEGATIVE
Suprex-Simplified High Intensity, Intermediate High Intensity or Low Intensity possible with one Forest Lamp.

A "d.c." source of white light at lower operating cost.



Send for the new brochure — "FACTS and FEATURES"

FOREST MANUFACTURING CORP.
200 MT. PLEASANT AVENUE · · NEWARK, N. J.



The Bulletin Board

New Theatre Construction

Jack Halprin Inc., of New Haven, has been awarded the general contract to erect a theatre at the corner of Whalley Ave. and Blake St. for the Westville Theatre Co. The building will be of modern design, with a stone front, air-conditioning and all the latest electrical equipment, etc. Provision will be made for an auditorium to seat 750, a lobby, foyer and lounge. The air-conditioning, electric wiring and painting will be let separately.

F. and Y. Building Service has just been awarded a contract to design and build a 600-seat house to be called the "Westmor" at Huntington, West Virginia, for Bert Hukle, who, at the present time, operates a second run theatre down town called the "Roxy."

A new and modern theatre will be built where the Strand Theatre in Rutland, Vt., burned on April 14, it was announced by George E. Sargent, clerk of the M. & P. Theatres Corporation, after company officials went there to inspect damage done to the building. Martin J. Mullin, general manager of the company, and A. J. Moreau, its district manager, also conferred with a representative of the company which insured the building. Plans for the use of the present walls and the complete rebuilding and refurnishing of the interior will be drawn up at once, it was announced, and work is expected to get under way within a few weeks. The policy which will be followed for use of the theatre has not been definitely decided upon, according to Mullin. The corporation, which is also the operating unit for the Paramount and Grand Theatres, will determine if the place will be used for regular showing of motion pictures or for occasional entertainments as has been the case for several years.

A new Martin Theatre is under construction in Douglas, Ga., work being rushed for early completion.

More than $55,000 will be spent for construction and equipment of a new motion picture theatre for Gainesville, Ga., announcements reveal. O. A. Carter, owner of the site, said the building will cost about $25,000. Lucas & Jenkins, already operating two theatres there, will spend more than $30,000 on equipment and other details, it was said.

Early construction of a new theatre building in Richmond, Ind., was announced recently by Robert Hudson, local theatre operator. Mr. Hudson said the new theatre will seat 1,000 persons, 700 on the main floor and 300 in the balcony. It will be a two-story building, 60 feet wide and 165 feet long. A spacious lobby and entrance will be flanked by modern storerooms on each side. The new theatre will have all of the most advanced equipment in the way of air conditioning, sound and picture equipment and all seats and walls will be provided with materials to absorb sound. Mr. Hudson said that the contract for construction of the theatre had been awarded to Vincent Juerling, who would start work as soon as all plans had been completed and approved. He said he expected the theatre would be ready for use by early fall.

None of the theatres now operated by Mr. Hudson will be closed, he said, but the new theatre will be operated to provide added facilities.

A $60,000 motion-picture theatre building has been started at Las Tunas Drive and Rosemead Blvd. in Temple City, Calif., by James Edwards. The modern structure will seat 900.

John Eberson, of New York City, has been awarded the contract to design the new theatre to be erected in Norwalk, Ohio. The announcement is made by William Selman, president of the Norwalk Theatre Corporation, and successful manager of the Schine Forum Theatre in this city. He states that the plans should be ready in three or four weeks and construction will start immediately afterwards. The new theatre will seat 1300. It will be the most modern in the state of Ohio and will satisfy the growing demand for beauty and comfort by theatregoers.

The theatre to be constructed in Pawtucket, R. I., by William Pinault, Pawtucket druggist, will be leased to a new corporation, Mr. Pinault announces. According to documents filed with the secretary of state, the incorporators are Walter B. Harmon of Providence and Chester J. Currie and Judge Raymond J. McMahon of Pawtucket. The corporation will be known as the Currie & Harmon Co., Inc. Construction of the theatre will begin soon.

Gulfport, Miss., is to have another new theatre for colored people exclusively, it was learned from Lloyd Royal, owner of a chain of theatres in South Mississippi, who is now completing a new motion picture house there. The new theatre for colored patrons will have a seating capacity of approximately 400.

George M. Mann, head of the Redwoods Theatres Corporation of San Francisco, has announced that plans had been completed for construction of two new theatres in Klamath Falls, Ore., at a cost of $200,000. Work on one, at 7th and Pine Sts., will be started immediately, he said. This construction will include seven stores on the site. Plans for the other, at 6th and Washburn Way, are being completed. The theatre company, operating show places in more than a dozen northern California cities, recently opened a $300,000 theatre in Eureka. Moore and Roberts Company of San Francisco has the contract for the Klamath Falls construction.

Announcement has been made by G. L. Wood, manager of the State Theatre, Mercedes, Texas, to the effect that the Texas Consolidated Theatres, Inc., will build a new theatre there. The purchase of the old Manhattan Cafe building was authorized by Karl Hoblitzelle, president of the Texas Consolidated Company, who has just closed the deal for the building with the Southland Life Insurance Company.

Walls are up for the new theatre being constructed at La Marque, Texas, for Moran K. McDaniel, who is employed in the laboratory department of the Pan American Refining Corporation plant and who will manage the theatre after its opening about June 1. The building will be 38 by 100 feet in size and will have a front finish of stucco, with sides and rear of brick-finish iron. The interior will be of Nuboard, a fire-resisting and soundproofing material in attractive colors. The theatre will be provided with cushioned seats and will be air-conditioned, said Mr. McDaniel, and the estimated cost when completed and equipped will be $10,000.

Two new suburban theatres loom on the Oklahoma City scene as certainties with a definite announcement from Sam Caporal, theatre operator, that construction would begin soon. Caporal said construction of the theatres, to include eight business store spaces in each instance, would involve an investment of between $150,000 and $200,000. One theatre should open "in 90 days or so" and the other movie house some weeks later, Caporal explained. Theatres with seating capacities of about 750 in each instance are planned. Caporal said the new theatres would be similar in construction to the Mayflower, which he operates, on West 23rd St. Neither will have balconies. He indicated several improvements not present in the Mayflower would be incorporated in his plans.

A $6500 building permit has been issued for the construction of the new Alhambra Theatre annex, Alhambra, Calif., believed to be the only one of its kind in the United States. Work on the project, which involves the complete remodeling of a store building

Before Buying Chairs
write for details on the three distinctive and differently priced lines comprising the new *Ideal Streamliner* group.
IDEAL SEATING CO.
GRAND RAPIDS MICHIGAN

GENERAL CHAIRS
"The Worlds Finest"
GENERAL
SOLD EVERYWHERE BY DEALERS SQUARE

REMODELING? BUILDING?
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adjoining immediately west of the Alhambra Theatre, will start soon. When all equipment and the 380 seats have been installed, the annex will represent an investment of $15,000. The project will require about two months to complete. Single features will be shown in the annex, but the double-feature policy will continue at the Alhambra. Features will be alternated between the Alhambra and the annex.

Construction has been started by Lewis Sheffit at 6184-88 Ridge Ave., Philadelphia, on a new motion picture house for the Murray Realty Co. The structure, designed by Gabriel B. Roth, will be opened in September. The facade is to be built of structural glass, stainless steel and glass blocks completely covered with an animated marquee. The auditorium will seat 500 and will have walls of sound absorptive materials. The theatre will be air-conditioned.

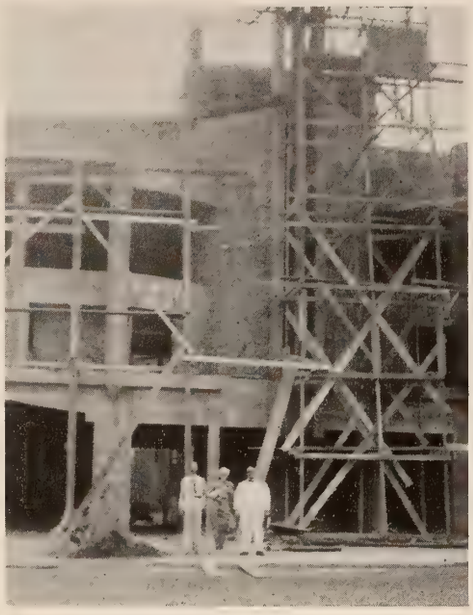
Walter Rasmusson has now completed arrangements for a theatre at Kiester, Minn., the construction of which should get under way within a very short time. He is now operating a theatre at LeRoy, Minn., about 80 miles east of here. He plans to operate both. Leroy Gaarder, architect, of Albert Lea, is making plans for the building. The plans call for a fine new structure, 42 x 100 feet in size. The building will have everything that the modern show house requires, will be attractive appearing as to front, will have a large lobby, comfortable lounging rooms and with a modern cooling system. Capacity will be around 350. R. J. Iverson, local contractor, will have the construction job, and it is expected that the theatre should be in operation around August 1st.

Ed Lane, manager of Our Theatre, Sparta, Mich., has announced plans for the construction of a new theatre for Sparta. The contract has already been let to Cary Gustaffson of Wayland, and workmen are already proceeding with the preliminary construction of forms. The present structure is to be completely demolished, Mr. Lane states, so Sparta will be without motion picture attractions for a period of three months. The new theatre will probably be completed in August.

Excavation has been started for the New Hollywood theatre which will be erected in the near future. The theatre will be a 250-seat house.

Construction is under way on a new motion picture theatre building at 3183 Glendale Blvd., in the Atwater district of Los Angeles, which will represent an investment of $60,000, according to Lincoln Holland, Jr., of the Holland Realty Co., Glendale real estate firm. The owner of the property is Harry Owens, orchestra leader, and the building has been leased to Grover L. Smith, theatre operator. The structure, of brick and concrete construction, will have a seating capacity of 700.

Construction of a building to include a motion picture theatre, food market and service station on South Maryland Ave. near East Summit Ave., Richardson Park, Wilmington, Del., will be started within a month, W. F. Carvell, Sr., of Gordon Heights, sponsor of the project, announces. Plans for the project, which will cost approximately $120,000, are being completed by a Philadelphia architect, Mr. Carvell said. The building, according to Mr. Carvell, should be completed in about 90 days, and will be of brick construction, 200 by 125 feet, in dimension. It will be one story high. The theatre will occupy the middle portion with the service station and market on each side. The theatre will have a seating capacity of 700 persons. It will be air-conditioned and the interior will be finished with all the latest improvements. Ample parking space will surround the building with room enough to accommodate theatre patrons as well as shoppers at the market.



New Theatre for Curacao

A deluxe theatre in course of construction in Willemstadt, Netherlands West Indies forms the background for the trio of motion picture personalities seen in the photo above. The lady in the center is Madeleine S. White, secretary of Monogram Pictures, and a recent visitor to the island, who is seen with W. Krijt and J. C. J. Mensing (right), associated with the Mensing Bros., distributors of Monogram product in Curacao. The new theatre, being built by the Mensing interests, will have a seating capacity of 1500 and will be the main feature of a building that will contain an open-air restaurant. All equipment for the theatre will be imported from the U. S.

Brunswick, Ga., is to have a modern negro theatre, to be erected by Lucas and Jenkins, well known Georgia theatre operators, who own and operate movie houses in a large number of Georgia cities, including two in Brunswick. The site has already been purchased, plans prepared, and it was announced by Mrs. Alma King, local manager of the company, that work on the new play house will begin at once.

The new Schine Theatre, in Easton, Md., is about completed as far as the plans go. The architect has completed the plans and they are now up to the owners to approve. The letting of the contract will be up to the architect also. It is estimated that it will take about four months to build.

A 1,064-seat theatre and two stores will be included in the theatre building planned by the McGregor Oil Co., at Sault Ste. Marie, Mich. Blue prints for the building are being studied by Seth McGregor and an announcement of the work on the building is expected soon. The theatre will seat 734 persons on the first floor and 300 in the balcony. Plans are being drawn by Lyndon and Smith, Detroit, architects and engineers.

Construction of a second theatre in Liberty, N. Y., will be started soon. Owners of the new structure will be the Theatre of Liberty, Inc., which holds the present lease on the Liberty Theatre here. The new theatre will have a seating capacity of 700, will be one story in height, and of the most modern construction. The lot on which it will rise extends about 150 feet in depth. The building, it is believed, will be completed by sometime in the summer. In it will be shown the same first-run pictures that have been shown at the Liberty Theatre. It probably will not be a year-around theatre, but open only during the summer.

A one-story brick garage in Lawrence, Mass., is to be converted into a theatre with a seating capacity of about 700 patrons. Two permits issued at the office of the building inspector at city hall indicate the project is under way and that it will be known as the Central Theatre when it is completed. Both have been granted to Giuseppe Coce, 90 East Haverhill St. One is for alterations to the building, the estimated cost of work given as $5,000. The firm of Blackall, Clapp, Whittemore and Clark, of 31 West St., Boston, is listed as architects, and Emil Desrosiers, 164 Margin St., as general contractor. The second permit is to remove the entire roof and a second floor in the rear of the former garage structure. The cost of razing operations will be $500. The building measures 70 by 90 feet, according to the plans, and the theatre will not contain a balcony.

The old Grand Opera House in Brookings, S. D., is being torn down to make room for

(*Continued on Next Page*)

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Theatre Construction

(*Continued from Preceding Page*)

a modern theatre and store building to be constructed by Frank McCarthy, the owner.

Construction work on a new theatre in Wayne, Mich., will start soon. The new house will seat 1,100 persons. Walter D. Shafer is the owner. He will operate the house in addition to the Wayne Theatre.

Renovations, Openings

Logansport, Ind., will have a new theatre next month. Known as the State, it will be operated by the Gregory Company. Herbert Sullivan, local manager for the circuit, declared the house was one of the finest in the state; every seat is on the main floor and there will not be a bad seat among the 1,073 in the house.

June 1 has been set as the day for the opening of the new Lisbon Theatre in Dallas, according to Jack Jones, of the O.K. Theatres.

The Whitney Theatre on Whitney Avenue, New Haven, opened last month with a capacity crowd of 1,000. Franklin Ferguson is the manager of the new house, which is in the Hamden section.

Gulfport, Miss., has a new theatre, opened early this month. Named the Royal, after its owner, Lloyd Royal, the house seats 498 persons.

The modern, brick Home Theatre at Waterproof, La., owned and operated by Thomas T. Castleman, is being equipped with a new, up-to-date cooling system expected to be completed about this time. Proscenium decorations and other features will be designed later.

Bids on remodeling the Ritz Theatre in McAlester, Okla., have been asked by Sam Stokes, manager of Robb and Rowley there. Modernistic trends are to be observed in the tile entrance and the marquee, which will be lighted with neon. New upholstered seats will be installed and a washed air cooling system will make for summer comfort.



Played Prominent Part at SMPE Meet

Following the important session on projection at the recent SMPE meet in Atlantic City, prominent members of the Society posed for this exclusive photograph for STR. Seen in the group are, standing: E. C. Richardson, of National Carbon Co.; E. R. Gieb, who heads the Membership Committee of the SMPE; P. J. Larsen; Herbert Griffin, of International Projector Corp., who presided at the session; Harry Strong, of Strong Electric Corp.; P. A. McGuire, of International Projector Corp.; Oscar Neu, of Neumade Products Corp.; E. A. Williford, of National Carbon Co., and president of the Society; Dr. W. B. Rayton, of Bausch and Lomb; Nat D. Golden, Department of Commerce.

Fire Losses

Damage of about $20,000 was done to the Embassy Theatre in Cumberland, Maryland, this month by a fire in the early morning hours. Mrs. Lena Kauffman was the owner of the house, which is the city's newest.

An all day fire gutted the Carolina Theatre at Hendersonville, N. C., early this month, causing damage of more than $50,000 to the theatre alone. The house was opened in 1933, replacing the old Rex Theatre which also had been destroyed by fire. A third theatre will be erected on the same site.

Damage amounting to $36,000 was done to the Friend Theatre, Seward, Neb., recently. Wally Johnson was the owner of the 250-seat house.

Stanley-Warner's Parker Theatre in Darby, Penna., was seriously damaged in a $15,000 fire at the end of the last month. The blaze started mysteriously on the mezzanine floor.

Fire of undetermined origin caused considerable damage recently to the Best Theatre at 4th and Kansas, Topeka, Kansas. J. E. Pennington said it will be redecorated and refurnished.



Light and Punchy Headlines Lure Patrons

Brilliant marquee displays at the Roxy Theatre, New York, combine bright lights with flexibility in the matter of headlining attractions. Above, the extensive billing for the recent showing of UA's "One Million B. C." Main lettering is 30 inches high. Wagner Sign Service Company's lettering equipment is used at the Roxy. Frequently the theatre employs cutout blowups of action photos of the Gae Foser Girls as picorial display on the board extending east on 50th street—which would be a continuation of the panel at right in the photo above.

Permits Required for New Air Conditioning Systems in N. Y. C.

New regulations restricting the use of water in the City of New York recently issued by Commissioner Joseph Goodman, Department of Water Supply, Gas and Electricity, require authorizing permits for all new installations of refrigerating or air conditioning equipment on any premises supplied from the municipal system. Effects of the new restrictions already have been reflected in addition to many theatre installations of such water conservation devices as cooling towers and evaporative condensers, though the new rules specify April 1, 1942 as the date upon which the new rules shall apply to them. Applications for permits must specify make, type and tonnage of proposed installation, the minimum and maximum water requirements and such additional information as may be required by the department.

Rules governing air conditioning with respect to water supply and consumption are as follows:

No individual or collective air conditioning system installed on any premises for a single consumer shall be permitted to discharge to waste annually more than the equivalent of a continuous flow of five gallons of city water per minute.

All individual or collective air conditioning systems installed on any premises for a single consumer using city water annually in excess of the equivalent of five gallons per minute shall be equipped with a water conserving device such as economizer, evaporative condenser, water cooling tower or other similar apparatus, which device shall not consume for makeup purposes in excess of 15% of the consumption that would normally be used without such device.

Any individual or collective group of such units installed on any premises for a single consumer with a rated capacity of 25 tons or more, or water consumption of 50 gallons or more per minute, shall be equipped, when required by the department, with a water meter to separately register the consumption of such units or groups of units.

EQUIPMENT LITERATURE BUREAU

SHOWMEN'S TRADE REVIEW maintains a complete library of literature pertaining to theatre equipment and the maintenance thereof. Theatremen are urged to use this service to keep well informed on new equipment, improved equipment and methods of maintaining the showhouse in an efficient and economical manner. There is absolutely no obligation involved in your request for the booklets described below. Information on items of equipment not listed likewise may be requested and we will endeavor to obtain for all theatremen the desired material. Readers who desire special information on any subject may address such requests to the bureau, where they will receive prompt attention. In requesting literature or other information of this Bureau, please write name, name of theatre, and address plainly. Our only request is that the name of the theatre as well as street address must appear on blanks or letters.

POPCORN MACHINES: Some of the most successful theatres around the country add considerable money to their income by an enterprise that makes a hit with theatre-goers and swells receipts via popcorn machines in the lobby. Advance Manufacturing Company, which has supplied the machines in use at many of these theatres, now introduces a new line offering such features as "fool-proof" operation, colorful and attractive designs and which come completely assembled as cabinet units and one smaller counter model. A folder we can supply you will give you valuable information on an equipment that may make considerable extra money for you.

PROJECTION LAMP: A new "Universal Trim" projection lamp recently brought to the market by Forest Manufacturing Corp., is illustrated and described in a folder which should be of great interest to all theatremen for immediate information and for filing for future reference. The features of the lamp are unusual and offer departures which should be investigated.

METAL MOULDINGS: Remarkable effects along the lines of modern decoration can be accomplished by the judicious use of metal mouldings and a coat or two of paint. The metal mouldings also have another very important purpose for theatremen, and this is the modernization or addition of display frames in lobbies, foyers and lounges. We can send you a booklet issued by the Chicago Metal Covering Co., which shows in illustration and diagramatic drawing how different types of mouldings of wood covered with metal can be applied to theatre uses.

STAGE DRAPES: Novelty Scenic Studios, veterans at the job of obtaining striking and colorful effects at small cost by clever arrangements in proscenium decoration, issued a booklet which discusses various styles of proscenium decoration. This booklet is certainly something you will find valuable.

CARPET LINING: When you think of new carpet, or re-laying older ones, think of the advantages in added wear, to say nothing of that much more luxurious effect of a resilient tread, a good carpet underlay, or lining, can give you. Much improvement has been made in materials for this purpose, and well in the forefront of manufacturers of the product is the Clinton Carpet Company, whose Ozite is so famous. We have a booklet you will find very informative on the subject of carpet lining, and will include with it to those requesting a copy, a sample of the new circle-tread Ozite—much worth looking over and testing for strength and "spring."

PROJECTION LAMPS: In its field, no organization has specialized with more outstanding results than the Strong Electric Company, manufacturer of projection lamps. The light source for projection is a vitally important factor in picture presentation and in showmanship itself; and no manager, much less no projectionist, should pass up the opportunity to gain all possible knowledge of projection lamps. There is no more practical and rapid way to inform yourself on that matter than by obtaining a booklet published by Strong. Send for yours now.

PROJECTOR MECHANISMS: Even the non-mechanical minded can get a very clear picture of the projector mechanism from this profusely illustrated story and description of just what a mechanism is and what makes it "tick." The book was published by International Projector Corp., and illustrates and describes the Simplex mechanism. If you want to familiarize yourself with mechanisms, freshen up your grasp of them, or be ready to make the right decision when some question comes up regarding repairs or replacements to your projectors, this booklet is just what the doctor ordered, for study and future reference.

REAR SHUTTER ASSEMBLY: Projectors are being improved constantly, though basically the projector is the same machine that has been functioning efficiently for years. To have projection equipment that's up to date the showman must look into all the improved equipment available, and we suggest you start by investigating the rear shutter now to be had for the regular model Simplex projector. So send for a booklet International Projector Corp. has prepared. It's on a par with the excellent explanatory material the company consistently has provided, and you may have one for the asking.

COOLING EQUIPMENT: National Theatre Supply Company offers a booklet containing data and illustrations which give you a clearer picture of how modern cooling is accomplished in the theatre. Your present ventilating system may prove adequate to the job of having a comfortably cool auditorium during the warm months by the addition of cooling equipment. We'll send one to you if you are interested.

TICKET MACHINES: One of the things so many showmen have told us they like about this department, is that it enables them to shop the entire market the easy-chair way. Well, have a look around at what's new in ticket machines. For instance, investigate the Timco Ticket Registers by sending for some folders telling about them—then go have a look at them when you're in the vicinity of the National Theatre Supply Branch in your territory.

UNIFORMS: Drill your staff all you like, pick the best looking boys or girls to do the ushering job in your theatre, and if they are not dressed in smartly designed and appropriate uniforms all your fine efforts are just so much waste of time. The uniform question is a live one at all times for showmen, and every showman's file should contain the latest literature concerning uniforms. We have just what you need in a booklet published by Russell Uniform Co., a foremost designer and manufacturer. It illustrates the types of uniforms for the different types of theatre.

SEAMLOC CARPETS: We flatter ourselves that we were among the first to give enthusiastic expression to the apparent possibilities for theatres in this Seamloc carpet. Now the carpet is widely used to excellent effect in many of the most attractive theatres around the country. Still, there are even more theatremen who should become acquainted with the effects possible with Seamloc for carpeting foyers, mezzanines and rear orchestra floors. We have a folder published by the L. C. Chase Co., which will give you many suggestions and perhaps help you generate some ideas of your own that will fit into your situation most happily. Send for one.

SAFETY LADDERS: There are ladders that have been designed especially for the purposes of theatres, and smart theatremen buy this kind as an investment in safety. The Dayton Safety Ladder Company issued an interesting folder illustrating the safety ladder and we suggest you get one, and see for yourself how much better off your staff would be were one of this type on hand to eliminate the frequently repeated risky job of changing marquee letters with an old style rickety ladder for the job.

SIGN FLASHERS: A lot of information about an electrical device that most certainly is one of the prime tools of showmanship is contained in a book published by Betts & Betts. You can get ideas as to the equipment which will permit you to introduce effects of animation with your display lighting in this not-too-technical and interesting piece of literature.

THEATRE SEATS: One of the most notable developments of the past year in the equipment line, is the amount of new products that have been developed for the moderate-sized theatre. Nowadays it's only the size that differentiates the modern house in a neighborhood district and the "cinema palace" in the metropolitan centers. In the forefront of deluxe equipment for the smaller house is the American Seating Company's Bodiform-Avion chair. This is a lower priced model done on the luxurious scale introduced when American brought out the Bodiform model not so long ago to the cheers of architects, owners and moviegoers everywhere. There is a folder you can have for the asking that will give you a very good idea of the Bodiform-Avion.

SCREEN SLIDES: You can't beat the screen for getting attention, and every showman has a valuable medium for building good will as well as business through screen announcements. Screen slides with special announcements of local interest or facts about your theatre can go a long way in helping you keep your patronage informed as well as interested in you. Radio Mat Slide Co., has a folder with some nifty suggestions concerning the value of putting announcements about local clubs, etc., and we know you will be glad to have this. We'll also send a sample slide with the folder.

SOUND PROJECTORS: The machine and related equipment that puts on the picture show is detailed and illustrated by photographs in an excellent book which has been issued by Motiograph. It describes the Motiograph projector as well as the Mirrophonic sound system—head, amplifiers, speakers, etc.—which is sold with this machine. Here is a book you will prize.

LOBBY MATS: Whether or not at the moment or for some time to come you need rubber mats for the lobby, it's a good idea to have a look at what the market affords in this line of necessity for the up-to-date theatre. O. W. Jackson & Co., long specializing in rubber mats for theatres—colorful and decorative as well as most useful—has prepared a folder which you should look over. It will give you ideas.

LIGHTING EQUIPMENT: Kliegl Bros., long-time specialists in theatre lighting, have published a new bulletin describing and illustrating numerous types of lighting equipment for various applications, including architectural, theatrical, photographic as well as common forms of lighting fixtures and specialties. This is a valuable bulletin for the showman's files and we recommend you obtain a copy.

MARQUEE SIGNS: Smarten up business as well the front by having a marquee that's capable of blazing out a real selling message—that's the order of the day among the theatres that are doing business. The market is rich in materials for putting a new face on the theatre and new punch into marquee selling. We have a book for you which tells all about the Wagner Sign Service's marquee signs, and it will pay you to get it, look it over carefully and keep it on file.

ICE COOLING SYSTEM: Possibly you have overlooked one of the most efficient methods for cooling. This is by means of the modern type of conditioning done scientifically by ice meltage. The advantages of low cost of installation, low power cost, and simplicity of operation are explained in a booklet published by Knickerbocker Ice Co. It is illustrated with diagrams, makes everything understandable. Let us send you a copy.

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Advance Dope

Dates Shown Are Release Dates

This department is primarily intended to convey important information regarding product on which no press book or ad material are available. Showmen who run pictures pre-release will find it a valuable source. Listings will appear but once.

GRAND OLE OPRY

Rep | Western | Not Set

Selling Names: Weaver Brothers, Elviry, Loretta Weaver, Lois Hanson, George Hayes, John Hartley.
Director: Frank McDonald.
Assoc. Producer: Armand Schaefer.
Story Idea: Leon Weaver, mayor, is persuaded to run for governor when Henry Kolker, crooked politician and newspaper owner, tries to run the town his own way. George Hayes, judge, and the rest of the Weavers outsmart Kolker at every turn. When all other tricks fail, Kolker frames Leon Weaver alone in a room with a girl, but John Hartley, newspaper reporter, clears Weaver and proves Kolker's guilt.
Catchline: "He outsmarted the crooked politicians."

THE GREAT PLANE ROBBERY

Columbia | Drama | Not Set

Selling Names: Jack Holt, Stanley Fields, Vicki Lester, Noel Madison.
Director: Lewis D. Collins.
Producer: Larry Darmour.
Story Idea: Jack Holt, detective in the employ of a large insurance company is assigned to watch over Noel Madison, a former underworld baron, being released from prison. Madison, heavily insured by the company, has several enemies seeking his life. He is spirited away by two of his former henchmen, but not before Holt learns their destination. The plane they are all on is grounded by the gangsters, but Holt manages to get word to the authorities in time to save Madison's life.
Catchline: "His curious assignment meant life to another."

I DO

MGM | Drama | Not Set

Selling Names: Lana Turner, John Shelton, Gene Lockhart.
Director: Harold S. Bucquet.
Producer: Seymour Nebenzahl.
Story Idea: John Shelton and Lana Turner work in the same office, fall in love and despite the firm's rule of "no married women," secretly marry. Accidentally found out, they are discharged. Shelton, desperately trying to find work, is unjustly arrested, which luckily wins him a friend and a job. He returns to his former employer, Gene Lockhart, to get something. Meeting Lockhart he tells him what he thinks of his "rules"—this brings him an offer of his old job and the chance to run the office in a more humane way.
Catchline: "The story of the struggles of a young married couple."

THE LAST ALARM

Mono | Drama | June 25

Selling Names: J. Farrell MacDonald, Polly Ann Young, Warren Hull.
Director: William West.
Producer: T. R. Williams.
Story Idea: J. Farrell McDonald, retired fireman, is asked by his daughter Polly Ann Young and her fiance, Warren Hull, an insurance company employee, to aid them in hunting down a dangerous incendiary. He immediately gets to work and does find the man, but not before his best friend is burned to death and the lives of his wife, Mary Gordon and Polly are imperiled.
Catchline: "He succeeded in hunting down a dangerous incendiary."

WEST OF ABILENE

Columbia | Western | July 11

Selling Names: Charles Starrett, Marjorie Cooley, Don Beddoe.
Director: Ralph Ceder.
Story Idea: Charles Starrett and the rest of the settlers are angered by the sudden raise in price for land sold them by Don Beddoe. When they demand their deeds at their original cost, Beddoe has William Pawley, notorious badman, eject them from their ranches. Starrett shadows Beddoe, finds his hideout and there rifles his office where he discovers papers revealing the plot. He sends the papers to the land office, to prove the ranchers' claims and Beddoe goes to jail for robbery.
Catchline: "Fighting for the right to live."

PHANTOM RAIDERS

MGM | Drama | June 7

Selling Names: Walter Pidgeon, Florence Rice, Donald Meek, Joseph Schildkraut.
Director: Jacques Tourneur.
Producer: Frederick Stephani.
Story Idea: Walter Pidgeon, famous detective Nick Carter, is vacationing in Panama, when Florence Rice, secretary to the representative of a steamship company and John Carroll, the representative's son, hire him to investigate the recent blowing up of their ships just outside of Panama. Pidgeon finds that Joseph Schildkraut, an ex-Chicago gangster is in Panama and that he has been working with people on the inside of the company, to destroy their ships for the insurance money.
Catchline: "Nick Carter clears up an international shipwrecking plot."

MAN FROM TUMBLEWEEDS

Columbia | Western | Not Set

Selling Names: Bill Elliott, Iris Meredith, Raphael Bennett.
Director: Joseph H. Lewis.
Story Idea: Bill Elliott forms a troop of men to help him capture Raphael Bennett and his gang of outlaws. Bennett has been robbing all wagon trains, and has also killed Iris Meredith's father when he resisted. Hearing of Elliott's arrival, Bennett lays a trap for him, but the troop hear of this in time to save Elliott and capture Bennett.
Catchline: "His fearsome two-guns restored order on the trails."

MILLIONAIRES IN PRISON

RKO | Drama | July 12

Selling Names: Lee Tracy, Linda Hayes, Virginia Vale, Truman Bradley.
Director: Ray McCarey.
Producer: Howard Benedict.
Story Idea: Five rich men are sent to the penitentiary at the same time for various crimes. One of the five is Truman Bradley, a young medico, who had been arrested for drunken driving. In prison, the most influential men among the convicts is Lee Tracy. When Bradley needs human guinea pigs for the serum he is experimenting with Lee Tracy secures the volunteers. His experiment proven a success, Bradley gets a parole and has his license restored in appreciation of what he has done.
Catchline: "They got their desserts, according to a rough-and-ready justice."

BLONDIE HAS SERVANT TROUBLE

Col | Comedy | June 27

Selling Names: Arthur Lake, Penny Singleton, Larry Simms, Daisy.
Director: Frank R. Strayer.
Producer: Robert Sparks.
Story Idea: Arthur Lake's boss asks him and his family to live in a certain house for a few weeks to prove that the place isn't haunted. Things begin to happen, especially after they hire two strangers as servants. Lake finally takes over—locks everyone in one room and roams around until he finds the cause of it all. Lake gets a ten dollar raise for clearing up the mystery.
Catchline: "Blondie and Dagwood clear up the mystery of a haunted house."

RETURN OF WILD BILL

Col | Western | June 21

Selling Names: Bill Elliott, Iris Meredith, George Lloyd, Luana Walters.
Director: Joseph H. Lewis.
Producer: Irving Briskin.
Story Idea: Bill Elliott comes to town at the request of his father, Edward LeSaint, because there is a plot afoot to kill him to get possession of his land. Elliott is warned by Luana Walters that her brothers are trying to frame LeSaint for the murder of a man. For helping Elliott, Luana is killed by her brothers, George Lloyd and Francis Walker, just before they are captured.
Catchline: "The most feared gunman of the southwest, brings law and order to the town."

OUT WEST WITH THE PEPPERS

Columbia | Drama | June 30

Selling Names: Edith Fellows, Dorothy Ann Seese, Dorothy Peterson, Victor Kilian.
Director: Charles Barton.
Producer: Irving Briskin.
Story Idea: Dorothy Peterson and her five little Peppers, go to live with her sister in Oregon. Victor Kilian, the sister's husband, resents the family's presence and is constantly kicking them around. One day, while the children are building a raft, it breaks loose from its moorings carrying the children down the river. Then Kilian shows his true colors by coming to their rescue and making everyone happy.
Catchline: "The Five Little Peppers get into trouble."

PIER 13

20th Cent.-Fox | Drama | Sept. 6

Selling Names: Lloyd Nolan, Lynn Bari, Douglas Fowley, Joan Valerie.
Director: Eugene Forde.
Exec. Producer: Sol M. Wurtzel.
Story Idea: Lloyd Nolan, a patrolman, finds his girl-friend, Lynn Bari, involved in a robbery, when he is assigned to pick up Douglas Fowley. Fowley, a crook, is due to land from a South American boat, but manages to give Nolan the slip. Two years before, Lynn's sister, Joan Valerie, had innocently given Fowley the information which resulted in the robbery for which he was wanted. Nolan shoots it out with Fowley, when he finds him hidden in the attic of Lynn's home, killing him.
Catchline: "A new kind of crime . . . being irresistible to an officer."

Feature Booking Guide

a—BEFORE DATE OF ISSUE INDICATES ADVANCE DOPE; b—BOX OFFICE SLANT.

nitial Before Release Indicates Audience Suitability: (F) Family. (A) Adults.

ASTOR PICTURES

Title	Mins.	Stars		Rel. Date	See Issue of
Bat Whispers (My-D)	86	C. Morris-U. Merkel			Reissued
Crooked Circle (C)	70	Zasu Pitts-Jimmy Gleason	(F)		Reissued
Everything Is Rhythm (Mu)	60	Harry Roy & Band		7/22/39	Not Rev.
Heart of New York (Mu)	80	Jolson-Evans-Morgan			Reissued
Hell's Angels (D)	100	Lyon-Harlow-Hall		1/10/40	Reissued
Monster Walks (My-D)	60	Mischa Auer			Reissued
Our Daily Bread (D)	75	Tom Keene-John Qualen	(A)	5/1/40	Reissued
Out of Singapore (D)	76	Noah Beery-Dorothy Burgess		6/24/39	Reissued
Rain (D)	85	J. Crawford-W. Huston			Reissued
Scarface (D)	88	P. Muni-G. Raft-A. Dvorak			Reissued
Sky Devils (C-D)	88	Spencer Tracy			Reissued
Street Scene (D)	79	Sylvia Sidney			Reissued
Three Broadway Girls (C)	83	Blondell-Evans-Claire			Reissued
Tonight Or Never (D)	92	Swanson-Douglas-Karloff			Reissued
Tumbleweeds (W)	86	William S. Hart		5/1/39	Reissued
U-67 (D)	60	Alan Hale-Claude Allister		8/1/39	Reissued
Vengeance of the Deep (D)	70	Lloyd Hughes	(F)	2/15/40	b3/2/40

COLUMBIA

1938-39

Behind Prison Gates (D)	63	Brian Donlevy-Jacqueline Wells	(A)	7/28/39	b8/26/39
Blondie Takes a Vacation (C)	68	Penny Singleton-Arthur Lake	(F)	7/20/39	b7/22/39
Clouds Over Europe (C-D)	79	Olivier-Hobson-Richardson	(F)	6/20/39	b6/24/39
Coast Guard (D)	70	Scott-Bellamy-Dee	(F)	8/4/39	b9/2/39
Five Little Peppers and How They Grew (C-D)	60	Edith Fellowes-Dorothy Peterson	(F)	8/22/39	b8/26/39
Golden Boy (D)	101	Barbara Stanwyck-Wm. Holden	(F)	9/5/39	b8/19/39
Good Girls Go to Paris (C)	78	Joan Blondell-Melvyn Douglas	(A)	6/30/39	b6/24/39
Konga, The Wild Stallion (D)	63	Fred Stone-Rochelle Hudson	(F)	8/30/39	b9/16/39
Man From Sundown (W)	58	Chas. Starrett-Iris Meredith	(F)	7/15/39	b8/19/39
Man They Couldn't Hang (D)	65	Boris Karloff-Lorna Gray	(A)	8/17/39	b8/19/39
Parents on Trial (D)	78	Jean Parker-Johnny Downs	(F)	6/29/39	b9/23/39
Riders of Black River (W)	59	Chas. Starrett-Iris Meredith	(F)	8/23/39	b9/30/39
Trapped in the Sky (D)	60	Jack Holt-Katherine DeMille	(F)	6/1/39	b2/18/39
Western Caravans (W)	58	Chas. Starrett-Iris Meredith	(F)	6/15/39	b7/22/39
Woman Is the Judge (D)	62	Otto Kruger-Rochelle Hudson	(A)	7/10/39	b9/30/39

1939-40

Amazing Mr. Williams (C-D)	86	Joan Blondell-Melvyn Douglas	(F)	11/23/39	b11/25/39
Arizona		Jean Arthur-Holden-Williams			In Prod.
Babies for Sale (D)	64	Rochelle Hudson-Glenn Ford	(A)	5/16/40	b5/18/40
Behind the Maginot Line (D) (Reviewed as "Ten Days in Paris")	82	Rex Harrison-Karen Verne	(F)	4/30/40	b10/21/39
Beware Spooks (C)	68	Joe E. Brown-Mary Carlisle	(F)	10/24/39	b10/28/39
Blazing Six Shooters (W)	61	Charles Starrett-Iris Meredith	(F)	4/4/40	b3/16/40
Blondie Has Servant Trouble (C)		Penny Singleton-Arthur Lake		6/27/40	a5/25/40
Blondie Brings Up Baby (C)	68	Penny Singleton-Arthur Lake	(F)	11/9/39	b11/11/39
Blondie On a Budget (C)	73	Penny Singleton-Arthur Lake	(F)	2/29/40	b3/2/40
Bullets for Rustlers (W)	58	Charles Starrett-Lorna Gray		3/5/40	a11/25/39
Cafe Hostess (D)	63	Preston Foster-Ann Dvorak	(A)	11/30/39	b1/13/40
Convicted Woman (D)	66	Hudson-Lane-Lang	(A)	1/31/40	b3/2/40
Doctor Takes a Wife (C)	88	Loretta Young-Ray Milland	(A)	4/25/40	b4/27/40
Durango Kid (W)		Chas. Starrett-Luana Walters			In Prod.
Five Little Peppers at Home (D)	65	Edith Fellowes-Clarence Kolb	(F)	2/8/40	b5/4/40
Fugitive at Large (D)	66	Jack Holt-Patricia Ellis	(F)	12/7/39	b8/5/39
Fugitive From a Prison Camp (D)		Jack Holt-Marian Marsh			a4/13/40
Girls of the Road (D)		Ann Dvorak-Helen Mack-L. Lane		6/13/40	In Prod.
Great Plane Robbery (D)		Jack Holt-Vicki Lester			a5/25/40
Gribouille (T.T.)		Brian Aherne-Rita Hayworth			In Prod.
He Stayed for Breakfast (C)		Loretta Young-Melvyn Douglas			In Prod.
Hidden Power (D)	59	Jack Holt-Marian Marsh		9/7/39	b5/27/39
His Girl Friday (C)	92	Grant-Russell-Bellamy	(A)	1/18/40	b1/6/40
Howards of Virginia		Cary Grant-Martha Scott-Carlson			In Prod.
I Married Adventure		Travelogue Feature			In Prod.
Island of Doomed Men (D)		Peter Lorre-Rochelle Hudson		5/20/40	a4/20/40
Lone Wolf Meets a Lady (My)	66	Warren William-Jean Muir	(F)	5/30/40	b5/18/40
Lone Wolf Strikes (My-D)	66	Warren William-Joan Perry	(A)	1/26/40	b1/27/40
Mad Men of Europe (D)	72	Edmund Gwenn-Mary Maguire	(F)		b5/25/40
Man From Tumbleweeds (W)		Bill Elliott-Iris Meredith			a5/25/40
Man With Nine Lives (D)	69	Boris Karloff-Jo Ann Sayers	(A)	4/11/40	b4/20/40
Men Without Souls (D)	62	John Litel-Rochelle Hudson	(A)	3/4/40	b5/18/40
Military Academy		Tommy Kelly			In Prod.
Miracle on Main Street (D)	78	Margo-W. Abel-L. Talbot	(A)	10/29/39	b2/3/40
Mr. Smith Goes to Washington (C-D)	130	Jean Arthur-James Stewart	(F)	10/19/39	b10/7/39
Music In My Heart (Mu-C)	72	Tony Martin-Rita Hayworth	(F)	1/10/40	b12/30/39
My Son Is Guilty (D)	63	Jacqueline Wells-Bruce Cabot	(F)	12/28/39	b1/20/40
Outpost of the Mounties (W)	63	Chas. Starrett-Iris Meredith	(F)	9/14/39	b11/25/39
Outside the 3-Mile Limit (D)	63	Jack Holt-Irene Ware	(F)	3/7/40	b2/17/40
Out West With the Peppers (C)		Edith Fellowes-Dorothy Peterson		6/30/40	a5/25/40
Passport to Alcatraz (D)	60	Jack Holt-Cecelia Calleja	(A)	6/6/40	b5/25/40
Pioneers of the Frontier (W)	58	Bill Elliott-Linda Winters	(F)	2/1/40	b2/24/40
Return of Wild Bill (W)		Bill Elliott-Iris Meredith		6/21/40	a5/25/40
Scandal Sheet (D)	65	Otto Kruger-Ona Munson	(A)	10/16/39	b10/28/39
Stranger From Texas (W)	54	Chas. Starrett-Lorna Gray	(F)	11/2/39	b12/23/39
Taming of the West (W)	55	Bill Elliott-Iris Meredith		12/7/39	a9/9/39
Texas Stagecoach (W)	59	Chas. Starrett-Iris Meredith	(F)	6/6/40	b3/30/40
Those High Grey Walls (D)	82	Walter Connolly-Iris Meredith	(A)	9/21/39	b9/30/39
Too Many Husbands (C)	82	Arthur-MacMurray-Douglas	(A)	3/21/40	b3/9/40
Twenty-one Days Together (D) (Reviewed as "Three Weeks Together")	75	Vivien Leigh-Laurence Olivier	(A)	5/16/40	b4/6/40
Two-Fisted Rangers (W)	62	Chas. Starrett-Iris Meredith	(F)	1/4/40	b1/13/40
U-Boat 29 (D) (Reviewed as "Spy in Black")	79	Conrad Veidt-Valerie Hobson	(F)	10/7/39	b7/15/39
West of Abilene (W)		Charles Starrett-Marjorie Cooley		7/11/40	a5/25/40

FINE ARTS

Cipher Bureau (D)	70	Leon Ames-Joan Woodbury	(F)	11/4/38	b10/29/38
Exile Express (D)	70	Anna Sten-Alan Marshal	(A)	5/27/39	b2/11/39
Frontier Scout	61	George Houston-Beth Marion		10/21/38	Not Rev.
Killers of the Wild	57	Joan Valerie-J. Bush-LeR. Mason	(F)	10/12/39	b5/11/40
Long Shot, The (D)	69	Gordon Jones-Marsha Hunt	(F)	1/6/39	b12/31/38
Panama Patrol (D)	69	Leon Ames-Charlotte Wynters	(F)	5/20/39	b2/25/39
Shadows Over Shanghai (D)	65	Jas. Dunn-Ralph Morgan-L. Gray	(F)	10/14/38	b9/17/38

MGM

1938-39

Andy Hardy Gets Spring Fever (C)	85	Mickey Rooney-Lewis Stone	(F)	7/21/39	b7/15/39
Goodbye, Mr. Chips (D)	114	Robert Donat-Greer Garson	(F)	7/28/39	b5/20/39
Lady of the Tropics (D)	92	Hedy Lamarr-Rob't Taylor	(A)	8/11/39	b8/12/39
Maisie (C-D)	72	Robert Young-Ann Sothern	(F)	6/23/39	b6/10/39

MGM

1938-39 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Miracles For Sale (D)	70	Florence Rice-Robert Young	(F)	8/4/39	b8/5/39
On Borrowed Time (D)	99	Lionel Barrymore-Beulah Bondi	(A)	7/7/39	b7/1/39
6,000 Enemies (D)	60	Walter Pidgeon-Rita Johnson	(A)	6/9/39	b6/3/39
Stronger Than Desire (D)	77	Virginia Bruce-Walter Pidgeon	(F)	6/30/39	b7/1/39
Tarzan Finds a Son! (D)	81	Weissmuller-O'Sullivan	(F)	6/16/39	b6/3/39
These Glamor Girls (C-D)	80	Lew Ayres-Lana Turner	(F)	8/18/39	b8/19/39
They All Come Out (D)	70	Rita Johnson-Tom Neal	(F)	7/14/39	b7/8/39
Wizard of Oz (Tech.) (Mu-C)	101	Judy Garland-Frank Morgan	(F)	8/25/39	b8/12/39

1939-40

And One Was Beautiful (D)	70	Jean Muir-Robert Cummings	(A)	4/5/40	b4/6/40
Andy Hardy Meets Debutante (C)		Mickey Rooney-Lewis Stone			a3/23/40
Another Thin Man (My-C)	102	William Powell-Myrna Loy	(F)	11/17/39	b11/18/39
Babes in Arms (Mu-C)	97	Mickey Rooney-Judy Garland	(F)	10/13/39	b9/23/39
Balalaika (Mu-D)	102	Nelson Eddy-Ilona Massey	(F)	12/29/39	b12/16/39
Bad Little Angel (D)	72	Virginia Weidler-Gene Reynolds	(F)	10/27/39	b10/28/39
Blackmail (D)	81	E. G. Robinson-Guinn Williams	(A)	9/8/39	b9/9/39
Boom Town (D)		Gable-Tracy-Lamarr-Colbert			a5/18/40
Broadway Melody of 1940 (D)	100	Powell-Astaire-Murphy	(F)	2/9/40	b2/10/40
Busman's Honeymoon		Rob't Montgomery-C. Cummings			In Prod.
Captain Is a Lady (C)		Coburn-Billie Burke-B. Bondi		6/21/40	In Prod.
Congo Maisie (C-D)	70	Sothern-Carroll-Johnson	(F)	1/19/40	b1/20/40
Dancing Co-Ed (C)	84	Lana Turner-Richard Carlson	(F)	9/29/39	b9/30/39
Dr. Kildare's Strange Case (D)	76	Lionel Barrymore-Lew Ayres	(F)	4/12/40	b4/6/40
Earl of Chicago (C-D)	87	Montgomery-Owen-Arnold	(A)	1/5/40	b1/6/40
Edison the Man (D)	107	Spencer Tracy-Rita Johnson	(F)	5/10/40	b5/25/40
Fast and Furious (D)	73	Franchot Tone-Ann Sothern	(F)	10/6/39	b10/14/39
Florian (D)	93	Robert Young-Helen Gilbert	(F)	3/29/40	b3/30/40
Forty Little Mothers (C)	90	Eddie Cantor-Rita Johnson	(F)	4/26/40	b4/20/40
Ghost Comes Home (C)	78	Frank Morgan-Billie Burke	(F)	3/8/40	b3/2/40
Gold Rush Maisie (C)		Ann Sothern-Lee Bowman			In Prod.
Gone With the Wind (D)	228	Gable-Leigh-Howard (Tech.)	(F)		b12/16/39
Henry Goes Arizona (C)	67	Frank Morgan-Virginia Weidler	(F)	12/8/39	b12/9/39
I Do (D)		Lana Turner-Lew Ayres			a5/25/40
I Love You Again (D)		Wm. Powell-Myrna Loy			a5/18/40
I Take This Woman (D)	97	Spencer Tracy-Hedy Lamarr	(A)	2/1/40	b2/3/40
Joe and Ethel Turp Call on the President (D)	71	Ann Sothern-Walter Brennan	(F)	12/1/39	b12/9/39
Judge Hardy and Son (C)	90	Mickey Rooney-Lewis Stone	(F)	12/22/39	b12/16/39
Lambeth Walk (C)	66	Lupino-Lane-Sally Gray	(F)	1/26/40	b1/27/40
Man From Dakota (D)	75	Wallace Beery-Dolores Del Rio	(A)	2/16/40	b2/24/40
Marx Bros. at the Circus (C)	87	Marx Bros.-Florence Rice	(F)	10/20/39	b10/14/39
Mortal Storm (D)		Margaret Sullavan-Jas. Stewart		6/14/40	a3/30/40
New Moon (D)		Jeanette MacDonald-Nelson Eddy		6/28/40	a12/2/39
Nick Carter, Master Detective (D)	60	Walter Pidgeon-Rita Johnson	(F)	12/15/39	b12/16/39
Ninotchka (C)	110	Greta Garbo-Melvyn Douglas	(A)	11/3/39	b10/7/39
Northwest Passage (D)	126	Tracy-Young-Brennan (Tech.)	(A)	2/23/40	b2/10/40
One Came Home		R. Young-M. O'Sullivan-L. Stone			In Prod.
Phantom Raiders		Walter Pidgeon-Florence Rice		6/7/40	a5/25/40
Pride and Prejudice (D)		Greer Garson-L. Olivier			a3/2/40
Remember? (C)	83	Robert Taylor-Greer Garson	(A)	11/10/39	b11/11/39
Secret of Dr. Kildare (D)	85	Lew Ayres-Laraine Day	(F)	11/24/39	b11/25/39
Shop Around the Corner (C)	100	Margaret Sullavan-J. Stewart	(A)	1/12/40	b1/6/40
Stars Look Down (D)	140	Lockwood-Redgrave	(A)		b3/16/40
Strange Cargo (D)	113	Gable-Crawford-Hunter	(A)	3/1/40	b3/2/40
Susan and God (D)		Joan Crawford-Fredric March		5/31/40	a3/23/40
Thunder Afloat (D)	91	Wallace Beery-Robert Young	(F)	9/22/39	b9/23/39
20 Mule Team (D)	84	Wallace Beery-Leo Carrillo	(F)	5/3/40	b5/4/40
Two Girls on Broadway (Mu-D)	73	Turner-Murphy-Blondell	(F)	4/19/40	b4/27/40
Waterloo Bridge (D)	107	Vivien Leigh-Robert Taylor	(A)	5/17/40	b5/18/40
Women, The (D) (Part. Tech.)	131	Shearer-Crawford-Russell	(A)	9/1/39	b9/2/39
Young Tom Edison (D)	84	Mickey Rooney-Virginia Weidler	(F)	3/15/40	b2/17/40

1940-41

Escape (D)		Norma Shearer-Robert Taylor			In Prod.
Strike Up the Band (Mu-C)		Mickey Rooney-Judy Garland			In Prod.

MONOGRAM

1938-39

Across the Plains (W)	52	Jack Randall-Joyce Bryant	(F)	6/1/39	b5/27/39
Danger Flight (D)	61	John Trent-Marjorie Reynolds	(F)	11/1/39	b10/28/39
Fight For Peace (Doc)	69	Newsreels	(A)	10/1/39	b9/30/39
Girl From Rio (D)	63	Movita-Warren Hull	(F)	8/7/39	b8/19/39
Irish Luck (D)	58	Frankie Darro-Sheila Darcy	(F)	8/15/39	b8/26/39
Man From Texas (W)		Tex Ritter		7/21/39	a7/1/39
Mr. Wong in Chinatown (My-D)	68	Boris Karloff-Marjorie Reynolds	(F)	8/1/39	b7/22/39
Mutiny in the Big House (D)	83	Barton MacLane-Chas. Bickford	(F)	10/25/39	b10/14/39
Oklahoma Terror (W)		Jack Randall-Virginia Carroll		8/25/39	a8/5/39
Overland Mail (W)	51	Jack Randall	(F)	10/31/39	b11/18/39
Riders of the Frontier (W)	59	Tex Ritter-Hal Price	(F)	8/16/39	b9/9/39
Should a Girl Marry? (D)	60	Anne Nagel-Warren Hull	(A)	6/16/39	b7/22/39
Sky Patrol (D)	61	John Trent-Marjorie Reynolds	(F)	9/9/39	b9/23/39
Stunt Pilot (D)	61	John Trent-Marjorie Reynolds	(F)	6/29/39	b7/8/39

1939-40

Chasing Trouble (D)	64	F. Darro-Marjorie Reynolds	(F)	1/30/40	b2/3/40
Cheyenne Kid (W)	49	Jack Randall-Louise Stanley	(F)	2/24/40	Not Rev.
Covered Wagon Trails (W)	52	Jack Randall		4/10/40	b5/11/40
Cowboy from Sundown (W)	58	Tex Ritter	(F)	5/9/40	b5/11/40
Danger Ahead (W)	60	James Newill-Dorothea Kent		1/10/40	a12/23/39
East Side Kids (D)	62	Ames-Moore-Bryant-Barnett	(F)	1/10/40	b2/24/40
Fatal Hour (My-D)	60	Boris Karloff-Marjorie Reynolds	(F)	1/15/40	b1/20/40
Fighting Mad (W)	60	James Newill-Sally Blane	(F)	11/5/39	b4/6/40
Gentleman from Arizona (W)	71	Farrell MacDonald-Barclay	(F)	12/25/39	b12/16/39
Heroes in Blue (D)	59	Dick Purcell-Bernadene Hayes	(F)	11/7/39	b11/25/39
Hidden Enemy (D)	63	Warren Hull-Kay Linaker	(F)	1/20/40	b4/13/40
Human Monster (D)	73	Bela Lugosi	(F)	3/9/40	b3/9/40
Kid From Santa Fe (W)		Jack Randall		5/23/40	a4/27/40
Kid Reporters (D)		Marcia Mae Jones-Jackie Moran		7/17/40	In Prod.
Land of the Six Guns (W)		Jack Randall-Louise Stanley		5/2/40	a4/13/40
Last Alarm (D)		Warren Hull-Polly Ann Young		6/25/40	a5/25/40
Midnight Limited (D)	61	John King-Marjorie Reynolds	(F)	3/20/40	b3/23/40
Murder on the Yukon (W)		James Newill-Polly Ann Young		2/17/40	a2/3/40
Mysterious Mr. Reeder	63	Will Fyffe	(A)	4/30/40	b5/11/40
On the Spot (D)		Frankie Darro		6/11/40	a5/18/40
Pals of the Silver Sage (W)	52	Tex Ritter-Sugar Dawn	(F)	4/20/40	b5/4/40
Phantom Strikes (My)	58	Lawson-Henry	(F)	11/15/39	b11/18/39
Pioneer Days (W)	51	Jack Randall-June Willkins	(F)	1/25/40	b2/10/40
Riders From Nowhere (W)		Jack Randall-Margaret Roach		5/30/40	a4/27/40
Ridin' the Trail (W)		Fred Scott		6/27/40	In Prod.
Rhythm of the Rio Grande (W)	53	Tex Ritter-Susan Dale	(F)	3/2/40	b4/27/40
Roll, Wagons, Roll (W)	54	Tex Ritter	(F)	11/25/39	b12/23/39
Secret Four (D)	85	Sinclair-Lee-Lawton	(F)	1/15/40	b12/30/39
Sky Bandits (Former title, "Phantom Pilot")		James Newill		4/15/40	a3/16/40
Son of the Navy (D)		James Dunn-Jean Parker	(F)	3/30/40	b4/6/40
Tomboy (D)	70	Marcia Mae Jones-Jackie Moran	(F)	4/20/40	b4/27/40
Torpedo Raider (D)	70	Barry Mackay	(F)	2/28/40	b5/25/40
Westbound Stage (W)	52	Tex Ritter	(F)	12/15/39	b3/2/40
Wild Horse Range (W)		Jack Randall		6/18/40	a5/18/40
Yukon Flight (W)	57	James Newill-Louise Stanley		12/5/39	a11/18/39

PARAMOUNT

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bulldog Drummond's Bride (C-D)	56	John Howard-Heather Angel	(F)	6/30/39	b7/8/39
Gracie Allen Murder Case (My-C)	75	Gracie Allen-Warren William	(F)	6/2/39	b5/20/39
Grand Jury Secrets (D)	66	John Howard-Gail Patrick	(F)	6/23/39	b6/10/39
Heritage of the Desert (W)	73	Donald Woods-Evelyn Venable	(F)	6/23/39	b3/18/39
Invitation to Happiness (D)	95	Fred MacMurray-Irene Dunne	(F)	6/16/39	b5/13/39
Island of Lost Men (D)	63	Anna May Wong-A. Quinn	(F)	7/28/39	b3/12/39
Magnificent Fraud (D)	75	Lloyd Nolan-Akim Tamiroff	(A)	7/21/39	b7/22/39
Man About Town (C)	86	Jack Benny-Dorothy Lamour	(F)	7/7/39	b6/10/39
Million Dollar Legs (C)	63	Betty Grable-Jackie Coogan	(F)	7/14/39	b7/15/39
Night Work (C)	61	Mary Boland-Charlie Ruggles	(F)	8/4/39	b8/12/39
Our Leading Citizen (D)	88	Bob Burns-Susan Hayward	(F)	8/11/39	b8/5/39
Renegade Trail (W)	57	Bill Boyd	(F)	8/18/39	b7/22/39
Star Maker (Mu-C)	94	Bing Crosby-Louise Campbell	(F)	8/25/39	b8/26/39
This Man Is News (My)	78	Valerie Hobson-Barry Barnes	(F)	8/18/39	b4/8/39
Undercover Doctor (D)	65	Lloyd Nolan-Heather Angel	(A)	6/9/39	b6/10/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventure in Diamonds (D)	72	Isa Miranda-George Brent	(A)	4/5/40	b1/27/40
All Women Have Secrets (D)	70	Joseph Allen-Jean Cagney	(A)	12/15/39	b12/9/39
Beau Geste (D)	114	Gary Cooper-Ray Milland	(F)	9/15/39	b7/22/39
Biscuit Eater (D)	79	Billie Lee-Cordell Hickman	(F)	5/24/40	b4/13/40
Buck Benny Rides Again (C)	85	Jack Benny-Virginia Dale	(F)	5/3/40	b4/13/40
Cat and the Canary (My-D)	73	Bob Hope-Paulette Goddard	(A)	11/10/39	b11/4/39
Comin' Round the Mountain (C)		Bob Burns-Una Merkel		8/9/40	In Prod.
Death of a Champion (My-C)	67	Lynne Overman-J. Allen, Jr.	(F)	9/1/39	b8/26/39
Disputed Passage (D)	90	Dorothy Lamour-Akim Tamiroff	(A)	10/27/39	b10/14/39
Dr. Cyclops (Tech.) (D)	75	Albert Dekker-Janice Logan	(A)	4/12/40	b3/9/40
Down Went McGinty (D)		Brian Donlevy-Akim Tamiroff		8/23/40	a3/23/40
Emergency Squad (D)	60	William Henry-Louise Campbell	(F)	1/5/40	b1/13/40
Farmer's Daughter (C)	60	Martha Raye-Charlie Ruggles	(F)	3/29/40	b2/17/40
French Without Tears (C)	85	Ray Milland-Ellen Drew	(A)	4/26/40	b11/11/39
Geronimo (D)	88	Preston Foster-Ellen Drew	(F)	1/12/40	b11/25/39
Ghost Breakers (My-D)		Bob Hope-Paulette Goddard		6/21/40	a3/16/40
Golden Gloves (D)		Jean Cagney-Robert Ryan		8/2/40	a12/23/39
Great Victor Herbert (Mu-D)	90	Allan Jones-Mary Martin	(F)	12/29/39	b12/2/39
Gulliver's Travels	77	Tech. Cartoon Feature	(F)	12/22/39	b12/23/39
Hidden Gold (W)	61	Wm. Boyd-Russell Hayden	(F)	6/7/40	b5/18/40
Honeymoon in Bali (C)	95	F. MacMurray-Madeline Carroll	(A)	9/9/39	b9/16/39
Jamaica Inn (Cos-D)	110	Chas. Laughton	(F)	10/13/39	b5/27/39
Knights of the Range (W)	70	Russell Hayden-Jean Parker	(F)	2/23/40	b2/17/40
Law of the Pampas (W)	72	Wm. Boyd-Russell Hayden	(F)	11/3/39	b10/21/39
Llano Kid (W)	70	Tito Guizar-June Clayton	(F)	12/8/39	b11/11/39
Light of the Western Stars (W)	65	Jory-Hayden-Sayers		4/19/40	b4/27/40
Light That Failed (D)	96	Ronald Colman-Ida Lupino	(A)	2/9/40	b12/23/39
Night at Earl Carroll's (C)		J. Carrol Naish-E. Carroll Girls		8/2/40	a5/11/40
Night of Nights (D)	85	Pat O'Brien-Olympe Bradna	(A)	12/1/39	b12/2/39
Northwest Mounted Police (D)		Cooper-Carroll-Goddard (Tech.)			a4/20/40
Opened by Mistake (C)	67	Charles Ruggles-Robert Page	(F)	5/10/40	b5/11/40
Our Neighbors—the Carters (D)	83	Fay Bainter-Frank Craven	(F)	11/24/39	b11/4/39
Parole Fixer (D)	58	J. Carroll Naish-Wm. Henry	(A)	2/2/40	b2/10/40
Queen of the Mob (D) (Former title, "Woman from Hell")		Jean Cagney-Richard Denning		6/28/40	a1/20/40
Range War (W)	67	Wm. Boyd-Russell Hayden	(F)	9/8/39	b8/5/39
Remember the Night (C-D)	92	B. Stanwyck-F. MacMurray	(A)	1/19/40	b1/13/40
Road to Singapore (C)	85	B. Crosby-D. Lamour-B. Hope	(F)	3/22/40	b2/24/40
Rulers of the Sea (D)	96	Fairbanks, Jr.-Lockwood	(F)	11/17/39	b9/16/39
Safari (D)		Madeline Carroll-Fairbanks, Jr.		6/14/40	a11/18/39
Santa Fe Marshal (W)	69	Wm. Boyd-Russell Hayden	(F)	1/26/40	b1/13/40
Seventeen (C-D)	75	Jackie Cooper-Betty Field	(F)	3/1/40	b2/24/40
Showdown (W)	63	Wm. Boyd-J. Clayton-Hayden	(F)	3/8/40	b3/2/40
Sidewalks of London (D)	86	Chas. Laughton-Vivien Leigh	(F)	2/16/40	b2/3/40
Stagecoach War (W) (Former title, "Hold Your Horses")		Wm. Boyd-Russell Hayden		7/12/40	a1/13/40
Television Spy (D)	58	William Henry-Judith Barrett	(F)	10/20/39	b9/16/39
This Man in Paris (My-C)	86	Barry Barnes-Valerie Hobson	(A)		b7/15/39
Those Were the Days (C)	75	Wm. Holden-Bonita Granville	(F)	5/31/40	b5/25/40
$1,000 a Touchdown (C)	74	Joe E. Brown-Martha Raye	(F)	9/22/39	b9/30/39
Typhoon (Tech.) (D)	71	Dorothy Lamour-Robert Preston	(F)	5/17/40	b5/4/40
Untamed (D)		Milland-Tamiroff-Morison (Tech.)		7/26/40	a8/19/39
Way of All Flesh (D)		Akim Tamiroff-William Henry		7/5/40	a12/23/39
What a Life (C)	78	Jackie Cooper-Betty Field	(F)	10/1/39	b9/23/39
Women Without Names (D)	63	Ellen Drew-Robt. Paige	(F)	3/15/40	b2/24/40

1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
Dancing on a Dime		Grace MacDonald-Rob't Paige			In Prod.
Date With Destiny (D) (Former title, "Destiny")		Basil Rathbone-Ellen Drew			a2/17/40
Doomed Caravan (W)		Wm. Boyd-Russell Hayden			In Prod.
I Want a Divorce (D)		Dick Powell-Joan Blondell		8/9/40	a4/27/40
Life With Henry (C) (Former title "Henry Aldrich No. 1")		Jackie Cooper-Leila Ernst			a3/30/40
Mystery Sea Raider (D)		Henry Wilcoxon-Carole Landis			In Prod.
Rangers of Fortune		MacMurray-Morisen-Dekker			In Prod.
Rhythm on the River (Mu)		Bing Crosby-Mary Martin			In Prod.
Texas (W)		J. Howard-Ellen Drew-M. Robson			a5/11/40
Three Men From Texas (W)		William Boyd-Russell Hayden			In Prod.
Victory		Fredric March-Betty Field			In Prod.

R.K.O.-RADIO

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bachelor Mother (C)	82	Ginger Rogers-David Niven	(A)	8/4/39	b7/1/39
Bad Lands (W)	65	N. Beery, Jr.-G. Williams	(F)	8/11/39	b7/29/39
Career (D)	80	Alice Eden-John Archer	(F)	7/7/39	b7/8/39
Conspiracy (D)	58	Allan Lane-Linda Hayes	(A)	9/1/39	b8/26/39
Escape to Paradise (C-D)	60	Bob Breen-Kent Taylor	(F)	12/22/39	b12/9/39
Everything's On Ice (C-D)	66	Irene Dare-Roscoe Karns	(F)	10/6/39	b9/9/39
Fifth Avenue Girl (D)	85	Ginger Rogers-Tim Holt	(F)	9/22/39	b8/19/39
Fighting Gringo (W)	59	George O'Brien-Lupita Tovar	(F)	9/8/39	b9/2/39
Five Came Back (D)	73	Chester Morris-Wendy Barrie	(F)	6/23/39	b6/17/39
Girl and the Gambler (C)	62	Steffi Duna-Leo Carrillo	(F)	6/16/39	b6/10/39
Girl From Mexico (C)	70	Lupe Velez-Donald Woods	(F)	6/2/39	b5/20/39
In Name Only (D)	94	Lombard-Grant-Francis	(A)	8/18/39	b8/5/39
Saint in London (My-D)	70	Geo. Sanders-Sally Grey	(F)	6/30/39	b7/1/39
Spellbinder (D)	70	Lee Tracy-Barbara Reed	(A)	7/28/39	b7/29/39
Timber Stampede (W)	59	George O'Brien	(F)	6/30/39	b6/24/39
Way Down South (Mu-D)	62	Bob Breen	(F)	7/21/39	b7/29/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Abe Lincoln in Illinois (D)	107	Raymond Massey-Ruth Gordon	(F)	4/19/40	b1/6/40
Allegheny Uprising (D)	81	John Wayne-Claire Trevor	(F)	11/10/39	b10/28/39
Anne of Windy Poplars (D)		Anne Shirley-James Ellison		6/28/40	a4/13/40
Beyond Tomorrow (D)	84	Richard Carlson-Jean Parker	(A)	5/10/40	b3/30/40
Bill of Divorcement (D)	73	Maureen O'Hara-Adolphe Menjou	(A)	5/31/40	b3/16/40
Bullet Code (W)	59	George O'Brien-Virginia Vale	(F)	4/12/40	b3/2/40
Courageous Dr. Christian (D)	67	Jean Hersholt-Dorothy Lovett	(F)	4/5/40	b3/23/40
Cross Country Romance (C)		Gene Raymond-Wendy Barrie		8/9/40	a5/18/40
Curtain Call (C)	61	Barbara Reed-John Archer		4/26/40	b4/13/40
Dance, Girl, Dance		Maureen O'Hara-Louis Hayward		8/23/40	In Prod.
Day the Bookies Wept (C)	64	Joe Penner-Barbara Reed	(F)	9/15/39	b9/16/39
Dr. Christian Meets the Women (D)		Jean Hersholt-Dorothy Lovett		7/5/40	In Prod.
Flying Deuces (C)	67	Laurel & Hardy-Parker	(F)	11/3/39	b10/14/39
Full Confession (D)	73	Victor McLaglen-Sally Eilers	(A)	9/8/39	b8/26/39
Hunchback of Notre Dame (D)	115	C. Laughton-Maureen O'Hara	(A)	12/29/39	b12/23/39
Irene (Mu-C) (Part Tech.)	101	Anna Neagle-Ray Milland	(F)	5/3/40	b4/20/40
Isle of Destiny (D)	83	Ford-Lang-Gargan	(F)	3/8/40	b3/2/40
Legion of the Lawless (W)	57	Geo. O'Brien-Virginia Vale	(F)	1/5/40	b11/25/39
Little Orvie (C)	66	Johnny Sheffield-Ernest Truex	(F)	3/1/40	b3/2/40
Marines Fly High (D)	67	Richard Dix-Lucille Ball	(F)	2/2/40	b2/17/40
Married and in Love (D)	60	Alan Marshal-Barbara Reed	(A)	12/22/39	b12/16/39
Marshal of Mesa City (W)	61	George O'Brien-Virginia Vale	(F)	11/3/39	b10/7/39
Meet Dr. Christian (D)	66	Jean Hersholt-Dorothy Lovett	(F)	11/17/39	b10/21/39
Mexican Spitfire (C)	65	Lupe Velez-Donald Woods	(F)	1/12/40	b12/16/39
Millionaire Playboy (C)	66	Joe Penner-Linda Hayes	(F)	3/15/40	b3/2/40
Millionaires in Prison (D)		Lee Tracy-Linda Hayes		7/12/40	a5/25/40

R.K.O.-RADIO

1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
My Favorite Wife (C)	88	Dunne-Grant-Scott	(A)	5/17/40	b5/4/40
Nurse Edith Cavell (D)	99	Anna Neagle-George Sanders	(A)	9/29/39	b8/26/39
Pinocchio	85	Technicolor Cartoon	(F)	2/23/40	b2/3/40
Prairie Law (W)		Geo. O'Brien-Virginia Vale		6/7/40	a5/4/40
Primrose Path (D)	93	Ginger Rogers-Joel McCrea	(A)	3/22/40	b3/16/40
Queen of Destiny (H-D) (Reviewed as "Sixty Glorious Years")	90	Neagle-Walbrook (Tech.)	(F)	8/16/40	b10/29/39
Ramparts We Watch		March of Time Feature			In Prod.
Reno (D)	73	Richard Dix-Gail Patrick	(A)	12/1/39	b11/18/39
Saint's Double Trouble (D)	69	George Sanders-Helen Whitney	(F)	1/26/40	b1/20/40
Saint Takes Over (D)	60	Geo. Sanders-Wendy Barrie	(F)	6/7/40	b4/27/40
Stage to Chino (W)		George O'Brien		7/26/40	In Prod.
Sued for Libel (D)	63	Kent Taylor-Linda Hayes	(F)	10/27/39	b10/21/39
Swiss Family Robinson (D)	93	Mitchell-Best-Bartholomew	(F)	2/16/40	b2/3/40
That's Right, You're Wrong (Mu-C)	91	Kyser-Ball-Menjou	(F)	11/24/39	b11/18/39
Thousand Dollar Marriage (C)		Leon Errol-Dennis O'Keefe		6/21/40	a5/11/40
Three Sons (D)	72	Edward Ellis-Virginia Vale	(F)	10/13/39	b9/30/39
Tom Brown's Schooldays (D)		Jimmy Lydon-Hardwicke		6/14/40	a4/6/40
Two Thoroughbreds (D)	62	Jimmy Lydon-Joan Blondell	(F)	12/8/39	b12/2/39
Vigil in the Night (D)	96	Carole Lombard-Brian Aherne	(A)	2/9/40	b2/10/40
Villain Still Pursued Her (D)		Anita Louise-Richard Cromwell			a4/20/40
You Can't Be Too Careful		Ginger Rogers-Ronald Colman		8/2/40	In Prod.
You Can't Fool Your Wife (C)	68	Lucille Ball-James Ellison	(F)	5/24/40	b5/25/40

1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
Dreaming Out Loud (C)		Lum & Abner-Frances Langford			In Prod.
Men Against the Sky (D)		Richard Dix-Wendy Barrie			In Prod.

REPUBLIC

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Colorado Sunset (W)	64	G. Autry-Smiley Burnette	(F)	7/31/39	b8/5/39
In Old Caliente (W)	57	Roy Rogers-Mary Hart	(F)	6/19/39	b7/22/39
In Old Monterey (W)	73	Autry-Burnette-Hayes	(F)	8/14/39	b7/29/39
Mickey, the Kid (D)	66	Byrd-Cabot-Ryan	(F)	7/3/39	b7/1/39
Mountain Rhythm (W)	59	Gene Autry-Smiley Burnette	(F)	6/9/39	b7/1/39
New Frontier (W)	57	3 Mesquiteers	(F)	8/10/39	b8/19/39
Rovin' Tumbleweeds (W)	64	Autry-Mary Carlisle	(F)	11/16/39	b11/25/39
She Married a Cop (Mu-C)	65	Phil Regan-Jean Parker	(F)	7/12/39	b7/1/39
Should Husbands Work (C)	66	The Gleasons	(F)	7/26/39	b7/22/39
Smuggled Cargo (D)	62	R. Hudson-Barry Mackay	(F)	8/21/39	b8/26/39
SOS—Tidal Wave (D)	60	Ralph Byrd-Kay Sutton	(A)	6/2/39	b6/3/39
Wall Street Cowboy (W)	66	Roy Rogers	(F)	9/6/39	b9/9/39
Wyoming Outlaw (W)	57	3 Mesquiteers	(F)	6/27/39	b7/15/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Arizona Kid (W)	61	Roy Rogers-Sally March	(F)	9/29/39	b10/7/39
Calling All Marines (D)	66	Donald Barry-Helen Mack	(F)	9/21/39	b8/16/39
Carolina Moon (Mu-W)		Gene Autry-Burnette-June Storey			In Prod.
Carsen City Kid (W)		Roy Rogers-"Gabby" Hayes			a5/18/40
Crooked Road (D)	66	Edmund Lowe-Irene Hervey	(A)	5/10/40	b5/11/40
Covered Trailer (C)	66	Gleasons-Davenport	(F)	11/10/39	b11/18/39
Covered Wagon Days (W)	56	Three Mesquiteers	(F)	4/22/40	b5/11/40
Cowboys From Texas (W)	57	Three Mesquiteers	(F)	11/29/39	b12/9/39
Dark Command (H-D)	94	John Wayne-Claire Trevor	(F)	4/15/40	b4/13/40
Days of Jesse James (W)	63	Roy Rogers-George Hayes	(F)	12/20/39	b12/23/39
Doctors Don't Tell (D)		J. Wayne-Sigrid Gurie-C. Coburn			a5/4/40
Fighting Marshal (W)		Don Barry-Janet Waldo			In Prod.
Flight at Midnight (D)	66	Roscoe Turner-Phil Regan	(F)	8/28/39	b9/2/39
Forgotten Girls (D)	68	Louise Platt-Donald Woods	(F)	3/15/40	b3/23/40
Gangs of Chicago (D)	66	Lola Lane-Lloyd Nolan-MacLane	(F)	5/10/40	b5/25/40
Gaucho Serenade (W)	66	Gene Autry-Smiley Burnette	(F)	5/10/40	b5/18/40
Ghost Valley Raiders (W)	57	Donald Barry-Lona Andre		3/26/40	b4/6/40
Girl From God's Country (D)		Chester Morris-Chas. Bickford			In Prod.
Grand Ole Opry (C)		Weaver Bros. & Elviry			a5/25/40
Grandpa Goes to Town (C)	66	The Gleasons-Harry Davenport	(F)	4/19/40	b4/20/40
Heroes of the Saddle (W)	56	Three Mesquiteers	(F)	1/12/40	b1/20/40
Hi-Yo Silver (W)	69	Silver Chief-Lynn Roberts	(F)	4/10/40	b4/20/40
In Old Missouri (C)	67	Weaver Bros.-Elviry	(F)	4/17/40	b5/4/40
Jeepers Creepers (Mu)	69	Rogers-Weaver Bros.	(F)	10/27/39	b11/4/39
Kansas Terrors (W)	57	3 Mesquiteers-Jacqueline Wells	(F)	10/6/39	b10/21/39
Main Street Lawyer (D)	72	Edward Ellis-Anita Louise	(F)	11/3/39	b11/11/39
Money to Burn (C)	69	The Gleasons-Harry Davenport	(F)	12/28/39	b12/30/39
Pioneers of the West (W)	56	Three Mesquiteers	(F)	3/12/40	a3/16/40
Rancho Grande (W)	68	Gene Autry-Smiley Burnette	(F)	3/22/40	b3/30/40
Rocky Mountain Rangers (W)		Three Mesquiteers		5/24/40	a5/4/40
Sabotage (D)	69	Arleen Whelan-Gordon Oliver	(F)	10/13/39	b10/14/39
Saga of Death Valley (W)	58	Roy Rogers-George Hayes	(F)	11/22/39	b11/25/39
Scatterbrain	71	Judy Canova-Alan Mowbray			In Prod.
South of the Border (W)	71	Gene Autry-Smiley Burnette	(F)	12/15/39	b12/16/39
Thou Shalt Not Kill (D)	68	Charles Bickford-Doris Day	(F)	12/22/39	b12/16/39
Village Barn Dance (Mu-C)	74	Richard Cromwell-Doris Day	(F)	1/30/40	b2/3/40
Wagons Westward (D)		Chester Morris-Anita Louise			a5/11/40
Wolf of New York (D)	69	Edmund Lowe-Rose Hobart	(F)	1/25/40	b1/27/40
Women in War (D)	71	Elsie Janis-Wendy Barrie		6/6/40	a3/30/40
Young Buffalo Bill (W)	59	Roy Rogers-George Hayes	(F)	4/12/40	b4/20/40

20TH CENT.-FOX

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Charlie Chan in Reno (My)	68	Sidney Toler-Phyllis Brooks	(F)	6/16/39	b6/3/39
Frontier Marshal (W)	72	Randolph Scott-Binnie Barnes	(F)	7/28/39	b8/5/39
It Could Happen to You (C-D)	71	Stuart Erwin-Gloria Stuart	(F)	6/30/39	b6/17/39
Jones Family in Hollywood (C)	59	Jones Family	(F)	6/2/39	b5/27/39
Mr. Moto Takes Vacation (My)	65	Peter Lorre	(F)	7/14/39	b11/19/38
News Is Made At Night (C)	71	Preston Foster-Lynn Bari	(F)	7/21/39	b7/15/39
Second Fiddle (Mu-C)	87	Sonja Henie-Tyrone Power	(F)	6/23/39	b7/1/39
Ware Case (GB) (D)	78	Clive Brook-Jane Baxter	(F)	7/21/39	b7/15/39
Young Mr. Lincoln (D)	101	Henry Fonda-Marjorie Weaver	(F)	6/9/39	b6/3/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventures of Sherlock Holmes (My-D)	85	Basil Rathbone-Nigel Bruce	(F)	9/1/39	b8/26/39
Barricade (D)	71	Alice Faye-Warner Baxter	(F)	12/8/39	b12/2/39
Blue Bird (Tech.) (FA)	83	Shirley Temple-Nancy Kelly	(F)	3/22/40	b1/27/40
Charlie Chan At Treasure Island (My)	74	Sidney Toler-Sen Yung	(F)	9/8/39	b8/26/39
Charlie Chan's Murder Cruise (My)	75	Sidney Toler-Marjorie Weaver	(F)	6/21/40	b5/11/40
Charlie Chan in Panama (D)	67	Sidney Toler-Jean Rogers	(F)	3/1/40	b2/10/40
Chicken Wagon Family (C)	63	Jane Withers-Lee Carrillo	(F)	8/11/39	b8/19/39
Cisco Kid and the Lady (D)	74	Cesar Romero-Marjorie Weaver	(F)	12/29/39	b12/2/39
City in Darkness (My)	85	Sidney Toler-Lynn Bari	(F)	12/1/39	b11/25/39
City of Chance (D)	60	Donald Woods-C. Aubrey Smith	(A)	1/12/40	b12/30/39
Day-Time Wife (C)	72	Tyrone Power-Linda Darnell	(A)	11/24/39	b11/18/39
Drums Along the Mohawk (D)	103	H. Fonda-C. Colbert (Tech.)	(F)	11/10/39	b10/21/39
Earthbound (D)		Warner Baxter-Andrea Leeds		6/7/40	a3/30/40
Elsa Maxwell's Hotel For Women (D)	88	Darnell-Ellison-Maxwell	(A)	8/4/39	b8/5/39
Escape, The (D)	62	Kane Richmond-Amanda Duff	(A)	10/6/39	b9/9/39
Everything Happens at Night (C-D)	78	Sonja Henie-Ray Milland	(F)	12/22/39	b12/16/39
Four Sons (D)		Ameche-Nancy Kelly-Alan Curtis		6/14/40	a5/18/40
Free, Blonde and 21 (C)	74	Lynn Bari-Joan Davis	(F)	3/29/40	b2/17/40
Girl in 313 (D)	56	Florence Rice-Joan Valerie		5/31/40	a5/4/40
Grapes of Wrath (D)	129	Fonda-Bowdon-Grapewin	(A)	3/15/40	b1/27/40
Heaven With A Barbed Wire Fence (C-D)	62	Glenn Ford-Jean Rogers	(F)	11/3/39	b10/7/39
He Married His Wife (C)	83	McCrea-Kelly-Young	(F)	1/19/40	b1/13/40
Here I Am, A Stranger (D)	83	Richard Greene-Brenda Joyce	(F)	9/29/39	b9/23/39
High School (C)	72	J. Withers-Stephens-Edwards	(F)	1/26/40	b1/6/40
Hollywood Cavalcade (D)	98	Alice Faye-Don Ameche (Tech.)	(F)	10/13/39	b10/7/39
Honeymoon's Over (C)	68	Marjorie Weaver-Stuart Erwin	(F)	12/15/39	b12/9/39
Inspector Hornleigh on Holiday (My)	74	Gordon Harker-Alastair Sim	(F)	12/1/39	b2/3/40
I Was An Adventuress (D)	81	Zorina-Richard Greene	(A)	5/10/40	b5/4/40
Johnny Apollo (D)	83	Tyrone Power-Dorothy Lamour	(A)	4/19/40	b4/13/40
Lillian Russell (D)	127	Alice Faye-Don Ameche	(F)	5/24/40	b5/18/40
Little Old New York (D)	100	Alice Faye-MacMurray-Greene	(F)	2/9/40	b2/3/40

20TH CENT.-FOX 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Lucky Cisco Kid (D)		Cesar Romero-Mary Hughes		6/28/40	a4/20/40
Man Who Wouldn't Talk (D)	61	Lloyd Nolan-Jean Rogers	(A)	2/2/40	b1/20/40
Manhattan Heartbeat (D)		Virginia Gilmore-Joan Davis (Former title "Marriage in Transit")		7/19/40	a4/20/40
Maryland (D) (Tech.)		B. Joyce-Payne-Brennan		7/12/40	a3/9/40
On Their Own (C)	63	Jones Family	(F)	5/17/40	b4/13/40
Pack Up Your Troubles (C)	70	Jane Withers-Ritz Brothers	(F)	10/20/39	b9/23/39
Quick Millions (C)	61	Jones Family	(F)	8/25/39	b8/12/39
Rains Came (D)	103	Loy-Power-Brent	(A)	9/15/39	b9/9/39
Sailor's Lady (D)		Nancy Kelly-Jon Hall		7/5/40	a2/24/40
Shipyard Sally (Mu-D)		Gracie Fields	(F)	10/20/39	b7/29/39
Shooting High (Mu-D)	63	Withers-Autry-Weaver	(F)	4/26/40	b3/9/40
So This Is London (C)	70	Geo. Sanders-Drayton-Churchill	(A)	5/3/40	b2/4/39
Stanley and Livingstone (D)	100	S. Tracy-Greene-Kelly	(F)	8/18/39	b8/5/39
Star Dust (D)	83	Linda Darnell-John Payne	(F)	4/5/40	b4/6/40
Stop, Look and Love (C)	57	Jean Rogers-Robert Kellard	(F)	9/22/39	b9/2/39
Swanee River (Tech.) (D)	86	Al Jolson-Don Ameche-A. Leeds	(F)	1/5/40	b12/23/39
They Came By Night (D)	73	Will Fyffe	(F)	2/23/40	b3/9/40
Too Busy to Work (C)	65	Jones Family-Chandler-Davis	(F)	11/17/39	b11/4/39
20,000 Men a Year (D)	84	Randolph Scott	(F)	10/27/39	b10/28/39
Viva Cisco Kid (D)	70	Cesar Romero-Chris-Pin Martin	(F)	2/10/40	b3/23/40
Young as You Feel (C)	59	Jones Family	(F)	2/16/40	b2/3/40

1940-41

Bride Wore Crutches		Lynne Roberts-Ted Norris			In Prod.
Brigham Young (H-D)		Tyrone Power-Linda Darnell		8/16/40	a4/27/40
Charlie Chan in the Wax Museum (My)		Sidney Toler-Joan Valerie		10/4/40	In Prod.
Elsa Maxwell's Public Deb. # 1 (D)		G. Murphy-B. Joyce-C. Ruggles		9/27/40	a5/4/40
Ghost of the Cisco Kid (D)		Cesar Romero-Betty McLaughlin		9/20/40	In Prod.
Girl from Avenue A (C)		Jane Withers-Kent Taylor		8/23/40	In Prod
Girl Must Live (C)	93	Margaret Lockwood-R. Houston	(A)		b5/27/39
I Married a Nazi (D)		Joan Bennett-Francis Lederer		8/30/40	In Prod.
Pier 13 (D)		Lynn Bari-Lloyd Nolan		9/6/40	a5/25/40
Return of Frank James (D)		H. Fonda-A. Leeds (Tech.)		9/13/40	In Prod.
Street of Memories		Guy Kibbee-Lynn Roberts		8/9/40	In Prod.
Young People		Shirley Temple-Jack Oakie			a5/18/40

UNITED ARTISTS

Captain Caution		V. Mature-Louise Platt-B. Cabot			In Prod.
Chump At Oxford (C)	63	Stan Laurel-Oliver Hardy	(F)	2/16/40	b2/17/40
Eternally Yours (C)	91	Loretta Young-David Niven	(F)	10/12/39	b10/7/39
Foreign Correspondent		Joel McCrea-Herbert Marshall			a5/4/40
Four Feathers (Tech.) (D)	109	Duprez-Smith-Richardson	(F)	8/4/39	b4/29/39
Great Dictator		Charles Chaplin-P. Goddard			In Prod.
House Across the Bay (D)	88	Joan Bennett-George Raft	(A)	3/1/40	b3/2/40
Housekeeper's Daughter (C)	80	Joan Bennett-Adolphe Menjou	(F)	10/26/39	b9/16/39
Intermezzo—a Love Story (D)	70	Leslie Howard-Ingrid Bergman	(F)	9/22/39	b9/30/39
Kit Carson		Jon Hall-Dana Andrews			In Prod.
Lion Has Wings (D)	73	Merle Oberon-Ralph Richardson	(F)	1/19/40	b12/16/39
Long Voyage Home (D)		John Wayne-Thos. Mitchell			a5/11/40
Man in the Iron Mask (D)	110	Louis Hayward-Joan Bennett	(F)	8/11/39	a7/1/39
My Son, My Son! (D)	116	Brian Aherne-Madeleine Carroll	(A)	3/22/40	b3/9/40
Of Mice and Men (D)	106	Meredith-Fields-Chaney Jr.	(A)	1/12/40	b12/30/39
1,000,000 B.C. (D)	80	John Hubbard-Carole Landis	(F)	4/5/40	b4/13/40
Our Town (D)	90	Fay Bainter-Frank Craven	(F)	5/24/40	b5/18/40
Over the Moon (C-D)	78	Oberon-Rex Harrison (Tech.)	(F)	3/29/40	b11/11/39
Raffles (D)	71	D. Niven-Olivia de Havilland	(F)	12/29/39	b12/23/39
Real Glory (D)	96	Gary Cooper-Andrea Leeds	(F)	9/29/39	b9/16/39
Rebecca (D)	130	Olivier-Anderson-Fontaine	(A)	4/12/40	b3/23/40
Saps at Sea (C)	56	Stan Laurel-Oliver Hardy	(F)	5/3/40	b2/17/40
Slightly Honorable (My-C)	85	O'Brien-Terry-Arnold	(A)	12/22/39	b1/13/40
South of Pago Pago		Jon Hall-Victor McLaglen			a4/27/40
Thief of Bagdad		Sabu-Conrad Veidt (Tech.)			In Prod.
They Shall Have Music (Mu-D)	101	Jascha Heifetz-Andrea Leeds	(F)	8/18/39	b7/15/39
Turnabout (C)	83	Carole Landis-Hubbard-Menjou	(A)	5/17/40	b5/4/40
Westerner (D)		Gary Cooper-Walter Brennan			a12/30/39
Winter Carnival (C-D)	90	Ann Sheridan-Richard Carlson	(F)	7/28/39	b7/22/39

UNIVERSAL 1938-39

First Love (D)	83	Deanna Durbin-Helen Parrish	(F)	11/10/39	b11/4/39
Forgotten Women (D)	65	Sigrid Gurie-Donald Briggs	(A)	7/7/39	b7/8/39
House of Fear (My-D)	66	Wm. Gargan-Irene Hervey	(A)	6/30/39	b6/17/39
Inside Information (D)	62	June Lang-Dick Foran	(F)	6/2/39	b6/17/39
I Stole a Million (D)	78	George Raft-Claire Trevor	(A)	7/21/39	b7/22/39
Sun Never Sets (D)	96	Fairbanks, Jr.-Barbara O'Neill	(F)	6/9/39	b6/3/39
Unexpected Father (C-D)	73	Sandy-M. Auer-Shirley Ross	(F)	7/14/39	b7/22/39
When Tomorrow Comes (D)	90	Irene Dunne-Charles Boyer	(A)	8/11/39	b8/19/39

1939-40

Alias the Deacon (C)	73	Bob Burns	(F)	5/17/40	b5/4/40
Bad Man from Red Butte (W)		J. M. Brown-B. Baker-Fuzzy Knight			a4/27/40
Big Guy (D)	77	McLaglen-Cooper-Munson	(A)	12/24/39	b12/2/39
Black Diamonds (D)		Richard Arlen-Andy Devine			In Prod.
Black Friday (D)	64	Boris Karloff-Bela Lugosi	(A)	4/12/40	b3/9/40
Boys From Syracuse (C)		A. Jones-Martha Raye-J. Penner		8/9/40	a5/18/40
Call a Messenger (C-D)	60	Tough Guys-Mary Carlisle	(F)	11/3/39	b9/23/39
Charlie McCarthy, Detective (My-C)	75	Bergen-McCarthy-Snerd	(F)	12/22/39	b12/23/39
Chip of the Flying U (W)	55	J. Mack Brown-Bob Baker	(F)	11/24/39	b1/27/40
Danger on Wheels (D)	61	Richard Arlen-Andy Devine	(F)	2/2/40	b5/11/40
Desperate Trails (W)	60	Brown-Baker-Knight	(F)	9/8/39	b9/2/39
Destry Rides Again (D)	93	Marlene Dietrich-James Stewart	(F)	12/29/39	b12/2/39
Double Alibi (My)	65	Wayne Morris-Margaret Lindsay	(A)	3/1/40	b2/24/40
Enemy Agent (D)	60	Robt. Armstrong-Helen Vinson	(F)	4/19/40	b4/13/40
Framed (D)	60	Constance Moore-R. Armstrong	(A)	2/23/40	b5/11/40
Green Hell (D)	88	Joan Bennett-D. Fairbanks, Jr.	(F)	1/26/40	b1/20/40
Half a Sinner (D)	59	Heather Angel-John King		4/5/40	Not Rev.
Hawaiian Nights (Mu-C)	64	Downs-Moore-Quillan	(F)	9/8/39	b8/19/39
Hero For a Day (C-D)	62	Charles Grapewin-Anita Louise	(F)	10/6/39	b9/16/39
Honeymoon Deferred (D)	59	Margaret Lindsay-Edmund Lowe	(F)	2/16/40	b2/24/40
Hot Steel (D)		Richard Arlen-Andy Devine		5/24/40	a5/11/40
House of the Seven Gables (D)	88	Vincent Price-Margaret Lindsay	(A)	4/12/40	b3/9/40
I Can't Give You Anything But Love Baby (C)	61	Peggy Moran-Johnny Downs	(F)	6/21/40	b5/11/40
If I Had My Way (Mu-C)	87	Bing Crosby-Gloria Jean	(F)	5/3/40	b4/27/40
Invisible Man Returns (D)	82	Hardwicke-Price-Grey	(A)	1/12/40	b1/20/40
It's a Date (Mu-D)	103	Deanna Durbin-Kay Francis	(F)	3/22/40	b3/23/40
La Conga Nights (C)	60	Hugh Herbert	(F)	5/31/40	b5/18/40
Laugh It Off (C)	63	Johnny Downs-Constance Moore	(F)	12/1/39	b12/30/39
Legion of Lost Flyers (D)	63	Arlen-Devine-Nagel	(F)	11/3/39	b9/16/39
Little Accident (C)	65	Baby Sandy-Florence Rice	(F)	10/27/39	b11/4/39
Love, Honor and Oh, Baby (C)		Wallace Ford-Kathryn Adams (Former title "No Exit")		6/7/40	a4/27/40
Ma! He's Making Eyes At Me (C)	61	Tom Brown-Constance Moore	(F)	3/15/40	b4/13/40
Man From Montreal (D)	60	Richard Arlen-Andy Devine	(F)	12/8/39	b3/2/40
Mikado (Mu) (Tech.)	90	Kenny Baker	(F)	9/8/39	b5/20/39
Missing Evidence (D)	64	Preston Foster-Irene Hervey	(F)	12/15/39	b11/25/39
Mutiny On the Blackhawk (D)	67	Arlen-Moore-Devine	(F)	9/1/39	b8/5/39
My Little Chickadee (C)	83	Mae West-W. C. Fields	(A)	2/9/40	b2/10/40
Oh, Johnny, How You Can Love (C)	64	Tom Brown-Peggy Moran	(F)	1/5/40	b1/20/40
Oklahoma Frontier (W)	59	John Mack Brown-Bob Baker	(F)	10/20/39	b12/9/39
One Hour to Live (D)	60	Doris Nolan-Chas. Bickford	(A)	11/10/39	b9/23/39
Private Affairs (Former title "One of the Boston Bullertons")		N. Kelly-R. Young-R. Cummings		7/5/40	a5/11/40
Riders of Pasco Basin (W)	56	J. M. Brown-Bob Baker	(F)	4/5/40	b5/25/40
Rio (D)	75	Sigrid Gurie-Basil Rathbone	(A)	9/29/39	b9/30/39
Sandy Is a Lady (C)	64	Sandy-Mischa Auer-Nan Grey	(F)	6/14/40	b5/25/40
Ski Patrol (D)	64	Luli Deste-Philip Dorn	(F)	5/10/40	b5/11/40
South to Karanga (D)		C. Bickford-L. Deste-D. Foran		8/2/40	a4/27/40
Tower of London (H-D)	92	Basil Rathbone-Boris Karloff	(F)	11/17/39	b11/25/39
Tropic Fury (D)	65	Richard Arlen-Andy Devine	(F)	10/13/39	b9/9/39
Two Bright Boys (D)	70	J. Cooper-Freddie Bartholomew	(F)	9/15/39	b9/9/39
Under-Pup (C)	90	Rob't Cummings-Nan Grey	(F)	9/1/39	b8/26/39
West of Carson City (W)	55	J. M. Brown-Bob Baker	(F)	1/19/40	b5/11/40
Witness Vanishes (My)	60	Edmund Lowe-Wendy Barrie	(F)	9/22/39	b9/16/39
You're Not So Tough		Dead End Kids-Nan Grey		7/26/40	In Prod.
Zanzibar (D)	72	Lola Lane-James Craig	(F)	3/8/40	b3/30/40

UNIVERSAL 1940-41

Title	Mins.	Stars	Rel. Date	See Issue of
I'm Nobody's Sweetheart Now		Helen Parrish-Dennis O'Keefe		In Prod.
Modern Monte Cristo		Victor McLaglen-John Loder		In Prod.
Slightly Tempted (C)		Hugh Herbert-Johnny Downs		In Prod.
Spring Parade (Mu-C)		Deanna Durbin-Rob't. Cummings		In Prod.

WARNER BROS. 1938-39

Angels Wash Their Faces (C-D)	86	Dead End Kids-Reagan-Sheridan	(F)	8/26/39	b9/9/39
Cowboy Quarterback (C)	56	Bert Wheeler-Marie Wilson	(F)	7/29/39	b8/12/39
Daughters Courageous (D)	107	John Garfield-Priscilla Lane	(F)	7/22/39	b6/17/39
Each Dawn I Die (D)	92	Cagney-Raft-Bryan	(A)	8/19/39	b7/22/39
Everybody's Hobby (C)	55	Irene Rich-Henry O'Neill (Reviewed as "Hobby Family")	(F)	8/26/39	b8/19/39
Hell's Kitchen (D)	81	Lindsay-Dead End Kids	(F)	7/8/39	b7/8/39
Indianapolis Speedway (D)	82	Pat O'Brien-Ann Sheridan	(F)	8/5/39	b7/22/39
Juarez (H-D)	127	Paul Muni-Bette Davis	(F)	6/10/39	b4/29/39
Kid From Kokomo (C)	92	Pat O'Brien-Joan Blondell	(F)	6/24/39	b5/20/39
Man Who Dared (D)	59	Charles Grapewin-Jane Bryan (Reviewed as "I Am Not Afraid")	(F)	6/3/39	b4/8/39
Nancy Drew—Trouble Shooter (My)	69	Bonita Granville-F. Thomas	(F)	6/17/39	b9/30/39
Naughty, But Nice (C)	90	Dick Powell-Gale Page	(F)	7/1/39	b7/1/39
Torchy Plays With Dynamite (D)	59	Jane Wyman-Tom Kennedy	(F)	8/12/39	b10/21/39
Waterfront (D)	59	Dennis Morgan-Gloria Dickson	(F)	7/15/39	b7/22/39

1939-40

All This and Heaven Too		Bette Davis-Charles Boyer		6/29/40	a3/2/40
Angel From Texas (C)	69	Albert-Wyman-Reagan	(F)	4/27/40	b4/13/40
British Intelligence (D)	62	Boris Karloff-Margaret Lindsay	(A)	1/20/40	b1/13/40
Brother Orchid (C-D)		E. G. Robinson-Sothern-Bellamy		6/8/40	a4/20/40
Brother Rat and a Baby (C)	87	Wayne Morris-Priscilla Lane	(F)	1/13/40	b1/6/40
Calling Philo Vance (My)	62	James Stephenson	(F)	2/3/40	b2/3/40
Castle on the Hudson (D)	76	Garfield-O'Brien-Sheridan	(A)	2/17/40	b3/2/40
Child Is Born (D)	79	Geraldine Fitzgerald-J. Lynn	(A)	1/6/40	b9/9/39
Dead End Kids on Dress Parade (D)	62	Litel-Dead End Kids	(F)	11/18/39	b11/4/39
Dr. Ehrlich's Magic Bullet (D)	102	Edw. G. Robinson-Ruth Gordon	(A)	3/2/40	b2/10/40
Dust Be My Destiny (D)	88	John Garfield-Priscilla Lane	(A)	9/16/39	b8/19/39
Episode		De Havilland-J. Lynn-J. Wyman			In Prod.
Espionage Agent (D)	83	Joel McCrea-Jeffrey Lynn	(F)	9/30/39	b9/30/39
Fighting 69th (D)	90	James Cagney-Pat O'Brien	(A)	1/27/40	b1/6/40
Flight Angels (D)	74	Ralph Bellamy-Dennis Morgan	(F)	5/18/40	b5/11/40
Four Wives (D)	99	Lane Sisters-G. Page-J. Lynn	(F)	12/25/39	b11/25/39
Fugitive From Justice (D)	56	Roger Pryor-Lucille Fairbanks		6/15/40	a12/2/39
Gambling on the High Seas (D)	58	Wayne Morris-Jane Wyman	(F)	6/22/40	b2/24/40
Granny Get Your Gun (D)	56	May Robson-Harry Davenport	(F)	2/10/40	b1/6/40
Invisible Stripes (D)	82	Raft-Holden-Robson	(A)	12/30/39	b12/23/39
It All Came True (D)	97	Ann Sheridan-Jeffrey Lynn	(A)	4/6/40	b3/23/40
Kid Nightingale (C)	58	John Payne	(F)	11/4/39	b9/23/39
King of Lumberjacks (D)	61	John Payne-Gloria Dickson	(F)	4/13/40	b2/24/40
Life of Knute Rockne		Pat O'Brien-Ronald Reagan			In Prod.
Mad Empress (D)	95	Modena Novara-L. Atwill (Reviewed as "Juarez and Maxmilian"—States Rights)	(A)	12/16/39	b4/29/39
Man From Fleet Street (D)		Robinson-Albert-Basserman			In Prod.
Murder in the Air (D)	55	Ronald Reagan-Lya Lys	(F)	6/1/40	b2/24/40
Nancy Drew and Hidden Staircase (My)	60	Bonita Granville-Frankie Thomas	(F)	9/9/39	b8/26/39
No Place to Go (C-D)	57	Gloria Dickson-Dennis Morgan	(F)	9/23/39	b9/9/39
No Time for Comedy (C)		J. Stewart-R. Russell-C. Ruggles			In Prod.
Old Maid (D)	95	Bette Davis-George Brent	(A)	9/2/39	b8/5/39
On Your Toes (Mu-C)	94	Vera Zorina-Eddie Albert	(F)	10/14/39	b10/14/39
Pride of the Blue Grass (D)	65	Edith Fellows-Jimmy McCallion	(F)	10/7/39	b11/11/39
Private Lives of Elizabeth & Essex (H-D) (Tech.)	106	Flynn-Bette Davis	(F)	11/11/39	b9/30/39
Private Detective (C-D)	57	Jane Wyman-Dick Foran	(F)	12/9/39	b12/9/39
Return of Dr. X (My-D)	62	Lys-Bogart-Morris-Lane	(A)	12/2/39	b11/18/39
River's End		Dennis Morgan-George Tobias			In Prod.
Roaring Twenties (D)	106	Cagney-Lynn-Lane	(A)	10/28/39	b10/21/39
Saturday's Children (D)	101	Olivia de Havilland-Garfield	(F)	5/11/40	b4/13/40
Sea Hawk (D)		Flynn-Marshall-Crisp			a3/23/40
Sentence, The (D)		Geo. Brent-Virginia Bruce			In Prod.
Smashing the Money Ring (D)	56	Ronald Reagan-Eddie Foy Jr.	(F)	10/21/39	b10/28/39
Tear Gas Squad (D)	58	D. Morgan-J. Payne-G. Dickson		5/4/40	b3/23/40
They Drive by Night		Raft-Sheridan-Bogart			In Prod.
Three Cheers for the Irish (C-D)	100	Priscilla Lane-Dennis Morgan	(F)	3/16/40	b3/9/40
Till We Meet Again (D)	100	Merle Oberon-George Brent	(F)	4/20/40	b4/6/40
Torrid Zone (D)	88	Cagney-O'Brien-Sheridan	(A)	5/25/40	b5/11/40
Virginia City (H-W)	121	Flynn-Hopkins-Scott	(F)	3/23/40	b3/23/40
We Are Not Alone (D)	112	Paul Muni-Jane Bryan	(A)	11/25/39	b11/11/39

MISCELLANEOUS

Bad Boy (D)	66	Johnny Downs-Rosalind Keith	(F)	Atlas	b1/27/40
Black Eyes (D)	72	Mary Maguire-Otto Kruger	(A)	Alliance	b9/9/39
Black Limelight (My)	63	Raymond Massey-Joan Marion	(A)	Alliance	b7/1/39
Buried Alive (D)	74	Beverly Roberts-Rob't Wilcox	(A)	Producers	b1/13/40
Captain Moonlight (D)		John Garrick-Winifred Shotter	(A)	Atlas	b4/27/40
Challenge, The (D)	69	Trenker-Douglas	(F)	Film Alliance	b9/30/39
Daughter of the Tong (D)	56	Evelyn Brent-Grant Withers	(A)	Metrop.	b8/19/39
Dead Men Tell No Tales (My)	76	Emlyn Williams-Sara Seeger	(A)	Alliance	b7/29/39
Death Goes North (My-D)	64	Ed. Edwards-Sheila Bromley	(F)	Warwick	b7/29/39
Flaming Lead (W)	55	Ken Maynard	(F)	Colony	b7/1/39
George Washington Carver (D)	69	G. W. Carver-B. Washington III.	(A)	St. George	b4/13/40
Goose Step (D)	85	Roland Drew-Steffi Duna (Reviewed as "Hitler, Beast of Berlin")	(A)	Producers	b11/18/39
Hidden Menace (D)	56	Otto Kruger-Gertrude Michael	(F)	Alliance	b4/13/40
Housemaster (D)	83	Kruger-Holmes-Churchill	(F)	Alliance	b2/12/38
Invisible Killer (D)	63	Grace Bradley-Roland Drew	(F)	Producers	b2/10/40
Keep Punching (D)	81	Henry Armstrong-Mae Johnson	(F)	M-C Pics	b12/9/39
Mad Youth (D)	60	Mary Ainslee-Betty Compson	(A)	Atlas	b5/25/40
Mill on the Floss (D)	80	Geraldine Fitzgerald-F. Lawton	(F)	Standard	b11/18/39
Murder Is News (My-D)	55	John Gallaudet-Iris Meredith	(A)	Warwick	b6/24/39
North Sea Patrol (D)	61	Toone-Kelly	(F)	Alliance	b12/30/39
One Night In Paris (My-D)	74	Lodge-Kelly-Williams	(F)	Alliance	b8/5/39
Outsider (D)	91	Geo. Sanders-Mary Maguire	(F)	Alliance	b3/23/40
Pocemania (D)	65	Nina Mae McKinney-Jack Carter	(F)	Lenwal	b12/9/39
Royal Divorce (Cos-D)	84	Chatterton-P. Blanchar	(F)	Select	b8/5/39
Second Bureau (D)	65	Marta Labarr-Charles Oliver	(A)	Film Alliance	b7/8/39
Son of Ingagi (D)	66	Alfred Grant-Daisy Bufford	(A)	Sack	b1/20/40
Spies of the Air (My-D)	78	Barry Barnes-Roger Livesy	(A)	Alliance	b8/12/39
Torpedoed! (D)	70	H. B. Warner-Beery-Cromwell	(F)	Film Alliance	b9/23/39
Torture Ship (D)	57	Irving Pichel-Jacqueline Wells	(A)	Producers	b11/25/39
Typhoon Treasure (D)	68	Campbell Copeline-Gwen Munro	(A)	Ace Pics	b7/1/39

Foreign Language

Harvest (D)	75	Gabriel Gabrio-Edouard Delmont	(A)	Cinema	b11/25/39
Human Beast (D)	79	Jean Gabin-Simone Simon	(A)	Juno	b4/24/40
Louise (Opera)	72	Grace Moore	(A)	Mayer-Burstyn	b2/10/40

(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CS-D) Costume Drama; (W) Western; (Mu-C) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy; (H) Historical

Shorts Booking Guide

COLUMBIA 1939-40

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
All American Blondes	Fair	17	11/11/39
Andy Clyde Gets Spring Chicken	Mere Filler	18	1/ 6/40
Awful Goof		19	Not Rev.
Glove Slingers	Good Slapstick	18	1/ 6/40
Heckler	Fairly Funny	18	2/24/40
Mr. Clyde Goes to Broadway		18	Not Rev.
Money Squawks		18	Not Rev.
Nothing But Pleasure	Amusing	18	2/17/40
Pardon My Berth Marks	Filler	18	3/16/40
Skinny the Moocher	Funny	16½	9/ 2/39
South of the Boudoir		18	Not Rev.
Static In the Attic	Funny	20	9/ 2/39
Teacher's Pest	Fairly Funny	18	8/12/39
You're Next		18	Not Rev.
CINESCOPES (6)			
Berth of a Queen	Interesting	11	4/20/40
Fashion Takes a Holiday	Feminine Appeal	11	3/16/40
Threads of a Nation	Interesting	11	2/24/40
World of 1960	Interesting	10	1/ 6/40
COLUMBIA TOURS (6)			
Beautiful Switzerland	Average	10	12/30/39
Historic Cities of India		10	Not Rev.
Holland and the Zuyder Zee	Interesting	10	9/16/39
Life in Paris		10	Not Rev.
New Hampshire	Good Travel Film	11	3/16/40
Pleasurebound in Canada		10	Not Rev.
Unveiling Algeria	Fair	10	4/20/40
COLOR RHAPSODIES (16) (Tech.)			
Blackboard Review		7	Not Rev.
Boy, a Gun and Birds	Fair	7	1/ 6/40
Crop Chasers	Good	7½	10/14/39
Dreams On Ice	Cute	7	10/14/39
Egg Hunt		7½	Not Rev.
Greyhound and the Rabbit	Filler	7	4/20/40
Happy Tots' Expedition		6½	Not Rev.
Jitterbug Knights	Fair	7	9/ 9/39
Mother Goose In Swing-time		7	Not Rev.
Mountain Ears	Cute	7	10/14/39
COMMUNITY SINGS (10)			
College Songs		10	Not Rev.
Crosby Hit Songs		9	Not Rev.
Gypsy Songs	Very Good	10	2/17/40
Old Time Songs		9½	Not Rev.
Songs of Hit Parade		10	Not Rev.
Stephen Foster Songs		10	Not Rev.
FABLES CARTOONS (6)			
Barnyard Babies		6	Not Rev.
Little Lost Sheep	Fair	7	9/16/39
Park Your Baby	Average	7	2/24/40
Practise Makes Perfect	Dull	6	4/20/40
FOOLS WHO MADE HISTORY (6)			
Story of Charles Good-year	Excellent	10	10/21/39
Story of Elias Howe	Excellent	11	9/16/39
HAPPY HOUR			
Book of Books	Outstanding	10	11/18/39
Building of Boys	Noteworthy	10	10/21/39
MOMENTS OF COMEDY (6)			
PALS AND PETS (6)			
PHANTASIES CARTOONS (10)			
Charm Bracelet		6½	Not Rev.
Man of Tin		7	Not Rev.
Millionaire Hobo		6½	Not Rev.
Mouse Exterminator	Fair	6½	1/27/39
News Oddities		6½	Not Rev.
SCREEN SNAPSHOTS (12)			
No. 1 Art of Make-Up	Very Good	10	10/14/39
No. 2 Training Animal Stars	Above Average	10	11/11/39
No. 3 Novelty Parties		10	Not Rev.
No. 4 Trip Thru Studios		10	Not Rev.
No. 5 Art in Hollywood	Fan Appeal	11	3/16/40
No. 6 Hollywood Recre-ations	Good	10	4/20/40
STOOGE COMEDIES (8)			
A Plumbing We Will Go		18	Not Rev.
Calling All Curs	Good Slapstick	18	8/12/39
Oily To Bed, Oily To Rise	Swell Slapstick	18	9/16/39
Rockin' Through the Rockies	Slap-Happy Fun	16½	3/16/40
Three Sappy People		18½	Not Rev.
You Nazty Spy!	Swell Satire	18	2/10/40
WASHINGTON PARADE (6)			
Inside the F.B.I.		11	Not Rev.
Smithsonian Institution	Exceptional	11	11/11/39
Social Security		11	Not Rev.
U. S. Treasury	Excellent	10	2/10/40
WORLD OF SPORTS (12)			
Bows and Arrows	Very Good	10	10/21/39
Flying Targets	For Sportsmen	10	3/16/40
Jai Alai	Good	9	12/30/39
Rough House Fiesta		10	Not Rev.
Skiing Technique		10	Not Rev.
Sport of Kings		10	Not Rev.
Tomorrow's Stars	Good	10	4/27/40

MGM 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTOONS (18) (Tech.)			
Fishing Bear	Clever	9	2/ 3/40
Home on the Range	Cute	9	3/ 3/40
Mad Maestro	Good	8	1/20/40
Peace on Earth	Definitely a "Must"	8	12/ 9/39
Puss Gets the Boot	Good	9	3/ 9/40
Rainy Day		8	Not Rev.
CRIME DOESN'T PAY (6)			
Jack Pot	One of the Best	19	3/30/40
Know Your Money	Excellent	21	2/ 3/40
Pound Foolish	Excellent	20	1/20/40
METROSCOPIX (1)			
CAREY WILSON MINIATURES (9)			
Ashcan Fleet	Excellent	11	10/ 7/39
Door Will Open	Unusual	11	3/30/40
Failure at Fifty	Excellent	10	10/28/39
Mendelssohn's Wedding March	For Romanticists	11	11/25/39
Miracle at Lourdes	Excellent	11	1/20/40
Old South	Interesting	10	2/ 3/40
Rumba Rhythm	Entertaining	10	9/ 2/39
Where Turf Meets Surf	Fair	10	2/ 3/40
OUR GANG (8)			
Alfalfa's Double	Chucklesome	11	2/ 3/40
All About Hash		11	Not Rev.
Big Premiere	Poor	10	3/30/40
Captain Spanky's Show-boat	Funny	10	10/14/39
Dad For a Day	Good	11	11/25/39
New Pupil	Poor	11	4/27/40
Time Out for Lessons	Fair	11	12/23/39
JOHN NESBITT PASSING PARADE (8)			
Forgotten Victory	Interesting	9	12/30/39
Hidden Master	Fair	10	4/27/40
XXX Medico	Excellent	10	4/27/40
PETE SMITH SPECIALTIES (13)			
Domineering Male	Excellent	10	3/30/40
Let's Talk Turkey	Swell	10	11/25/39
Maintain the Right	Very Good	10	1/20/40
Romance of the Potato	Good	9	12/23/39
Ski Birds	Excellent	8	11/25/39
Stuffie	Swell	11	3/ 9/40
What's Your I.Q.?	Good	7½	3/ 9/40
ROBERT BENCHLEY (4)			
Day of Rest	Funny	10	10/28/39
Home Movies	A Howl	9	3/ 9/40
See Your Doctor	Very Funny	8	12/23/39
That Inferior Feeling	Excellent	10	1/20/40
SPECIAL SUBJECT			
Flag Speaks	A Must	19	5/ 4/40
Northward Ho!	A Trailer	9	3/ 9/40
FITZPATRICK TRAVELTALKS (12) (Tech.)			
Calling on Colombia	Standard	8	4/27/40
Day on Treasure Island	Colorful	10	9/ 9/39
Land of Alaska Nellie	Good	10	1/27/40
Modern New Orleans		9	Not Rev.
Natural Wonders of Washington State	Okay	10	10/28/39
Night Descends on Treasure Island	Fair	9	3/ 9/40
Old Natchez	Good	9	2/ 3/40
Quaint St. Augustine	Charming	9	11/25/39
Seattle, Gateway to the Northwest	Standard	9	3/30/40
Sitka and Juneau	Interesting	9	4/27/40
Valiant Venezuela	Standard	9	12/23/39

PARAMOUNT 1939-40

	Comment	Running Time	Reviewed Issue Of
COLOR CLASSICS (6) (Tech.)			
Ants in the Plants	Good	7	3/23/40
Fresh Vegetable Mystery	Clever	7	10/21/39
Kick In Time	Cute	7	5/18/40
Little Lambkin	Good	7	2/24/40
COLOR CRUISES (7)			
Argentina		10	Not Rev.
Chile	Fair Travelogue	10	12/16/39
Cuba		10	Not Rev.
Ecuador	Fair	10	9/16/39
Isle of Columbus		10	Not Rev.
Pacific Paradise		10	Not Rev.
Peru	Average	10	10/21/39
HEADLINERS (10)			
Artie Shaw's Class in Swing	For Swing Fans Only	10	8/26/39
Blue Barron & Orch.		10	Not Rev.
Frankie Masters and His Orchestra	Entertaining	11	1/20/40
Have You Met Yvette?	Good	10	5/ 4/40
Here's Hal	Average Band Number	10	12/16/39
Jimmy Dorsey and His Orchestra	Snappy	10	2/24/40
Moments of Charm of 1940	Very Good	11	11/ 4/39
George Olsen and His Music	Peppy	10	3/23/40
Ted Fio Rito and His Orchestra	Good	11	11/11/39

PARAMOUNT 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
PARAGRAPHICS (10)			
Bits of Life	Misses Fire	11	12/16/39
Busy Little Bears	Splendid	10	11/11/39
Not So Dumb	Excellent	10	3/23/40
Pictorial	Interesting	10	2/24/40
Public Hobby No. 1	Stamp-endous	10	9/ 2/39
Sugar Wind	Good	10	2/ 3/40
Television Preview	Interesting	10	5/18/40
Touchdown Review	Good Resume	10	1/27/40
POPEYE (12)			
Females Is Fickle	Good	7	3/23/40
Me Feelin's Is Hurt	Fair	7	5/ 4/40
Never Sock a Baby	Good	6	11/18/39
Onion Pacific		7	Not Rev.
Shakespearian Spinach	Funny	7	2/ 3/40
Stealin' Ain't Honest	Average	7	5/ 4/40
Wimmin Is a Myskery		7	Not Rev.
POPULAR SCIENCE (6)			
No. 1	Very Good	10	9/23/39
No. 2	Very Interesting	10	11/25/39
No. 3	Interesting	10	1/27/40
No. 4	Exceptionally Interest'g	10	2/24/40
No. 5	Very Good	10	5/ 4/40
SPORTLIGHTS (13)			
Aqua-Rhythm	Good	10	11/18/39
Blue Streak	Excellent	10	5/ 4/40
Bowling Skill	Very Good	10	2/ 3/40
Catching Whoppers	Thrilling	10	9/23/39
Dog Is Born	Excellent	10	11/ 4/39
Desert Adventure	Excellent	10	9/23/39
Human Fish	Excellent	10	2/24/40
Hydro-Maniacs	Exciting	10	8/26/39
Judo Experts	Excellent	10	1/20/40
Playmates of the Wild	Unique	10	5/18/40
Two of a Kind	Fine	10	3/23/40
STONE AGE CARTOONS (12)			
Granite Hotel	Good	7	5/18/40
Way Back When a Nag Was Only a Horse	Okay	7	3/23/40
Way Back When a Night Club Was a Stick		7	Not Rev.
Way Back When a Triangle Had Its Points	Fair	7	2/24/40
SYMPHONIC (3)			
Blue Danube Waltz	Glorious Music	10	10/21/39
Merry Wives of Windsor	For Music Lovers	9	11/11/39
William Tell	Serious Music	10	12/16/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Good	11	10/14/39
No. 2	Fairly Interesting	11	12/16/39
No. 3	Good	11	2/ 3/40
No. 4	Interesting	10	5/ 4/40
No. 5	Good	10	5/18/40

RKO-RADIO 1939-40

	Comment	Running Time	Reviewed Issue Of
DISNEY CARTOONS (18) (Tech.)			
Bill Poster	Very Good	8	5/25/40
Donald's Dog Laundry	Very Funny	8	5/25/40
Mr. Duck Steps Out	Swell	8	5/25/40
Officer Duck	A Scream	8	9/16/39
Rivcters	A Howl	7	5/25/40
Tugboat Mickey	Excellent	8	5/25/40
EDGAR KENNEDY (6)			
Act Your Age	Extremely Funny	18	10/ 7/39
Kennedy the Great		19	Not Rev.
Mutiny in the County		17	Not Rev.
Slightly at Sea		16	Not Rev.
INFORMATION PLEASE (13)			
No. 1	Like Radio Program	11	9/30/39
No. 2	Entertaining	10	10/28/39
No. 3	Entertaining	10	11/18/39
No. 4	Very Good	11	12/23/39
No. 5	Good	11	2/10/40
No. 6	Very Good	10	2/17/40
No. 7	Entertaining	11	4/ 6/40
No. 8	Excellent	10	4/13/40
No. 9	Excellent	11	4/27/40
LEON ERROL (6)			
Scrappily Married		20	Not Rev.
Truth Aches		19	Not Rev.
Wrong Room	A Howl	19	10/14/39
MARCH OF TIME (13)			
Crisis in the Pacific	Excellent	17	12/23/39
Republic of Finland	Very Timely	18	1/20/40
Vatican of Pius XII	Box Office	18	2/17/40
Canada at War	Interesting	18	3/ 9/40
America's Youth—1940	Satisfactory	19	4/13/40
Philippines	Interesting	19	5/11/40
RADIO FLASH (8)			
Blamed For a Blonde	Very Funny	19	10/ 7/39
Chicken Feed		18	Not Rev.
Coat Tales		18	Not Rev.
Goodness a Ghost		16	Not Rev.
Twincuplets		20	Not Rev.
RAY WHITLEY (8)			
Bandits and Ballads		17	Not Rev.
Corralling a School Marm		20	Not Rev.
Cupid Rides the Range	Very Good	18	9/16/39
Molly Cures a Cowboy		19	Not Rev.

LISTINGS OF ALL 1938-39 SHORT SUBJECTS WILL BE FOUND IN PREVIOUS ISSUES

RKO-RADIO 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
REELISMS (13)			
Acres of Plenty	Very Good	9	11/ 4/39
Air Army	Timely	9	4/27/40
American Royal	Excellent	9	11/18/39
Men of Muscle	Good	9	2/10/40
Navajoland	Very Good	10	2/10/40
Nevada Unlimited	Interesting	9	9/30/39
Siege	Startling	10	2/10/40
Vacation Diary	Exhilarating	10	2/17/40
West Wall	Informative	10	12/23/39
SPORTSCOPES (13)			
Aquapoise	Swell	9	2/10/40
Court Favorites	Interesting	10	4/27/40
Flycasting	Interesting	9	4/ 6/40
Gun Play	Fair	9	9/30/39
Hunting Hounds	Very Interesting	9	11/ 4/39
Ice Cutters	Good	9	11/ 4/39
Pennant Chasers	For Baseball Fans	9	4/ 6/40
Sky Game	Excellent	9	12/23/39
Winter Playground	Splendid	9	12/ 9/39

20th CENTURY-FOX 1939-40

ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Conquering the Colorado	Exciting	11	8/19/39
Filming the Fleet	Exceptional	10	9/23/39
Flying Stewardess		10	Not Rev.
Sky Fighters	Excellent	10	12/ 9/39
DRIBBLE PUSS PARADE—LEW LEHR (6)			
Labor Savers	Amusing	9	3/30/40
Monkeys Is the Cwaziest People	Riot of Laughs	10	9/30/39
Silly Season	Very Funny	10	11/18/39
FASHION FORECASTS (4) (Tech.)			
For Going Places	Natural For Women	10	9/23/39
For Outdoors	Excellent	10	3/30/40
For Play Hours	Excellent	10	2/24/40
MAGIC CARPET OF MOVIETONE (6)			
Aghileen Pinnacles	Excellent	11	10/14/39
Birthplace of Icebergs	Remarkable	11	8/19/39
Climbing the Spirit's Home	Interesting	10	3/30/40
Evergreen Empire	Interesting	10	9/23/39
Kangaroo Country	Interesting	10	12/ 9/39
Valley of 10,000 Smokes	Fascinating	10	12/ 9/39
SPORTS REVIEWS—THORGERSEN (6)			
Big Game Fishing	Exciting	10	9/16/39
Clocking the Jockeys	Interesting	11	10/14/39
Following the Hounds	Outstanding	10	2/24/40
Over the Seven Seas	Fine	10	3/30/40
Top Notch Tennis	Good	10	2/24/40
TERRYTOONS (26) (10 in Tech.)			
All's Well That Ends Well	Fair	7	4/ 6/40
Catnip Capers		7	Not Rev.
Dog in a Mansion	Good	7	2/24/40
Edgar Runs Again	Very Good	7	2/24/40
First Robin (Tech.)		7	Not Rev.
Golden West	Clever	7	8/19/39
Hare and Hounds		7	Not Rev.
Harvest Time	Clever	7	2/24/40
Hitch-Hiker		7	Not Rev.
Hook, Line and Sinker (Tech.)		7	Not Rev.
Ice Pond		7	Not Rev.
It Must Be Love		7	Not Rev.
Just a Little Bull (Tech.)		7	Not Rev.
Much Ado About Nothing	Good	7	4/ 6/40
One Mouse in a Million	Fair	7	12/ 9/39
Orphan Duck (Tech.)	Diverting	7	10/14/39
Sheep in the Meadow	Satisfactory	7	10/14/39
Two Headed Giant (Tech.)	Good	7	8/19/39
Watch Dog		7	Not Rev.
Wicky Wacky Romance	Very Good	7	12/ 9/39
Wot's All the Shootin' For		7	Not Rev.

1940-41

ADVENTURES OF A NEWSREEL CAMERAMAN (4)
FASHION FORECASTS (4) (Tech.)
FATHER HUBBARD'S ALASKAN ADVENTURES (4)
LEW LEHR COMEDIES (4)
MAGIC CARPET OF MOVIETONE (4)
SPORTS REVIEWS—THORGERSEN (6) (3 in Tech.)
TERRYTOONS (26) (13 in Tech.)

UNIVERSAL 1939-40

CARTUNES (13) WALTER LANTZ (Tech.)			
A-Haunting We Will Go	Pretty Good	7	7/15/39
Andy Panda Goes Fishing	Fair	9	2/10/40
Kittens' Mittens	Good	9	2/24/40
Life Begins For Andy Panda	Amusing	9	9/30/39
100 Pygmies and Andy Panda	Good	7½	5/11/40
Scrambled Eggs	Cute	8	12/30/39
Sleeping Princess	Good Fun	7	12/ 2/39
Tom Thumb, Jr.	Cute	8	4/ 6/40
GOING PLACES (15)			
No. 66		10	Not Rev.
No. 67	Very Good	9	10/21/39
No. 68	Excellent	9	10/21/39
No. 69	Interesting	9	12/23/39
No. 70	Very Good	9	12/30/39
Strange American Animals (No. 71)	Interesting	9	2/10/40
Rhodesia (No. 72)	Good	9	4/ 6/40
No. 73	Excellent	9	3/30/40
Barbados (No. 74)	Interesting	9	4/20/40
Death Valley (No. 75)	Fascinating	10	4/20/40
No. 76	Good	9	5/11/40

UNIVERSAL 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
MUSICALS (13)			
Boy Meets Joy	Good Diversion	20	9/ 2/39
Bullets and Ballads	Good	18	2/17/40
Folies Parisienne	Just Fair	18	4/20/40
International Revels	Okay Filler	18	4/ 6/40
Rhythm Jamboree	Fair Vaudeville	18	2/10/40
Rhumba Land	Good Vaudeville	18½	12/ 2/39
Snow Follies	Light Fare	19	12/30/39
Swing Hotel	Diverting	17	10/21/39
SPECIAL SUBJECT (1)			
March of Freedom	Well Done	20	5/20/39
STRANGER THAN FICTION (15)			
No. 66	Very Good	10	9/23/39
No. 67	Good	10	10/21/39
No. 68	Interesting	9	10/21/39
No. 69	Good	9	12/23/39
No. 70	Average	9	12/23/39
No. 71	Good	9	2/ 3/40
No. 72	Average	9	4/ 6/40
No. 73	Interesting	9	4/ 6/40
No. 74	Good	9	4/20/40
No. 75	Good	9	4/20/40
No. 76	Good	9½	5/11/40

1940-41

GOING PLACES (15)
MUSICALS—TWO REEL ((13)
ONE REEL SUBJECTS (13)
STRANGER THAN FICTION (15)
SPECIAL SUBJECT (1)

VITAPHONE-WARNER BROS. 1939-40

BROADWAY BREVITIES (18)			
Alex in Wonderland		20	Not Rev.
Double or Nothing	Amusing	20	2/17/40
Ice Frolics	Entertaining	20	9/30/39
One For the Book	Entertaining	20	12/30/39
Public Jitterbug No. 1		18	Not Rev.
Remember When	Swell Entertainment	20	9/ 2/39
Slapsie Maxie's	Perfect Clowning	17	8/26/39
World's Fair Junior	Just Fair	20	11/ 4/39
COLOR PARADE (10)			
American Saddle Horses	Interesting	10	11/25/39
Gun Dog's Life	Sure to Please	10	5/18/40
Mechanix Illustrated #1	Good	10	9/ 2/39
Mechanix Illustrated #2		10	Not Rev.
Mechanix Illustrated #3	Interesting	10	2/17/40
Men Wanted	Interesting	10	4/13/40
New Horizons	Good	10	12/30/39
FEATURETS (Tech.) (8)			
Monroe Doctrine	Excellent	16	10/28/39
Old Hickory	Outstanding	17	12/30/39
Royal Rodeo	Entertaining	15	11/25/39
Singing Dude	Excellent	18	4/13/40
Teddy the Rough Rider	Excellent	19	2/17/40
LOONEY TUNES (16)			
Africa Squeaks	Hilarious	7	2/24/40
Ali Baba Bound		7	Not Rev.
Film Fan	Excellent	7	1/ 6/40
Jeepers Creepers	Funny	7	10/ 7/39
Naughty Neighbors	Good	7	11/ 4/39
Pied Piper Porky	Good	7	11/25/39
Pilgrim Porky	Clever	7	4/13/40
Porky's Hotel	Good	7	9/ 2/39
Porky's Last Stand		7	Not Rev.
Porky's Poor Fish		7	Not Rev.
Porky the Giant Killer		7	Not Rev.
Slap Happy Pappy		7	Not Rev.
You Ought to Be In Pictures	Novel	7	5/18/40
MELODY MASTERS (10)			
Dave Apollon	Average Musical	10	2/24/40
Frances Carroll and the Coquettes	Just Filler	10	1/ 6/40
Dipsy Doodler	Swingy	10	5/18/40
Vincent Lopez	Lively	10	9/23/39
Romance in Rhythm	Satisfactory	10	4/13/40
Rubinoff and Orch.	Good	10	11/ 4/39
Swing Styles	Good	10	8/26/39
Symphony of Swing	Satisfactory	10	12/ 2/39
MERRIE MELODIES (26) (Tech.)			
Bears' Tale		7	Not Rev.
Busy Bakers		7	Not Rev.
Confederate Honey		7	Not Rev.
Cross Country Detours	A Knockout	7	4/13/40
Curious Puppy		7	Not Rev.
Early Worm Gets the Bird		7	Not Rev.
Elmer's Candid Camera		7	Not Rev.
Fagin's Freshmen	Amusing	7	11/25/39
Fresh Fish	Swell	7	11/ 4/39
Gander at Mother Goose	Good	7	5/18/40
Good Egg		7	Not Rev.
Hardship of Miles Standish		7	Not Rev.
Land of the Midnight Fun	Superb	7	9/23/39
Little Lion Hunter		7	Not Rev.
Mighty Hunters	Pleasing	7	2/17/40
Screwball Football	Swell Cartoon	7	12/30/39
Sioux Me	Clever	7	9/ 9/39
Sniffles and Bookworm	Cute	7	2/24/40
Sniffles Takes a Trip		7	Not Rev.
SPECIAL RELEASE			
Cavalcade of Academy Awards	Fan Appeal	31	5/18/40
VITAPHONE VARIETIES (6)			
History Repeats Itself	Good	10	5/30/39
No Parking	Fairly Funny	10	4/13/40
Organ Novelty	Fair	9	11/11/39
Radio and Relatives		10	Not Rev.
Sword Fishing	Exciting	10	10/ 7/39
Vote Trouble	Laughs	10	8/26/39

MISCELLANEOUS

	Comment	Running Time	Reviewed Issue Of
Aida (Guaranteed)	For Music Lovers	9	5/11/40
Ave Maria (Malchain)	Impressive	10	7/ 1/39
Birth of the Movies (Alliance)	Interesting	22	11/ 4/39
Gems of the Orient (Modern)	Interesting	10	3/25/39
Memory Lingers On No. 2 (Progress)	Excellent	10	8/ 5/39
New England, Yesterday & Today (Jam Handy)	Very Good	19	4/ 1/39
North Sea (Lenauer)	Exciting	20	3/18/39
Norway's Fate (Hoffberg)	Fair	10	5/18/40
On the Trail of the Tarpon (N. Y. Zoological Society)	Thrilling	11	1/13/40
Paper Hanger (King of Comedy Pictures)	Delightful	19	3/ 2/40
Rembrandt (Malchain)	Fascinating	11	7/ 1/39
Swing With Bing	Excellent	18	4/13/40
Trip to the Sky (Malchain)	Interesting	10	7/ 1/39
Xochimilco (Atlas)	Entertaining	11	1/13/40

1939-40

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Terry and the Pirates	15 Chaps.		4/20/40
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Green Hornet	13 Chaps.		12/ 2/39
Phantom Creeps	12 Chaps.		8/12/39
Winners of the West	15 Chaps.		5/11/40

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SHOWMEN'S TRADE REVIEW

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

REVIEWED IN THIS ISSUE

	Page
Brother Orchid	10
Way of All Flesh	10
Women in War	10
Four Sons	10
You're Not So Tough	14
Half A Sinner	14
Phantom Raiders	21
Lucky Cisco Kid	21



WILLIAM SUSSMAN

Vol. 32 No. 19
June 1
1940

CENTRAL SERIAL RECORD
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JUL 20 1942
COPY



WORD-OF-MOUTH!



CAPITOL's THIRD WEEK!

"A cinch to win you"—*Walter Winchell*
"Excellent story and production. Taylor superb"
—*Louella Parsons, Columnist*
"Hike straight to the Capitol"—*Times*
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"Sure to be popular"—*Sun*
"Excellent. Taylor's best, Miss Leigh fine"—*Post*

VIVIEN LEIGH *and* ROBERT TAYLOR!

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WATERLOO BRIDGE

extends its* CAPITOL *stay for another week!

Broadway & 51st Street, *Major Edward Bowes, Mng. Dir.*

with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production • Screen Play by S. N. Behrman, Hans Rameau and George Froeschel • Based on the Play "Waterloo Bridge" by Robert E. Sherwood Directed by Mervyn LeRoy • Produced by Sidney Franklin • An M-G-M Picture

The Editorial Page

There Must Be An Out

Confronted by rapidly dwindling revenue from the foreign markets, plus a drop in theatre receipts here at home, producers are really facing the acid test.

Being among those benign people who always believe that everything happens for the best, we are looking hopefully towards Hollywood and the studios to see how the present emergency situation will be handled but feeling, nevertheless, that whatever the solution, its good will be felt for a long time to come.

Certainly, no major or radical changes can be easy. But facts are staring the producers in the face and they must meet the challenge with some new technique that will cut down present staggering costs in making motion picture entertainment.

As the warmer weather approaches it becomes increasingly more evident that domestic revenue will be going down, not up. In the meantime, production must go on and the budgets balanced. If the foreign market is shot to pieces and the domestic situation is none too healthy, how will the balancing take place? That's the question in everybody's mind right now.

Extended playing time for the better pictures is still but a figure of speech. Every time an average theatre extends playing time beyond its set policy another one or two pictures stay on the shelf. What's to become of them? Can the exhibitors pay for them and not play them? Or will the company enjoying the extended run allow one of its other pictures to be cancelled?

Increased rentals or higher percentages won't turn the trick because too many theatres are paying as much for pictures as the traffic will bear and many of them are finding the going a bit on the wrong side of the ledger already.

Funny thing about this argument. It always comes right back to the same thing: lower production costs. But how can costs be reduced? Some of the top-ranking producers in Hollywood contend that it cannot be done and still result in fine box office entertainment. If they can't do it, who can?

But since lower production costs in the last analysis offer the only solution of the present emergency it would appear that economies must be accomplished regardless of how tough the job is going to be.

▽ ▽ ▽

The Month of June

Somewhere in the archives of the industry, June, 1940, is going to go down as one of the history-making months of the movie business.

Set for disposal in June are two events of major importance even before they come up for decision. Number One: the government equity suit. Number Two: the Neely Bill.

Either one is enough to make every person in every branch of the industry sit up and take notice while watching developments closely. Put the two together and you have the makings of a revolution in the movie industry.

To some of us who have been a part of this industry for a great many years both of these events and eventualities are pregnant with danger and troubled times. To others, it's a field day for trouble-making. Those in the latter classification are seeing the fruits of their efforts coming to something resembling realization.

We sincerely hope that when the smoke of the two battles clears away they will still be as happy over the results as they were over their expectancies. Should it happen that the bullets ricochet and bounce right back, those who supported these efforts will probably fade out of the picture quietly and without any fanfare of trumpets.

They can't lose either way. What have they to lose?

▽ ▽ ▽

Can YOU Measure Up?

From all sides you hear about business falling off, people staying at home to listen to the war reports from Europe, summer attractions taking their toll of movie theatre receipts, etc., etc.

There are but two things YOU can do about it. You can sit back and take a beautiful licking, or, you can prove your claim to the title, "Showman," by tackling pictures worthy of effort and selling them for all they are worth to a public eager to respond to smart showmanship.

This is not day-dreaming or wishful thinking. It is a fact beyond all possible argument or doubt, that wherever theatremen are applying themselves there is a noticeable good reaction at the box office. Rarely have we encountered a situation where the attractions are being aggressively sold and found business poor.

There is so much that can be done to aid business in the theatres that it would take a thousand volumes to enumerate them. We cannot do the whole job. But in next week's issue, our Seventh Anniversary Number, we shall make an attempt to point out some of the things wide-awake showmen can do to offset current business conditions.

The rest of the job is up to you. Can you measure up to it?

—*"CHICK" LEWIS*


Joseph McConville


Max Weisfeldt


Maurice Bergman


Rube Jackter


Louis Astor


Louis Weinberg


Abe Schneider

COLUMBIA TO ANNOUNCE PRODUCT IN CHICAGO

Montague Will Preside at Convention Sessions; Jack Cohn Heads Execs

Columbia will hold the first of its two sales meetings in Chicago beginning next Tuesday. The sessions will be held at the Blackstone Hotel. The second meeting will be held in Atlantic City beginning June 11 and lasting until the 14th. The Chicago meeting will continue until Friday. The product announcement will be made on June 4.


Jack Cohn

Jack Cohn will head the home office executives who will attend the Chicago gathering. Among them will be Rube Jackter, assistant general sales manager; Abe Schneider, treasurer; Joseph McConville, foreign sales manager; Lou Astor and Lou Weinberg, circuit sales managers; Max Weisfeldt, short subject sales manager; Al Seligman, accessory sales manager; H. C. Kaufman, in charge of exchange operations; Maurice Grad, house organ editor; Maurice Bergman, director of advertising and publicity; and G. Josephs, B. E. Zeeman, S. Raisler, V. Borelli, I. Sherman, J. Frieberg, W. Brennan and Al Sherman. Personnel from the following exchanges will be present at this sales meeting over which Abe Montague, general sales manager, will preside: Chicago, Minneapolis, Omaha, Milwaukee, Des Moines, Detroit, Indianapolis, St. Louis, Kansas City, Los Angeles, San Francisco, Denver, Salt Lake City, Seattle, Portland, and Canada.


Abe Montague

"Rampart" Prints To Be Available Soon

"The Ramparts We Watch," full length feature picture being produced by March of Time, will be completed within the next two weeks, and prints available for special previews within a month, Ned Depinet told RKO Radio conventioneers this week. It will be sold as a special feature separate from the remainder of the program.

O. C. Variety Club Fete

The Oklahoma City Variety Club will hold its formal opening at which its charter will be presented next Monday night.


At the opening of "Our Town," which was proclaimed "Our Town Day" by the Governors of Massachusetts and New Hampshire. Left to right, Gov. Francis P. Murphy of New Hampshire, Gov. Leverett Saltonstall of Massachusetts, Fay Bainter, Beulah Bondi and Frank Craven, stars of the picture, Thornton Wilder, author of the story, and Sol Lesser, the producer.

"HEAVEN" WITHDRAWN

Release date of June 27 for Warners' "All This and Heaven Too" has been cancelled and the picture withdrawn from this year's contract. Reason for the move, it is said, is the company's plan for roadshows and special engagements during the summer.

Allied Protests Inglewood Zoning

Objects to Early 2nd Runs in FWC House

Los Angeles—Protests have been lodged with film distributors here and Fox West-coast Theatres by Allied of Southern California and Arizona against delivering pictures to the Fox Academy Theatre seven days after Los Angeles first run at 40c. "While politically and technically the theatre is in the city of Inglewood," the resolution passed by Allied states, "it unquestionably is actually and economically within the city of Los Angeles and surrounded by a tremendous Los Angeles city population."

It is Allied's contention that the procedure is wrong from a moral and ethical standpoint; that it is "a real and flagrant discrimination against all independent theatres in this territory and aggravated by a deliberate subterfuge and scheme to deprive other exhibitors of their rights"; that it is "a violation of the 'consent decree' as well as a violation of plain ordinary fair and decent treatment which the independent theatres expect to receive from you."

Booking of pictures into the Fox Academy at Inglewood 21 days after Los Angeles first run closing is advocated by Allied, which has always been against the Inglewood special privilege zoning and has lodged protests against the practice from time to time.

Peskay to Represent Hal Roach in East

Hollywood—Appointment of Edward J. Peskay as eastern representative of the Roach studios, with offices in New York, has been announced by Hal Roach. He will succeed Tom Walker, who plans to shortly make known a new association.

Bowling Craze Hits Mid-West

Theatre Plans Scrapped; Alley Projects Launched

Chicago — Theatre attendance in the mid-west is feeling the pressure of the bowling craze now sweeping this territory. As a result, theatre operators are showing an increased interest. Plans for a theatre to have been erected at North and Nagle Aves. have been scrapped, and a bowling alley project will be launched there.

Gollis Bros. circuit have also canceled plans for a theatre on the South Side, and the site, it is reported, is under consideration for a recreational project by other investors. Roy Bruder has resigned as managing director of B & K's Chicago Theatre for the purpose of joining Johnny Perkins in a huge bowling project in East St. Louis.

WILLIAM SUSSMAN

(The Man on the Cover)

Eastern general sales manager for 20th Century-Fox.

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New York City

62 Republic Pix in '40-'41

4 Top Films, 30 Westerns And Four Serials Are Listed

Republic will release 62 pictures next season, it was announced this week. The program will consist of 28 features, 30 Westerns and four serials.

The four top pictures will be "Lady From New Orleans," by Beth Brown; "Hit Parade of 1941," a musical; "Soldiers of Fortune" by Richard Harding Davis and "Thunder Over Alaska" by Rex Beach.

The six pictures in the next group are "False Witness" by Irving Stone; "Storm Over India" by Richard Blaker; "Puddin' Head" starring Judy Canova; "Gangs of Kansas City" by Jack Moffit; "The Big Bonanza" by Peter B. Kyne and "Roaring Forties" by Nat Ferber. Two Gene Autry musical productions which will be released as features are "Melody Ranch" and "Down Mexico Way" by Jack Moffit.

The remaining 16 features are titled as follows: "The Imposter," "Barnyard Follies," "The Girl From Frisco," "Black Beauty," the Ann Sewell classic; "Doctors Don't Tell" from *Liberty;* "Meet the Missus," a Higgins family picture; "Friendly Neighbors," starring the Weaver Bros. and Elviry; "Moon Over Mulberry Street" from the stage show; "Ten Nights in a Barroom," a modernized version by William W. Pratt; "Bowery Boy," a prizefight story; "Arkansas Judge," starring the Weaver Bros. and Elviry; "Petticoat Politics" with the Higgins family; "Notorious Lady," "Honeymoon Isle" based on the much publicized island, and "The Old Gray Mare" starring the Weaver Bros. and Elviry.

There will be six Westerns starring Gene Autry, in addition to the two mentioned before; eight starring Roy Rogers; eight with the Three Mesquiteers and eight with Don "Red" Barry.

Four serials are on the program: "Superman" and "Dick Tracy Strikes Again" in 15 episodes each, and "Jungle Girl" and "King of the Royal Mounted" in 12 chapters.

Goldwyn Status Action May Come Next Week

Action on Samuel Goldwyn's status with United Artists, in view of his suit against the company, is expected at next week's meeting of the board of directors. He is in a position to retire completely from production or resume picture-making on a large scale.

"Newsrealnews" to Get National Distribution

A three to four minute short, "Newsrealnews," being produced by Newsreel Theatres, Inc., with Raymond Gram Swing analyzing the war news, will be sold nationally by the organization, aside from use of the subject in its own theatres. Negotiations are now being conducted with several circuits.

Neely Bill Would Ruin Indies, Poole Warns House Committee

Bargain Counter Conditions Will Exist, With Exhibs Vieing for Best Runs, He Says; Wobber on Stand

Washington—Testifying before the House Interstate Commerce Committee this week, Robert H. Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, drew a grim picture with bold outlines of the effect of the Neely block-booking bill on the independent exhibitor should it be enacted into a law.

Independent theatres will be destroyed, situations will be ruined and the industry will be thrown open to bargain counter conditions with exhibitors fighting each other for the best runs and highest bids if the bill is passed, Poole testified. Although not denying the industry has many problems, he declared they should be cured in their proper sphere—within the industry.

Representing the Screen Actors Guild, Don Ameche led a Hollywood contingent appearing before the committee. Speaking on the synopsis provision of the Neely bill, Ameche declared that, as an actor, he did not feel it possible to prepare a synopsis in advance and conform to it without harming the quality of the film. Actors' conceptions of certain parts change as the shooting progresses, he testified, and an entire characterization may be reversed after work has begun. Col. Jason Joy, also of 20th-Fox, gave testimony on the synopsis section.

Last week, Herman Wobber, taking the stand in opposition to the bill, declared that its passage would result in a 25 percent increase in distribution costs, 50 to 100 percent increase in inventory costs, and make $100,000,000 to $200,000,000 in added capital necessary. Admissions, the 20th-Fox general manager of sales declared, would also go up 15 percent. He added that both foreign and domestic business will be ruined by the bill, and that the quality of pictures will suffer.

Expressing confidence that the industry will come through present difficulties, Y. Frank Freeman, testifying before the committee this week, at the same time warned that passage of the Neely Bill will be a serious setback. As vice-president in charge of production for Paramount, he said he would advise his company, if the bill passes, to reduce its investment in plant equipment, eliminate contracts with artists, then make a motion picture and sell it singly to exhibitors. The process would be continued if the picture showed a proper return. He declared that sale of pictures singly would open the field to foreign competition.

Fox Remains East, Blumberg at Studios

An exchange of desks between Nate Blumberg, president of Universal, and Matty Fox, vice-president, will be in effect during the summer. Blumberg will headquarter at the studios, while Fox will take Blumberg's desk in New York.

Tilt Scales For Producer—Balaban

"The exhibitor has had and will continue to have the long end of the stick and that's that," declared Barney Balaban, president of Paramount at that company's sales convention in Los Angeles last week. "But this cannot continue to be a buyer's market," he continued. "The scales will have to be tilted slightly in favor of the producer, and that does not mean starting a war between distribution and exhibition. It does mean that those boys who have turned their businesses over to their general managers or bookers, who are too busy to see pictures, to apply the showmanship and desire to work which they must have had to build their institutions, will have to go to work again, paying us just prices and giving productions their proper playing time."

Thus spoke Balaban, who told the conventioneers that he had spent the greater part of his own life in exhibition. He made these statements after he had told the convention that "instead of running to cover, Paramount is shooting the works."

Other speakers as well as Balaban sounded a note of optimism for the future, telling the delegates that Paramount had been operated on what had been called a conservative basis for some years and was therefore well equipped to weather the storm of decreased foreign revenues.

Important Dates

June 4-7: Columbia Regional Sales Meeting, Chicago.
June 9-11: North and South Carolina Theatre Owners Ass'n summer convention, Ocean Forest Hotel, Myrtle Beach, S. C.
June 10: Warner Bros. Regional Sales Convention, William Penn Hotel, Pittsburgh.
June 11: *Film Daily* Golf Tournament, Glen Oaks Country Club, Great Neck, L. I.
June 11-14: Columbia Regional Sales Meeting, Atlantic City.
June 17: Warner Bros. Regional Sales Convention, Blackstone Hotel, Chicago.
June 19-21: National Allied convention, Morrison Hotel, Chicago.
June 24: MPTO of Va. midsummer convention, Chamberlin Hotel, Old Point Comfort.
June 25-27: ATO of Indiana midsummer convention, Spring Mill Inn, Spring Mill Park, Ind.



RKO PLANS 1940-41 PROGRAM OF 53 FEATURES

16 Will Be Made By 10 Outside Producers; All Types of Pix in Lineup

Fifty-three features will be released by RKO for the coming season it was announced at the convention held at the Waldorf-Astoria Hotel in New York this week. Of this total, 16 features will be made by a group of 10 outside producers.

Attractions in preparation for the new season are three pictures to star Ginger Rogers: "Kitty Foyle," best selling novel by Christopher Morley; "Two on an Island," Elmer Rice's Broadway success and "Tom, Dick and Harry," an original story. "The Other Man," Sidney Howard's play will co-star Charles Laughton and Carole Lombard. Laughton will also be seen in "Not Quite a Gentleman" and Carole Lombard's other starring vehicle will be "Mr. and Mrs. Smith."

Orson Welles will star in "John Citizen, U.S.A."; Ronald Colman will be in at least one production; Jean Arthur will be in "The Devil and Miss Jones" and Cary Grant will star in "Passport to Life." Charles Boyer is set to make "Ariane Pretends" and at least one other picture.

Several musical pictures are on the program, including "Too Many Girls," George Abbott's screen version of his Broadway success; "No, No, Nanette," with Vincent Youman's music and "Sunny," the Dillingham success with a Jerome Kern score. Herbert Wilcox will make both of the latter starring Anna Neagle. Lou Brock will produce "They Met in Argentina" with Maureen O'Hara and Gene Raymond, and David Butler will make another feature with Kay Kyser and his band.

Harold Lloyd will produce "Three Girls and a Gob" to star Maureen O'Hara. "How to Meet a Man" will be made by Gene Towne and Graham Baker and "The Villain Still Pursued Her" will be made by Harold B. Franklin. The latter two are definitely in the novelty class. Another feature for the new season's release will be "The Ramparts We Watch," being made by The March of Time.

Radio features include Lum and Abner in "Dreaming Out Loud" and "Li'l Abner" based on the cartoon strip and radio character. "Scattergood Baines," Clarence Budington Kelland's character will be a star figure in three features. Jean Hersholt will star in three "Dr. Christian" pictures and Leslie Charteris' "Saint" series will be continued for three more pictures.

Among well known books to be filmed are "Sister Carrie" by Theodore Dreiser; "Little Men" by Louisa May Alcott; "Anne's House of Dreams" by L. M. Montgomery; "Valley of the Sun" by Clarence Budington Kelland and "Freckles" and "Laddie" by Gene Stratton-Porter.

Comedies on the program include "Lord Epping Entertains" and "Lord Epping Out West" starring Leon Errol and Lupe Velez; "Show Business," teaming Alan Mowbray and Donald MacBride and another picture with the latter pair.

Other pictures on the program are "Men Against the Sky," air drama with Richard Dix; "When I Grow Up" with Jimmy Lydon and "I Married a Cheat" starring Anne Shirley. Six Westerns are on the program, to star Tim Holt, the first of which will be "Wagon Train."

The following are here from the branch offices:

Albany: B. G. Kranze, branch manager; G. F. Tucker, L. A. Herman, salesmen. Atlanta: H. M. Lyons, branch manager; F. W. Salley, P. Harrison, R. C. Price, N. J. Colquhoun, salesmen. Boston: R. C. Cropper, branch manager; W. H. Gardiner, H. F. Goldstein, F. G. Ross, C. L. De Vizia, M. M. Ames, salesmen; C. McGerigle, office manager. Buffalo: C. Boasberg, branch manager; J. G. Chinell, N. L. Sper, E. Lux, salesmen; F. Maxwell, office manager. Charlotte: J. B. Brecheen, branch manager; R. F. Branon. R. S. Mitchell, F. E. Dyer, salesmen. Chicago: J. C. Osserman, branch manager; S. Gorelick, J. A. Clark, H. H. Walders, M. J. Kassel, J. Cozzi, salesmen; R. A. O'Brien, office manager. Cincinnati: S. C. Jacques, branch manager; A. L. Sugarman, J. A. McKnight, A. L. Kolitz, R. Williams, salesmen. Cleveland: G. Lefko, branch manager; A. Goldsmith, J. P. Lefko, G. Becker, salesmen. Dallas: S. M. Sachs, branch manager; W. V. Adwell, J. E. Huey, V. H. Adams, C. J. Wheeler, salesmen. Denver: J. H. Ashby, branch manager; F. J. Lee, F. P. Brown, salesmen. Des Moines: L. Elman, branch manager; W. F. De Frenne, D. D. Matin, M. Godwin, salesmen. Detroit: J. F. Sharkey, branch manager; F. Bonnem, M. E. Cohen, D. McCarthy, R. T. Renz, salesmen; H. Levinson, office manager. Indianapolis: R. E. Churchill, branch manager; F. L. Brentlinger, E. G. Hancock, P. J. Fortune, salesmen. Kansas City: T. R. Thompson, branch manager; E. L. Dyson, J. Lewis, A. A. Renfro, K. G. Howe, salesmen. Los Angeles: N. P. Jacobs, branch manager; S. W. Whitehead, J. Rubenstein, J. F Samuels, L. Fink, salesmen. Memphis: A. M. Avery, branch manager; R. V. Reagin, W. G. Wray, salesmen. Milwaukee: A. N. Schmitz, branch manager; M. Anderson, E. Spiers, W. Foley, salesmen. Minneapolis: C. J. Dressell, branch manager; W. C. Winters, J. E. Loeffler, L. Klein, W. S. Flynn, R. Egner, salesmen. New Haven: B. Pitkin, branch manager; W. Canelli, salesman. New Orleans: P. M. Baker, branch manager; R. E. Pfeiffer, W. E. Woodward, salesmen. New York: R. S. Wolff, branch manager; P. Hodes, E. T. Carrol, J. J. Dacey, J. Ellis, L. I. Kutinsky, H. Zeitels, salesmen; F. Drumm, office manager. Oklahoma City: R. B. Williams, branch manager; P. D. Fielding, C. A. Blakely, salesmen. Omaha: C. W. Allen, branch manager; J. P. Smith, E. Stengel, salesmen. Philadelphia: F. L. McNamee, branch manager; S. Lefko, W. H. Tyson, M. Shulman, L. L. McFadden, E. J. Epstein, O. Tischler, salesmen; C. Zagrans, office manager. Pittsburgh: H. H. Greenblatt, branch manager; R. H. Lange, J. Graham, E. Lebby, M. E. Lefko, salesmen. Portland: M. E. Cory, branch manager; G. M. Engelman, S. S. McFadden, salesmen. St. Louis: R. V. Nolan, branch manager; M. A. Raymon, L. S. Gruenberg, T. B. Williamson, salesmen. Salt Lake City: H. C. Fuller, branch manager; G. Davison, A. T. Mabey, A. Shepherd, salesmen. San Francisco: G. Wm. Wolf, branch manager; G. R. Seach, E. A. Stein, C. J. Crowley, salesmen. Seattle: E. A. Lamb, branch manager; J. F. Burk, L. L. Goldsmith, salesmen. Sioux Falls: S. W. Fitch, branch manager; E. J. Frace, C. H. Snyder, salesmen. Washington: R. J. Folliard, branch manager; H. E. Kahn, E. W. Grover, C. Knox, A. P. Folliard, salesmen. Toronto: M. Plottel, branch manager; M. L. Devaney, H. Conway, salesmen. Montreal: H. F. Taylor, branch manager; H. Decker, H. B. Miller, salesmen. Calgary, J. McPherson, branch manager; P. Cardell, salesman. St. John: L. Plottel, branch manager. Vancouver: W. S. Jones, branch manager. Winnipeg: H. Woolfe, branch manager; N. Nackimson, salesman. District Managers: W. E. Branson, Midwestern; H. C. Cohen, Western; L. M. Devaney, Canadian; L. E. Goldhammer, Prairie; N. Levy, Eastern; J. H. MacIntyre, Northeastern; E. L. McEvoy, Eastern Central; R. Mochrie, Southern.

Home Office Representatives: W. A. Burke, J. E. Cashman, J. A. Downing, J. C. De Waal, I. Wanoberg, J. I. Schmitzer, E. Sedin. Home Office: (Alphabetically arranged) R. V. Anderson, L. J. Bamberger, J. Boyle, W. H. Clark, W. E. Dahler, Ned E. Depinet, W. V. Derham, John A. Farmer, L. E. Gaudreau, H. Gittleson, B. Grimm, K. Hallam, H. Hendee, W. H. Horne, S. Kramer, J. Level, J. Lewis, Wm. Mallard, W. J. Merrill, H. J. Michalson, L. H. Miller, S. Barret McCormick, E. J. McGuire, W. J. McShea, G. Muchnic, R. Neilson, R. C. Patterson, M. G. Poller, H. M. Richey, G. J. Schaefer, A. A. Schubart, I. Shiffrin, A. W. Smith, Jr., C. E. Smith, E. J. Smith, Jr., R. Trado, T. Turner, G. Van Wagner, A. Willi, G. E. Youngman, D. Strumpf.

RKO Theatres: (Alphabetically Arranged). J. Becker, J. Brennan, W. Cadoret, M. Fellerman, A. Frudenfeld, Leon Goldberg, Louis Goldberg, I. Golden, T. Gorman, N. Holt, M. Kingsberg, G. Lampe, H. Mandel, F. Meyers, C. B. McDonald, H. McDonald, J. J. O'Connor, M. Polon, S. A. Schwartz, M. Singer, L. E. Thompson, J. H. Walters.

Foreign Department: R. Armour, R. Cammack, H. Ehrreich, N. Ermolieff, A. Frank, M. Gomez, F. S. Gulbransen, R. K. Hawkinson, M. Hoffay, B. D. Lion, P. Reisman, A. Rossum, P. Saenz, G. Schaefer, N. Seckler, E. Ugast.

Studio: J. J. Nolan and Perry Lieber.

March of Time: A. Sindlinger, L. De-Rochemont, D. Higgins, J. Wood.

Walt Disney: R. Condon, R. Disney, W. Erskine, C. Feitels, J. Finey, H. Horne, K. Kamen, B. Lewis, R. Oppel, L. Samuels.

Pathe News: W. Ament, F. Donovan.

Guests: R. Byron, C. Casanave, R. B. Downing, G. Eysell, W. Gegenback, J. Pegler, W. G. Van Schmus.



Here's an action scene from the RKO Convention held at the Waldorf-Astoria in New York this week. Ned Depinet, vice president in charge of distribution is addressing the convention while on the dais listening are (left to right): Joseph J. Nolan, vice president in charge of the studio; Phil Reisman, foreign sales manager and President George Schaefer.

Appoint Smith RKO Sales Mgr.

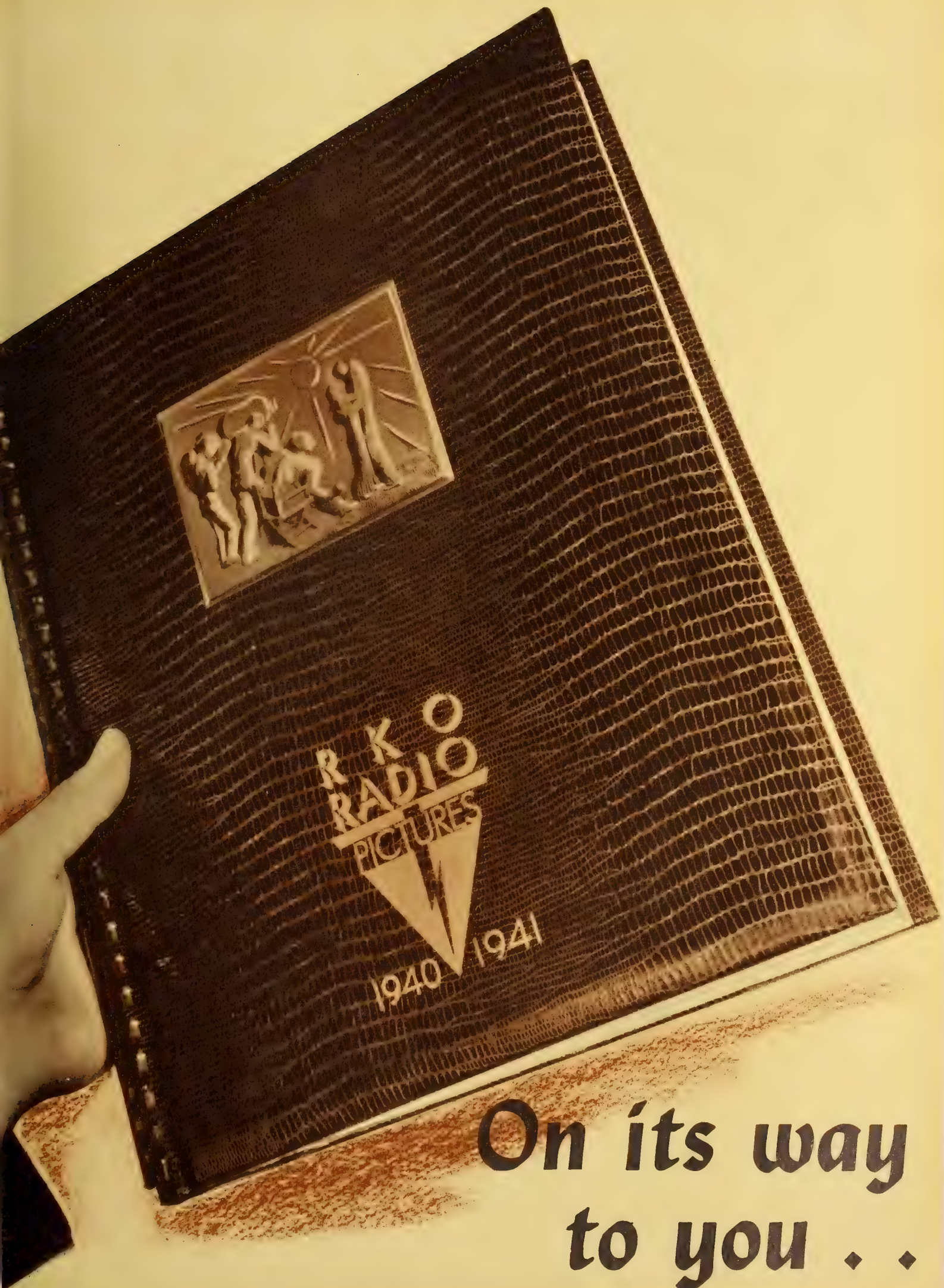
Mochrie, Boasberg, Lux, Gus Schaefer Promoted

Appointment of Andy W. Smith as sales manager of RKO Radio was announced this week by Ned Depinet, the company's vice-president in charge of distribution. At the same time, Robert E. Mochrie was named eastern sales manager, assuming the post formerly held by Smith. From the foreign department, Gus Schaefer has been drafted to domestic distribution for an important post. Charles Boasberg, Buffalo branch manager, was named eastern central district manager, succeeding E. L. McEvoy, resigned, and Elmer Lux, Buffalo salesman, was appointed manager of the Buffalo branch.

Lapidus Made Eastern Dist. Mgr. for Universal

Appointment of Jules Lapidus, Pittsburgh branch manager, as eastern district manager for Universal, embracing the Boston, New Haven, Washington and Philadelphia offices, was announced this week by W. A. Scully, general sales manager. Pete Dana, special representative, will take over the Pittsburgh office, Scully said. Lapidus has headed one of the most consistent, high scoring offices for Universal, his exchange having recently won a first prize in the Bill Scully Drive.

7 YEARS YOUNG
BIRTHDAY NEXT WEEK
DON'T MISS IT!



On its way to you . .

THE BOOK



that tells why this

TRADEMARK

R K O
RADIO
PICTURES

means

MORE TO YOU

than ever before . . .

Selling the Picture

For Better Show Selling

Showmanalyses Have Appeared In STR on Following Pictures

Abe Lincoln in Illinois	Mar. 2
Alias the Deacon	May 18
Bill of Divorcement	This Issue
Dark Command	Apr. 13
Dr. Cyclops	Mar. 30
Edison the Man	May 11
House Across the Bay	Mar. 9
Irene	Apr. 27
If I Had My Way	May 11
I Take This Woman	Feb. 3
It All Came True	Apr. 13
It's a Date	Mar. 16
My Favorite Wife	May 4
My Little Chickadee	Feb. 24
My Son, My Son!	Apr. 6
Northwest Passage	Feb. 24
1,000,000 B. C.	Apr. 27
Our Town	May 25
Primrose Path	Mar. 23
Saturday's Children	May 4
Son of the Navy	Apr. 6
Strange Cargo	Mar. 16
Swiss Family Robinson	Feb. 10
'Til We Meet Again	Apr. 27
Too Many Husbands	Mar. 23
Two Girls on Broadway	Apr. 20
Vigil in the Night	Feb. 17
Women in War	This Issue

Money Dates

JULY

1st

DOMINION DAY IN CANADA. This is a great day in the land of the Maple Leaf and should be suitably celebrated.

3rd

IDAHO ADMITTED TO THE UNION, 1890. This is the 50th anniversary and should be quite an occasion in the state. Theatre should participate in the celebration.

4th

INDEPENDENCE DAY. Have the flags flying. Via trailer in advance, suggest that patrons can obtain surcease from fireworks in the cool comfort of your theatre. Run late shows so that after the fireworks displays are over you can attract patronage. With the holiday falling in mid-week this year, there will be fewer patrons leaving town.

FIRST ROAD TEST OF AUTO, 1894. Local automobile dealers might observe this day and in cooperation with them you might be able to stage a grand Fourth of July parade with all the ancient vehicles as well as the new ones in town participating.

Newspaper Waives News Pics For Art Layout on "Edison"

Ordinarily, one page in the *Bridgeport Post* is reserved for news pictures. But an exception was made one day recently when Matt Saunders, manager of Loew's Poli Theatre in the Connecticut community was successful in concluding a bit of promotion which replaced the traditional news pictures with a pictorial page showing the highlight of "'Young Tom Edison' as Mickey Rooney Recreates His Life on the Screen." The layout consisted of thirteen pieces of art.

When a manager can get a newspaper to push aside its new pictures to make room for a layout on a coming attraction, that's showmanship. Congratulations, Matt.

M. A. Silver Calls For Showmanship Rebirth

M. A. Silver, Zone Manager of Warner Bros. New York State Theatres, called for a "rebirth of showmanship," in addressing a meeting of managers last week in Ralph Crabill's Buffalo District.

The importance of exploitation and ballyhoo, particularly during the coming summer, was heavily stressed by Mr. Silver, and Advertising Manager Jules Curley.

"Now is the time to *increase* pace instead of slackening," was the message telegraphed by General Manager Joseph Bernhard, who was to have attended the meeting, but was detained in New York. Bernhard also stressed the importance of the company slogan "Expense is the Enemy of Profit."

District Office Transferred

Transferring of the district office from Jamestown to Elmira, effective late in June, was announced by Mr. Silver. District Manager Ralph Crabill will make his headquarters in offices in the Strand Theatre Building. Warner Bros. operates three theatres in Elmira, the first-run Keeney and Regent Theatres, and the second-run Strand Theatre.

Declaring that a serious product shortage is already evident, and will grow more acute during the summer, Mr. Silver said the only means of maintaining grosses will be by heavily augmented selling campaigns on all exploitable pictures. "Let's make the public more showconscious," he said, "by reviving tried-and-true attention-getting stunts and 'Back-to-Barnum Ballyhoo.' We must not overlook any ticket-selling angle on any picture."

The necessity for even stricter economy in operation during the coming summer was also emphasized by Mr. Silver.

Attending the meeting, besides Mr. Silver, Crabill and Curley, were Contract Manager J. F. Faugnnan, Booker Max Friedman and Managers R. H. Booth, Lafayette and New Family Theatres, Batavia; Dalton Burgett, Capitol Theatre, Dunkirk; Ed Yarbrough, Keeney Theatre, Elmira; Mel Conhaim, Regent Theatre, Elmira; Ray Fahrenholz, Strand Theatre, Elmira; Bill Leggiero, Steuben Theatre, Hornell; Al Newhall, Palace Theatre, Jamestown; Cliff Schaufele, Diana Theatre, Medina; Murray Lafayette, Haven Theatre, Olean; and C. L. Hollister, Babcock and Temple Theatres, Wellsville.



Held's Display of "Washing"

Utilizing 18-inch squares of sign cloth lettered with ordinary black show card color, Manager Gordon P. Held of the Strand Theatre, Griswold, Ia., recently hung out his "washing" on a clothesline across the theatre front as a stunt for Universal's "Little Accident." "Nearly all who saw it laughed and whispered to their companions," Held writes. "Business surely warranted the $1.15 I spent on the display."

HOLLANDER WINS

Elmer Hollander, manager of the Stanton Theatre, of Skip Washner's district, this week was declared winner of the Seventh Annual "Manager's Week" Drive, a contest to determine the outstanding manager of the circuit whose prowess at exploitation, advertising and publicity brought the best box-office results. One hundred and five managers of the Stanley-Warner Circuit competed. As a reward, Hollander was presented with a full week's vacation at the President Hotel in Atlantic City by Ted Schlanger, Zone Head.

"Cave Girl Prints" Tied In With "One Million, B.C."

A big merchandise promotion has been arranged to tie in with "One Million, B.C." and will be carried by large department stores throughout the country.

"Cave Girl Prints," inspired by the picture have been designed by the Ameritex Corporation.

The fabric is cotton pique which is sanforized and color fast. Hieroglyphics inscribed on the sides of a cave in "One Million, B.C." were adapted to fabric designs. There are three different fabric patterns, each in three different color combinations. Seven manufacturers of children's junior miss and misses dresses have created garments featuring the "Cave Girl Prints." The complete line will include sports dresses, beachwear and playsuits, children's clothes, bags, hats, blouses and evening dresses. Silson, Inc., has designed costume jewelry, necklaces and pins—based on prehistoric symbols and animals to complement the "Cave Girl Prints."

Taylor Ties Up With Druggist To Furnish Smelling Salts

Declaring that "I have gotten some good ideas for exploiting my pictures from reading in STR about what other managers are doing," Manager Earl Taylor of the Angleton Theatre, Angleton, Texas, has forwarded some ideas that worked for him.

For "The Cat and the Canary," he put on a Leap Year night show, and distributed handbills announcing that since no woman would want to see the thrill-packed program unescorted, arrangements had been made that if the young woman made the date and paid the admission herself, she would not have to pay for her boy friend. As a result, business that night was way above average, according to Taylor, who added that "business on Tuesday is generally dull."

When he played "Black Friday" as a Saturday midnight show, Taylor tied up with a drug store which furnished imprinted envelopes containing small portions of smelling salts. "Save contents of this envelope," the copy read, "to revive you if you can't take it when you see 'Black Friday' . . . this will be a 'lights out prevue,' and we dare you to see it in the dark." On the back of the envelope, the drug store was credited for furnishing the smelling salts.

Angleton has a weekly paper, so Taylor arranged with the editor of the Gossip column "to tell about the show and to stress the fact that the lights would be out."

The Angleton manager believes that his ideas may help other managers to "put over a scary picture." We're glad to pass them on because we, too, believe they will benefit others. Let's hear from you again real soon, Taylor.

The Box Office Slant

Brother Orchid

Warner Bros. Comedy Drama 90 mins.

(Prod. No. Not Set, Nat'l Release, June 8)

Cast: Edward G. Robinson, Ann Sothern, Humphrey Bogart, Donald Crisp, Ralph Bellamy, Allen Jenkins, Charles D. Brown, Cecil Kellaway, Morgan Conway, Richard Lane, Paul Guilfoyle, John Ridgely, Joseph Crehan, Wilfred Lucas, Tom Tyler, Dick Wessell, Granville Bates, Paul Philips, Don Rowan, Nanette Vallon, Tim Ryan, Joe Caites, Pat Gleason, Tommy Baker. Credits: Screenplay by Earl Baldwin. Based on the *Collier's* story by Richard Connell. Director of photography, Tony Gaudio. Art director, Max Parker. Film editor, William Holmes. Directed by Lloyd Bacon. Executive producer, Hal B. Wallis.

Plot: Robinson, a top racketeer, leaves his gang and Ann Sothern, his girl, to go to Europe and get "class." Returning, broke, to take up where he left off, he finds Bogart in his place and Ann somewhat excited about Bellamy, a cowboy from Montana. The boys give him the bum's rush and when Ann tries to arrange a meeting between Robinson and Bogart, new racket chief, the latter takes Robinson for a ride. Though wounded, he reaches a monastery and the brothers take him in. Impressed with the place, he joins the order and is happy. Six months later he reads of Ann's impending marriage and emerges from the monastery, finding out also that the monks can no longer market their flowers because of the racketeers. With Bellamy's friends, he cleans up the gangsters and then decides to let Bellamy marry Ann after all. He returns to the monastery.

Comment: This is an extremely funny comedy and the part is just made to order for Robinson. He is entirely at home as a gangster. Although to some it may be a little unbelievable, the picture is entertaining and should do better than average. Ann Sothern has the only other big part and she grows more capable with each new role. Robinson, whether as the gangster or the monk, is tops in his role and one cannot imagine anyone possibly doing the job as well. The direction of Lloyd Bacon is speedy and he has smoothly contrived the laughs to mingle with the drama and the action. There's a miniature cutout of Robinson that would be a great help in selling. Get it at your Warner exchange. Ann Sothern is a hat check girl, so run a contest for the most beautiful hat check girl in town. There are a couple of good photo-contests shown in the press book. **(FAMILY)**

Catchline: "We'd like youse to meet Brother Orchid."

AUDIENCE SLANT: THE COMEDY SHOULD ACT AS A PALLIATIVE FOR THE GANGSTER STUFF AND THE FAST ACTION WON'T HURT AT ALL.

BOX OFFICE SLANT: GOOD PRODUCTION, FAST DIRECTION AND ROBINSON AND SOTHERN HEADING THE CAST SHOULD MAKE FOR BETTER THAN AVERAGE BUSINESS.

The Way of All Flesh

(Hollywood Preview)

Para Drama 84 Mins.

(Prod. No. 3940, Nat'l Release, July 5)

Cast: Akim Tamiroff, Gladys George, William Henry, John Hartley, Marilyn Knowlden, Betty McLaughlin, James West, Darryl Hickman, June Hedin, Norma Nelson, Tommy Bupp, Muriel Angelus, Berton Churchill, Fritz Leiber, Roger Imhof, James Seay, Douglas Kennedy, James Burke, Torben Meyer, Stanley Price, John Harmon, Leonard Penn. Credits: Directed by Louis King. Screenplay by Lenore Coffee. Based on a story by Lajos Biro and Jules Furthman. Associate producer, Eugene Zukor. Director of photography, Theodor Sparkuhl. Film editor, Stuart Gilmore.

Plot: Akim Tamiroff, a kindly, home-loving man, is married to Gladys George and they have four children. He is cashier of the town's only bank and his honesty leads the president of the bank to entrust him with $100,000 worth of securities, which he is to take to New York and turn over to the owners. Muriel Angelus is introduced to him as a newspaper woman by Berton Churchill, head of a gang of crooks, and she succeeds in robbing him. Through a course of events, his family believes him to be dead, and rather than disgrace him, he allows them to go on thinking he has been killed in the performance of his duty. He becomes a hobo and years later he watches his grown family celebrate Christmas; then disappears in the night.

Comment: Although well directed and acted, this slow-moving remake of a dated story, is nothing better than supporting fare on dual bills. In the first place, the eighty-four minutes of running time is much too long; a little additional cutting would help. In the second place, the picture overstresses pathos, resulting in many boresome moments that cannot be listed as entertainment. However, with all its failings, Akim Tamiroff turns in a remarkable performance, head and shoulders over the material given him, while the rest of the cast works hard trying to overcome the trite situations with marked success. Louis King's direction is handicapped by a story that does not ring true. Advertise Tamiroff, the man with a thousand faces, in all your advance exploitation. Arrange window displays with stores selling musical instruments, using stills from the picture. **(ADULT)**

Catchline: "One grave indiscretion ruined his life."

AUDIENCE SLANT: MELODRAMA WITH TOO MUCH PATHOS FOR THE AVERAGE THEATREGOER.

BOX OFFICE SLANT: STRICTLY SUPPORTING FARE ON DUAL BILLS.

Legion of Decency Ratings

(For Week Ending June 1)

SUITABLE FOR GENERAL PATRONAGE

Our Town

SUITABLE FOR ADULTS ONLY

Lone Wolf Meets a Lady
Queen of the Mob
Women in the War
Gangs of Chicago
Earthbound

Women in War

Republic Drama 71 mins.

(Prod. No. 902—Nat'l Release, June 6)

Cast: Elsie Janis, Wendy Barrie, Patric Knowles, Mae Clarke, Dennie Moore, Dorothy Peterson, Billy Gilbert, Colin Tapley, Stanley Logan, Barbara Pepper, Pamela Randall, Lawrence Grant, Lester Matthews. Credits: Directed by John H. Auer. Associate producer, Sol C. Siegel. Original screenplay by F. Hugh Herbert and Doris Anderson. Director of photography, Jack Marta. Special effects, Howard Lydecker. Art director, John Victor Mackay. Film editor, Edward Mann. Musical director, Cy Feuer.

Plot: When Tapley, inebriated, forces his attentions on Wendy Barrie, she pushes him out of the doorway to her flat; he crashes through the bannister to his death. At her trial for manslaughter, her divorced mother whom she has never seen, Elsie Janis, and her father, Logan, who won sole custody of Wendy, are interested. Tapley had a good army record, and for that reason Wendy's chances for acquittal are slim. But Elsie arranges for her enrollment in the Overseas Nursing Corps, and the jury acquits her. In France, Wendy does not fraternize with the girls, and at the same time Knowles, Mae Clarke's fiance, takes an interest in her. She tries to avoid him. Later, driving to the front, the jealous Mae heads for a British barrage. Trapped, Wendy convinces Mae of her innocence. Remorseful, Mae rushes to the barrage to give the warning, is killed. Elsie comes to the rescue and manages to reach the British troops to warn them to cease firing. She and Wendy are reunited, as the daughter learns their true relationship.

Comment: While no super-epic in any sense of the word, "Women in War" is nevertheless excellent entertainment, with a title and story as timely as current newspaper headlines. Good production treatment has been accorded the film from all angles, giving it a polished "finish" to place it above the average melodrama. Old timers, especially veterans of World War 1, will thrill at being once more able to see Elsie Janis, who entertained them overseas; her performance is sincere and restrained. Wendy Barrie's is a somewhat difficult role to enact, but she goes through her paces convincingly, and emerges the star of the picture. Handsome Patric Knowles is capable as the British aviator engaged to one girl and in love with another, but his assignment puts little strain on his talents. Mae Clarke, Dennie Moore and Dorothy Peterson are more than adequate. In spite of the fact that some of the situations are stereotyped, "Women in War" builds to an absorbing climax that will make most patrons feel they've had their money's worth in entertainment when it's all over. For selling suggestions, see Showmanalysis in this issue on page 15. **(FAMILY)**

Catchline: "The emotional 'Big Parade' of today."

AUDIENCE SLANT: SURE TO PLEASE AUDIENCES EVERYWHERE.

BOX OFFICE SLANT: TIMELINESS IN TITLE AND STORY MAKE IT A "NATURAL."

Four Sons

(Hollywood Preview)

20th Century-Fox Drama mins.

(Prod. No. 47, Nat'l Release, June 14)

Cast: Don Ameche, Eugenie Leontovich, Mary Beth Hughes, Alan Curtis, George Ernest, Robert Lowery, Lionel Royce, Sig Rumann, Ludwig Stoessel, Christian Rub, Torben Meyer, Egon Brecher, Eleanor Wesselhoeft, Michael Visaroff, Greta Meyer, Ernst Hausman, others. Credit: Produced by Darrul F. Zanuck. Associate producer, Harry Joe Brown. Directed by Harry Joe Brown. Original screenplay by John Howard Lawson. Suggested by a story by I. A. R. Wylie. Director of photography, Leon Shamroy. Art direction by Richard Day and Albert Hogsett. Film editor, Francis D. Lyon.

Plot: Ameche, Lowery, Curtis and Ernest are the sons of Eugenie Leontovich. They are of German blood but live in Czecho-Slovakia. Mary Beth Hughes, Ameche's girl, decides that she loves Curtis better and marries him. Lowery goes to America and Curtis joins the Nazis. When the crisis comes, Ameche dons his Czech uniform. When the troops return, Ameche goes to warn his friends and is shot

(*Continued on page* 14)

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 24

A Bill Of Divorcement

An SRB Showmanalysis (REG. U. S. PAT. OFF.)

IN exploiting "A Bill of Divorcement," particular attention should be directed toward these angles: a splendid cast, headed by Maureen O'Hara, Adolphe Menjou, Fay Bainter and Herbert Marshall; the first film with Miss O'Hara featured in a modern role; a title and story with definite feminine appeal.

We would caution, however, not to seek out incidents of the story upon which to base any stunts, at least not any which would tend to bring out the question of insanity. This is a delicate theme, and though it is well handled in the picture itself, no mention should be made concerning it in your advertising. Naturally, this does not preclude the possibility of touching on an angle that is indirectly connected with it. For instance, such catchlines as "She dared not marry, though she loved a man more than life itself," "She hopelessly wanted a marriage that never could be" and "Why must she renounce all men forever?" may imply the question of insanity, but they avoid bluntly bringing it out in broad daylight.

It would seem then, that curiosity should be aroused without revealing the story. If the patron wants to know "why this beautiful young girl, madly in love, dared not marry," he or she will have to see "A Bill of Divorcement" for the answer.

Your campaign will be aimed at adults, especially the women. And you know by this time, of course, that practically for every woman who attends there's also a man.

Stimulate Interest in Maureen O'Hara

First, just how well is your public acquainted with Maureen O'Hara? Did your patrons see her in "Jamaica Inn," "The Hunchback of Notre Dame"? If not, have they heard about her through the medium of radio, via the fan magazines, Hollywood gossip columns, etc.? It's up to you, in either case, to stimulate the maximum amount of interest in this new personality.

We have a sales promotion booklet which RKO Radio sent to 10,000 exhibitors throughout the United States, Canada and foreign countries. If you are one of the exhibitors who received one of these, it should give you an idea for a lobby setpiece. The front cover has an opening which reveal Miss O'Hara's eyes, and the caption is "The Eyes Have It!" On opening the cover, there is a photograph, to the left of which are "predictions that have come true" (excerpts of praise from Mark Hellinger, Louella Parsons and Hedda Hopper) which lead to the adjective "superlative" as applied to her performance in "A Bill of Divorcement." You might arrange a setpiece on this order, with the "front cover" so geared that it opens at frequent intervals. Or, you could leave the "cover" off, using only the large photographic blowup of Miss O'Hara, and the headline at the top, "Predictions That Have Come True." A similar idea might be used for a herald or mailing piece.

Tieups which feature the actress should be utilized. Stills are available for you in getting window displays and cooperative advertising from drug, department and jewelry stores.

A day during your engagement, or in advance if you wish, might be set aside for the purpose of honoring the local O'Haras. Get their names from the city directory or telephone book, call them up and give them a spiel about the success of the newest member of their clan—Maureen. Perhaps a day or two before the picture opens, provided arrangements can be made, the O'Haras might be your guests at a private screening of the film, after which refreshments could be served in the lounge. The newspapers should go for something like this, and a special ad, as a result, might be designed with the heading, "Here's what the O'Haras think of Maureen—and 'A Bill of Divorcement'."

Your exchange can furnish you with close-up stills of Miss O'Hara which can be offered as attendance prizes or as rewards for the best short letters on a topic relating to the new screen satellite. A merchant might announce that a photo will be given away to customers making purchases in a certain department at a designated time.

You will probably augment the foregoing suggestions with many of your own. Now let's turn to the picture itself. Looking over the prepared ads in the press book, we are sure you will agree that they sell forcefully the drama, cast and Miss O'Hara. There are a number of one-column ads which could serve as teasers, and the ads vary so much in size that you can build up from day to day according to your budget.

An announcement in the form of a court summons could be distributed as a throwaway. An idea for another throwaway is a long, not too long, vertical sheet of paper, so folded that only the copy, "You Owe This Bill," shows. When unfolded, this copy might be revealed: "*You* will thrill to its daring theme, its powerful performances; you *owe* it to yourself to set aside all other activities and see *this* heart drama of a girl who dared not marry, though she loved a man more than life itself—'A *Bill* of Divorcement,' with— etc." We have italicized the words that should show when the throwaway is folded.

Envelopes might be placed under doors of hotel guests with this message on the outside: "This is *not* a bill. See inside." Inside, of course, you could enclose a herald or your own made-up ad announcing the picture's showing.

"A Bill of Divorcement" is certain to cause much discussion. In view of this, why not arrange a "write your own review" contest, offering prizes for the best 100-word reviews?

As you know, the stills on "A Bill of Divorcement," as well as on other new RKO Radio releases, are described in the press book. Select a few and use them for "what are they saying" contests in which "balloons" are to be filled with what readers believe the characters are saying.

Perhaps you could get the local gas and electric utilities to include a herald with their monthly bills. Although this doesn't directly tie in with the companies, it is still a good stunt if you can promote it. A few passes might turn the trick. As to the copy to be employed, something like this might do: "Now that you have your gas (or electric) bill, permit us to remind you that 'A Bill of Divorcement' also deserves your attention, and can be seen—etc."

The possibilities for street ballyhoo are limited, for the picture is not especially suited to that form of exploitation. However, if you want to use an attractive girl carrying a lettered umbrella, it would be a good way to call attention to your showing. Similarly, a group of girls could each carry one letter of the title, forming a line at frequent intervals to spell it out. One or two of the dramatic stills could be blown up, and with provocative copy, plus your theatre name and playdate, be made a part of a truck ballyhoo. If you can get an old street car or bus, each side might be posted with a 24-sheet.

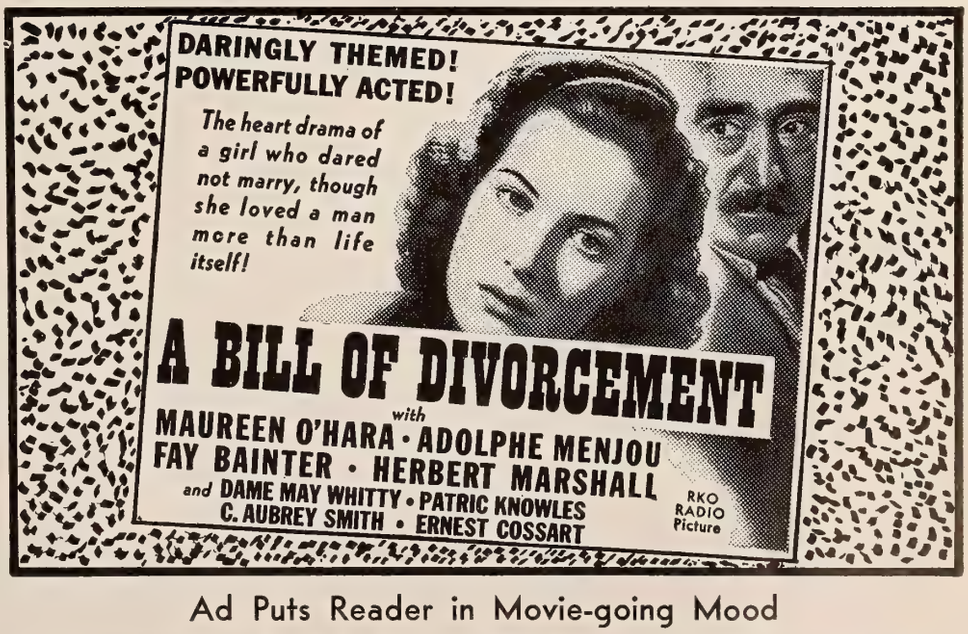
Because of the film's controversial angles, essay contests might be conducted through the newspaper. One question on which contestants could write would be: "Is a girl being needlessly a martyr when she sacrifices herself for her parents?"

If you can get copies of *Redbook* magazine and *Screen Romances* use them for a lobby frame display. The former selected "A Bill of Divorcement" as the Picture of the Month in its April issue, while the latter carried a fictionization in its May issue.

Wherever the divorce items are printed in the newspaper, why not get permission to run a small ad above, below or alongside the items? Copy: "Whether or not you contemplate a divorce, you must see 'A Bill of Divorcement' at the Blank Theatre."

It isn't going to be easy to sell this picture. But the showman who takes advantage of every worthwhile angle is the one who will rake in the dough after the picture has opened.

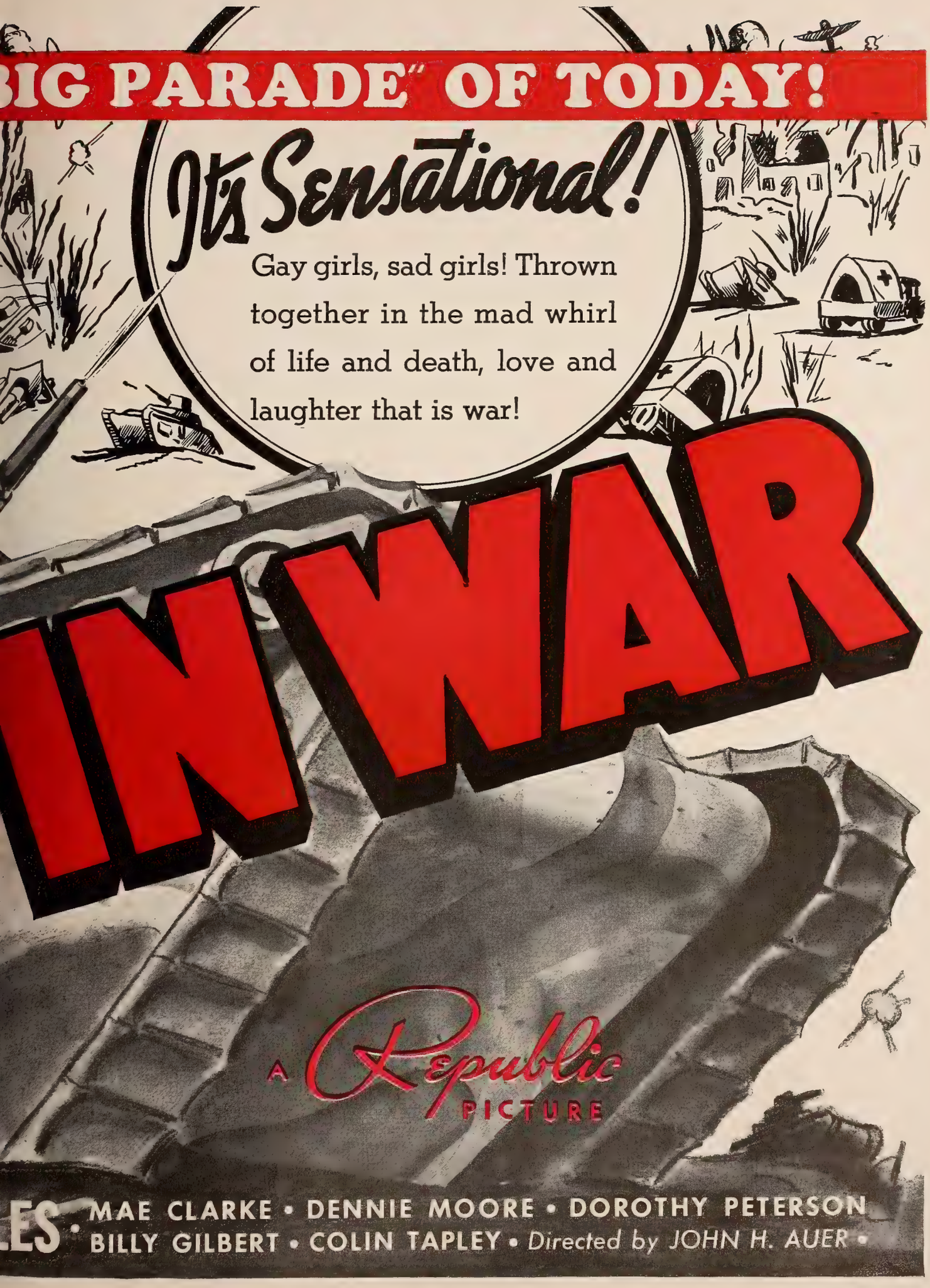
Screenplay by Dalton Trumbo from the play by Clemence Dane. Directed by John Farrow. Produced by Robert Sisk.



Ad Puts Reader in Movie-going Mood

The ad reproduced above, like all the others on "A Bill of Divorcement," puts the reader in a "let's-go-to-the-movies" frame of mind. The picture's daring theme, the first modern role for Maureen O'Hara, the cast and a title that's bound to intrigue readers, are angles that stand out in most of the layouts.


THE EMOTIONA
WOMEN
ELSIE JANIS · WENDY BARRIE · PATRIC KN


BIG PARADE OF TODAY!
It's Sensational!
Gay girls, sad girls! Thrown together in the mad whirl of life and death, love and laughter that is war!
IN WAR
A Republic PICTURE
LES • MAE CLARKE • DENNIE MOORE • DOROTHY PETERSON
BILLY GILBERT • COLIN TAPLEY • Directed by JOHN H. AUER •

The Box Office Slant

Four Sons

(*Continued from page* 10)

by the Nazis but manages to come home. When Curtis is brought home, fatally wounded by Ameche, Mary Beth tells the Nazis that Ameche is there and he is shot, too. When Eugenie is about to join Lowery in America, she hears that Ernest, too, is dead on the battlefields of Poland.

Comment: Filmed against the background of Germany's invasion of Czecho-Slovakia, this powerful story of mother love is as timely as your morning paper; a forceful production with all departments delivering in a manner that will intensely move any audience. It is not propaganda in any sense of the word but just a straightforward story of a family caught in the horrors of war: a mother and four sons upon whom war brings suffering and destruction. It deserves to be seen because of its truthfulness, but its box office appeal is questionable since many will not relish the gruesome story it tells. Acting honors go to Eugenie Leontovich, Don Ameche and Alan Curtis, while the rest of the stellar cast does meritorious work. Archie Mayo's direction is splendid, his best effort in 15 years of picture making. Hold a "Four Sons Night" to which mothers with four sons are admitted at a reduced rate. Copies of newspapers with headlines relating to the Nazi invasion of Czecho-Slovakia can be used for lobby display. Tie up with the Legion of Mothers, sponsored by the Hearst newspapers. **(ADULT)**

Catchline: "Caught in the relentless web of destiny."

AUDIENCE SLANT: WILL BRING TEARS TO EVERYONE'S EYES.

BOX OFFICE SLANT: GRUESOME STORY MAKES ITS APPEAL QUESTIONABLE.

You're Not So Tough

(Hollywood Preview)

Universal Drama 72 mins.

(Prod. No. Not Set—Nat'l Release, July 26)

Cast: Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsly, Bobby Jordan, Nan Grey, Rosina Galli, Henry Armetta, Eddy Waller, Harry Hayden, Joe King, Cliff Clark, the little Tough Guys and others. Credits: Screenplay by Arthur T. Horman, from an original story by Maxwell Aley. Photography, Elwood Bredel. Film editor, Frank Gross. Directed by Joe May. Associate producer, Ken Goldsmith.

Plot: Billy Halop, smart but incorrigible, and Huntz Hall, his slow-witted admirer, head a gang of boy hoboes who follow the crops, not to seek work but to gamble with crooked dice and mooch meals. A fight in the shantytown hall over their dice causes Cliff Clark, the sheriff, to jail the boys. Nan Grey, daughter of an Okie, whom Halop has been trying to impress, taunts him over having to saw wood, with the result he works so fast Clark takes him and Hall to a ranch owned by Rosina Galli, a widowed Italian who mourns the loss of her son years ago. Halop passes himself off as the boy and, finding where her money is hidden, plans to steal it. When she offers him half of it to buy a used car for himself, he finds he can't do it. When the packing company tries to prevent her shipping her crop because she will not cut wages, Halop organizes his gang and her workers, loads spray guns on a tractor, smashes through a truck barricade and speeds to market with the fruit. She tells Clark she has known all along he was not her own boy.

Comment: Direction which got everything out of what story Joe May had, a performance which should earn for Rosina Galli the chance at character roles with real meat in them, and generally good performances by all of the principals make this a feature strong enough to rate well in neighborhoods and small towns, and a good support item for major houses. As for story treatment, it's composed of equal parts of "Dead End" and "Grapes Of Wrath," fried quickly on each side and sprinkled with a happy ending. While Rosina Galli's performance will send them out talking, the picture's advance draw will have to rest on the popularity of the Dead End kids. A local tieup as to interest can easily be set for any house in a farming community where seasonal labor problems are common, by creating a blowup of newspaper headlines covering these events and over-lettering on this display board the promise that this newest Dead End kids' picture presents a sure way to settle such troubles. For a street ballyhoo send out five carelessly dressed boys in an old jaloppy. If any Italian societies are active, a letter or post card campaign for their members calling attention to Rosina Galli's bid for future stardom and the presence of Henry Armetta in the supporting cast can help business. **(FAMILY)**

Catchline: "He knew the answer to everything except unselfish love."

AUDIENCE SLANT: MOVES FAST ENOUGH TO HOLD INTEREST, AND ROSINA GALLI WILL SEND THEM AWAY TALKING.

BOX OFFICE SLANT: WILL NEED HELP TO BETTER THE DEAD ENDERS' AVERAGE.

Half A Sinner

(Hollywood Preview)

Universal Romantic Comedy mins.

(Prod. No. 4040—Nat'l release, April 5)

Cast: Heather Angel, John King, Constance Collier, Robert Elliott, Emma Dunn, Wm. B. Davidson, Henry Brandon, Tom Dugan, Clem Bevans, Wilbur Mack, Walter Catlett, Fred Kohler, Jr., Joe Devlin, Wilson Benge, Dick Cramer, Sonny Bupp, Antonia Oland, Sam Bernard, Floyd Criswell, Barbara Denny and others. Credits: Screenplay by Fred Jackson from an original story by Dalton Trumbo. Photography, Charles Van Enger. Film editor, Barney Rogan. Art director, Ralph Berger. Directed by Al Christie. Produced by Jack Skirball.

Plot: Heather Angel, prim little primary school teacher, rebels at her quiet existence; draws her small savings account to buy a smart new spring outfit and plans a day doing all the things she has wanted to. Henry Brandon, a gangster with sheik ideas, annoys her, so she steps into a smart car standing there, finds the ignition key in place and drives away. John King hitches a ride to the nearest garage, explaining his flivver is stuck. They find a murdered gangster's body in the back seat, covered by an overcoat belonging to William Davidson, head of a mob. The alarm is out and they are pursued by both Tom Dugan, Davidson's man who wants the overcoat, and the police. King tells Heather he is a crook and offers his help. He takes her to lunch at a country club, switches license plates on an identical model car belonging to Constance Collier, society grand dame, and then to his own home, which he pretends to burglarize. Dugan and Brandon trace them there, but Constance arrives just in time to help them overcome the pair. They try to sneak the car back and leave it where she found it, are picked up by Davidson's mobsters and rescued by the police whom Constance has called. King confesses, and is taken home to meet Heather's grandmother.

Comment: Here is light romance that is kept from stepping over to full farce by the skillful seasoned direction of Al Christie, and a performance by Heather Angel which sparkles, to create a perfect foil on major double bills to heavy dramatic fare. An excellent supporting cast helps in the entertainment, with Constance Collier, Robert Elliott and Emma Dunn standing out and Henry Brandon doing nice underplaying as the gangster who considers himself a lady killer. A street ballyhoo sure to bring comment can be set by sending out a well-dressed young couple in a smart car, with a clothing dummy well plastered with red paint in the rear seat. They park and walk away, leaving the door to the rear seat open. When they get a crowd, they can re-enter the car, pulling down the back seat curtains on which your sales copy is lettered and drive away. Check one of your newspapers about a prize letter contest in which the writers tell of things they have wanted to do so badly they defied advice of relatives and convention to get their wishes. Contact smarter women's shops to arrange displays of seasonable outfits, along with a picture of Heather Angel and copy telling how just such an outfit started her on the highroad to adventure and romance. **(FAMILY)**

Catchline: "Love comes to town—and is chased by a gangster mob and the law."

AUDIENCE SLANT: SMART CHUCKLES WITH ENOUGH ACTION TO PLEASE ALL AGES.

BOX OFFICE SLANT: WILL NEED SMART EXPLOITATION TO OFFSET ITS LACK OF NAMES.

(*More Box Office Slants on page* 21)

BIG
Birthday
Celebration
June
8th
(See page 21)

TIMELY WORDS

From George J. Schaefer's opening statement in the RKO-Radio announcement book we quote the first two paragraphs because, to us, they sound a keynote worthy of the attention of every person connected with the motion picture business:

"Never before has the unwritten law of the theatre—'THE SHOW MUST GO ON'—had greater significance than now, when a troubled world struggles to adjust itself to geographic, social and economic conditions that change with the speed of light.

"With world markets lost or blocked . . . with productions hazards increased . . . with the knowledge in all *our* minds that motion pictures cannot deteriorate in quality and continue to be America's chief diversion, comes the joint responsibility of exhibitor and producer to maintain quality and increase national income. *The Show Must Go On* if huge investments in theatres and studio properties are to be protected."

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 24



THE title, "Women in War," is as timely as tomorrow's newspaper. All showmen will agree on that. Almost every day something appears in the papers about "women in war." Only yesterday we found a story on the front page; in last night's paper, on the last page of the first section. Therefore, the exhibitor who has Republic's "Women in War" on his booking schedule has as saleable a piece of motion picture merchandise as has come his way in many a moon.

With Elsie Janis heading the cast, many nostalgic memories will be revived in the minds of veterans of the last World War and among those who were well informed of events during those years. At that time, Miss Janis was hailed as "The Sweetheart of the A.E.F.," for she left Broadway at the height of her career in 1918 to go to France, and was attached to the staff of General Pershing as head of the Overseas Theatre Entertainment Committee. Thus, her name in connection with "Women in War" should prove more of a box office magnet than you probably realize.

"Out of the Headlines on to the Screen." "The Emotional 'Big Parade' of 1940." "While Bombs Burst . . . While Men Kill . . . a Romance is Born." These are but a few of many excellent catchlines which you should put to work in your advance teaser advertising. Take a look through issues of your local newspaper or those from nearby key cities and you undoubtedly find stories about women in some phase of the current war. If they appear in your local paper, you may be able to get mats of the stories, and with a little mortising, make a "hole" for the announcement of your showing of "Women in War." In the case of outside newspapers, of course, it would be difficult to get the mat, but on the other hand, you could quote the headlines in your ads.

Immediately your playdate is set, contact patriotic societies and organizations; these include Veterans of Foreign Wars, American Legion, Women's Auxiliaries, and any others which are still active in your community.

Send out cards to the members. In the various veterans' posts, display posters or stills. During the engagement, set aside special nights in honor of each organization. You might get them to buy blocks of tickets for the performances, giving a portion of the sales to their charity funds or selling the tickets at slightly reduced prices.

Perhaps somewhere in your community is a woman who saw service in the first World War. The newspaper could probably get an interview from her that would make an excellent feature story to tie in with your showing. If you have a local broadcasting station, arrangements might be made to have the woman interviewed over the air. Incidentally, it might be wise to interview her yourself.

The local Red Cross might permit one of its ambulance units, if available, to be displayed in front of the theatre. And, of course, the Red Cross should be represented in the parade we mentioned a few paragraphs back.

A newspaper contest, with prizes to be awarded daily, could consist of letters from

An STB Showmanalysis

(REG. U. S. PAT. OFF.)

World War I veterans relating their experiences with women in war. Some of the veterans might have met Elsie Janis at the front, and could tell of these meetings. If you don't want to make a contest out of this, you might conduct it as a series of daily interviews, either in the newspaper or over the radio.

If you can get a large window in a prominent location, utilize it for a display of pictures of famous women in war. In case no window is available, your lobby will suffice just as well. Place a large blowup of Elsie Janis in the center, and surround it with pictures of Florence Nightingale, Edith Cavell, Joan of Arc, Mollie Pitcher and others. At the public library, a similar display on a smaller scale could be augmented by a list of books dealing with women in war. Be sure to provide the library with book-marks (you'll find an illustration for a book-mark on the novelty page of the press book).

"An Outstanding Woman in War" could be the subject of an essay contest to be conducted with the cooperation of the public schools.

If there's a veterans' hospital in or near your town, arrange to have "Women in War" screened there for the inmates. To make the event a good story for the newspaper, it might be reported that the veterans requested a screening in order to be able to see once more their buddie, Elsie Janis.

And while we're on the subject of Elsie Janis, remember that she has always been "good copy" for the newspapers. Right now, if you were to search the files, you'd undoubtedly find a wealth of material about her. In connection with her coming out of retirement to appear in the Republic picture, you ought to be able to persuade the editor to assign someone to write a feature story under the title, "The Sweetheart of the A.E.F." If the newspaper wants to do a photographic layout, you can augment what pictures are in the files with stills from your own set on "Women in War." Any clippings you find in current newspapers dealing with women in war can be used in a lobby display frame, with this caption: "'Women in War' is as timely as your current newspaper."

Various items of wearing apparel were knit for the soldiers in World War I. Basing it on this fact, why not invite local women to compete in a knitting contest, with prizes of cash and guest tickets to go to the winners. Knitted garments might be displayed in your lobby, after which they could either be turned over to charity organizations or could be sold, with the money from each sale going to charity. Be sure, however, to state these conditions to those participating; if you don't, some may complain that items entered in the contest were not returned to them.

Some women's dresses and coats these days, influenced by world conditions, are being cut along military lines. Hats, too, are being fashioned along the same lines. With photographs of the players in their neat uniforms to use as backgrounds, you could arrange window displays with stores and millinery shops.

Try to plant the full-page feature story, which you'll find in the center of the press book. Leading educators could utilize the text for discussion among students.

Arrange your lobby in keeping with the timeliness of the picture. Sandbag barricades might be erected, with machine guns and other armament added to make the effect more realistic. Girl ushers and the cashier could be attired in uniforms like those in the picture; male ushers in khaki. Lighted cutouts of the figures from the posters could be placed on the marquee.

"Women in War" deserves a big campaign in keeping with its timeliness. Don't muff it!

Screenplay by F. Hugh Herbert, Doris Anderson. Director, John H. Auer. Associate producer, Sol C. Siegel.



Republic has provided many layouts, a few of which are reproduced above, to enable you to conduct a newspaper ad campaign according to your requirements. Any showman will agree that the title, "Women in War," is box office because of its timeliness; that the cast is well known to most theatregoers; that the catchlines in these ads, the splendid art work depicting the story and its background, will cause ten readers out of ten to plan a trip to the theatre playing the picture — your theatre!

Advance Dope

Dates Shown Are Release Dates

This department is primarily intended to convey important information regarding product on which no press book or ad material are available. Showmen who run pictures pre-release will find it a valuable source. Listings will appear but once.

LIFE OF KNUTE ROCKNE

WB | Drama | Not Set

Selling Names: Pat O'Brien, Gale Page, Donald Crisp, Ronald Reagan.
Director: Lloyd Bacon.
Assoc. Producer: Robert Fellows.
Story Idea: Pat O'Brien has earned enough money loading mail at the Chicago post office, to start his college education at Notre Dame. He courts Gale Page and after they are married, accepts the job of coach at the college. He makes football history when he perfects the forward pass and the backfield shift. Under his guidance Notre Dame beats Army for the first time, which launches a traditional series between the two. He successfully defends the sport he loves when it is being attacked, and then is killed in a plane crash.
Catchline: "An American whose brilliant record is a tribute to his memory."

GOLD RUSH MAISIE

MGM | Drama | Not Set

Selling Names: Ann Sothern, Lee Bowman, Virginia Weidler, Slim Summerville.
Director: Edwin L. Marin.
Producer: J. Walter Ruben.
Story Idea: Ann Sothern sets out for a job in Arizona, but by the time she gets there, the job has been filled. Everywhere she turns she hears talk of a gold rush in the town she has just left, so she gets a lift with a family of migratory workers. A severe storm forces them all, to seek shelter at Lee Bowman's farm. Ann talks Bowman into homesteading his land and giving work to these unfortunates, while she continues on her way, alone, in a borrowed car.
Catchline: "She solves a desperate situation."

BLACK DIAMONDS

Univ. | Drama | Not Set

Selling Names: Richard Arlen, Andy Devine, Kathryn Adams, Mary Treen.
Director: Christy Cabanne.
Assoc. Producer: Ben Pivar.
Story Idea: Richard Arlen, big city newspaper reporter, goes back to his home town to investigate rumors that the mine there is a death trap. Going to see the company president, he overhears his conversation with the corrupt mining inspector, Paul Fix. Arlen gets Fix to take him down to the most dangerous tunnel and when he threatens to set off a blast to test the safety of the tunnel, Fix becomes so panicky that he tells all.
Catchline: "His public confession brought happiness to others."

EPISODE

WB | Drama | Not Set

Selling Names: Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman.
Director: Kurt Bernhardt.
Assoc. Producer: Wolfgang Reinhardt.
Story Idea: Olivia de Havilland, a music student, is given a scholarship by Charles Winninger, president of a music company. When Olivia finds out, she decides to return her scholarship check, but Jane Wyman and Eddie Albert, her best friends, use the money to pay their musicians' dues, instead. Jeffrey Lynn, general manager of Winninger's business, is in love with Olivia and suspects the worst, until Jane and Eddie confess—which doesn't happen until after their orchestra is a success.
Catchline: "Cupid put her in command of the situation."

GIRLS OF THE ROAD

Col. | Drama | June 13

Selling Names: Ann Dvorak, Helen Mack, Marjorie Cooley, Lola Lane.
Director: Nick Grinde.
Producer: Irving Briskin.
Story Idea: Ann Dvorak, daughter of a governor, disappears to be one of the girls of the road, in order to gather first hand information about the fearful situation. She has a series of hair-raising adventures culminating with her being tossed into jail with a large number of other girl hoboes. By this time, her father is on the job and he succeeds in putting over legislation which provides a camp where they may work and live and be happy.
Catchline: "A problem of today . . . the girl hoboes."

SLIGHTLY TEMPTED

Univ. | Comedy | Not Set

Selling Names: Hugh Herbert, Johnny Downs, Peggy Moran, Elizabeth Risdon.
Director: Lew Landers.
Assoc. Producer: Ken Goldsmith.
Story Idea: Peggy Moran gets the entire town to welcome her father, Hugh Herbert, whom they believe is returning from a South American exploring trip—but who is in reality being released from jail. This is too good an opportunity for Herbert, a confidence man, to let slide, so he starts selling everyone shares in a bogus valuable mine. However, when two crooks whom he had previously outwitted, arrive to fleece the townsfolk, Herbert vindicates himself by saving them from being swindled.
Catchline: "He vindicated himself by saving the townsfolk."

STRIKE UP THE BAND

MGM | Musical Drama | Not Set

Selling Names: Mickey Rooney, Judy Garland, June Preisser.
Director: Busby Berkeley.
Producer: Arthur Freed.
Story Idea: Mickey Rooney is band-leader of a high school orchestra and Judy Garland, another student, is the singer with the band. One of the top band-leaders of the country announces auditions to high school orchestras, to be featured on his program in Chicago, so they decide to put on a show to raise the funds to cover the trip. But when one of the players needs the money for medical care—they heroically sacrifice their treasury.
Catchline: "Mickey and Judy reunited in a musical comedy of youth."

I'M NOBODY'S SWEETHEART, NOW

Univ. | Drama | Not Set

Selling Names: Helen Parrish, Dennis O'Keefe, Constance Moore, Lewis Howard.
Director: Arthur Lubin.
Associate Producer: Joseph G. Sanford.
Story Idea: Helen Parrish and Dennis O'Keefe resent their parents' match-making plans, because O'Keefe is in love with Constance Moore, night club entertainer and Helen's heart belongs to Lewis Howard. They secretly arrange to meet at the cafe every night, so that the foursome can switch to their true loves. Arrangements are made for the wedding by the parents, so the youngsters plan for Helen to desert O'Keefe at the altar and elope with Howard. But, Helen now realizes where her heart belongs, so she remains to marry O'Keefe.
Catchline: "She decided to remain for her own wedding."

DANCE GIRL DANCE

RKO | Drama | August 23

Selling Names: Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Field, Charles Esmond.
Director: Dorothy Arzner.
Producer: Erich Pommer.
Story Idea: Maureen O'Hara and Lucille Ball are two stranded showgirls. They hitchhike to the big city, where Maureen hopes to get a job with Charles Esmond's ballet and Lucille, a gold-digger, hopes to get set. Lucille gets a wealthy admirer who features her in a show and she offers Maureen a job. Esmond sees Maureen's performance and realizing that she has great talent, offers to take charge of her career.
Catchline: "She struggled for fame and recognition."

THEY DRIVE BY NIGHT

WB | Drama | Not Set

Selling Names: Ann Sheridan, George Raft, Humphrey Bogart, Ida Lupino.
Director: Raoul Walsh.
Assoc. Producer: Mark Hellinger.
Story Idea: George Raft and his brother, Humphrey Bogart, take turns driving a truck they use for hauling loads across country. Bogart and his wife, Gale Page, hate the road and its hazards. When an accident occurs one night and Bogart loses an arm, they give up their truck and Raft gets a job with Alan Hale. Hale's wife, Ida Lupino, annoys Raft with her attentions, and when she discovers his love for Ann Sheridan, she murders Hale and blames Raft. Arrested, Raft is acquitted when the jury find Ida insane, and that she was responsible for the entire set-up.
Catchline: "Her accusation meant his destruction."

ONE CAME HOME

MGM | Drama | Not Set

Selling Names: Robert Young, Maureen O'Sullivan, Lewis Stone.
Director: S. Sylvan Simon.
Producer: Albert Levoy.
Story Idea: Robert Young returns to his ancestral home after many years' absence, to find pasturage for his small string of racehorses. Despite a feud between the two families, Maureen O'Sullivan and he fall in love and marry. When he loses all his horses, Maureen gives him her horse to enter in the handicap and run him against her father's horse. Young's horse wins the race and the two families are reunited.
Catchline: "She defied the world to marry the man she loved."

MILITARY ACADEMY

Col | Drama | Not Set

Selling Names: Tommy Kelly, Bobby Jordan, David Holt, Jackie Searl.
Director: D. Ross Lederman.
Producer: Wallace MacDonald.
Story Idea: Tommy Kelly is enrolled at an exclusive Military Academy under an assumed

name, because his father, a reformed racketeer, wanted to save him the humiliation of being known as his son. Tommy sees Jackie Searl, son of the head of the school, take money from the cash fund. Afraid of what this will mean to the boy, Tommy tries to replace the money and is caught. During the trial everything is uncovered and Tommy is given complete vindication.

Catchline: "No sacrifice was too great to prove his loyalty."

THE DURANGO KID

Col | Western | Not Set

Selling Names: Charles Starrett, Luana Walters, Kenneth MacDonald.

Director: Lambert Hillyer.

Producer: Jack Fier.

Story Idea: Charles Starrett comes home to find a war raging between ranchers and homesteaders, and also learns that his father had been killed because he knew Kenneth MacDonald was at the head of all the trouble. Masked as the Durango Kid, he traps MacDonald and strips him of all the money he had stolen, which he turns over to Luana Walters to be distributed to all the homesteaders. MacDonald captures Luana, identifies the money and goes after Starrett. In a gun fight, MacDonald is killed.

Catchline: "Masked as a desperado . . . he brought law and order to the town."

DREAMING OUT LOUD

RKO | Comedy | Not Set

Selling Names: Lum & Abner, Frances Langford, Frank Craven, Bobs Watson.

Director: Harold Young.

Producers: Jack Votion and Sam Coslow.

Story Idea: Lum and Abner are proprietors of the Jot-em-Down Store in the small town of Pine Ridge. Above the store lives Frank Craven, the town's only doctor, whose son, Robert Wilcox, expects to continue in his father's footsteps when he is ready, and who also expects to marry Frances Langford. Frances's aunt, Clara Blandick, prosperous and dictatorial, tries to run everyone's life, until the day Craven loses his, saving Bobs Watson, Frances' brother.

Catchline: "They made their one spot on earth a better place to live."

CAPTAIN IS A LADY

MGM | Drama | June 21

Selling Names: Charles Coburn, Beulah Bondi, Billie Burke, Helen Broderick, Helen Westley.

Director: Robert Sinclair.

Producer: Frederick Stephani.

Story Idea: Charles Coburn, retired master of a fishing schooner, and his wife Beulah Bondi, many years married, find themselves without a home when the place is foreclosed. Coburn raises five hundred dollars to place Beulah in the local Old Ladies Home, and the authorities, hating to separate them, admit Coburn too. During a heavy storm, Coburn with his superior seamanship, recruits men on shore to help him bring in a troubled vessel, for which he gets the money to buy back his home.

Catchline: "A tender romance of age."

National Book Tieup Set for "All This and Heaven Too"

Warner Bros. has arranged a national promotion for its production, "All This, and Heaven Too," with the Macmillan Company, book publishers.

The publishing company is putting out a special edition of the Rachel Field best-seller with sixteen illustrations of scenes from the picture. Picture credits will appear on the special jacket which has been made up for this edition. The publishing company also will take day and date ads in all the larger city newspapers.

Do Pedestrians Smile?

With the cooperation of the local *Journal*, Eugene Street of the Tennessee Theatre, Knoxville, Tenn., arranged for a staff photographer to tour the city and make pictures of smiling pedestrians. All those whose photos were published were admitted free to a showing of "Ninotchka." The whole thing tied in with the "Garbo Laughs" angle.

A Stunt With Whiskers

Dox "Whiskers" Twedt, manager of the Lido Theatre, Manly, Iowa, appended a photograph of his be-whiskered countenance to a card which was sent to residents throughout the countryside. "I'm not crazy," the copy read, in part, "if you miss the big attraction, 'Virginia City,' . . . then you're the one who's 'cwazy'."

Pollock Scores Again With "My Son, My Son!" Campaign

The campaign put on by Lester Pollock, manager of Loew's Theatre, Rochester, N. Y., for "My Son, My Son!" included just about everything to make the patrons step up to the box office and lay their money on the line.

Among other things, several tie-up windows were promoted; 200 taxis carried front and back strips; easeled lobby signs were placed in eight of Rochester's leading hotels; soda fountains featured "My Son, My Son!" Sundaes for "both sons and daughters"; a special display was used which consisted of a 40x60 with 67 photos of mothers' heads and 27 smaller heads of sons, with pedestrians asked to guess how many sons' photos were intermingled among the mothers; and toy displays were promoted from six stores.

Newspapers and the local radio station also figured prominently in Pollock's campaign.



Program Exchange

In Which Ye Ed Reminds Members Of June Weddings, Father's Day, And Looks Over the Program Crop

MAY is gone—we mean the month, of course. May is gone, too, as far as that's concerned, but after these many years we've learned to forget her. She was a wonderful girl, and we fell hard for her. We never could understand why she jilted us, for we had treated her with the utmost respect. We've often wondered if someone poisoned her; it doesn't seem possible that a dog like May could vanish all of a sudden.

This is June—the month of brides. More weddings will be staged, more mothers and fathers will become mothers-in-law and fathers-in-law, during this month, than during any other month of the year. Often in STR we have reported many ways in which to put on stage weddings, the tieups to be made with department stores, flower shops, photographers, etc. Right now we want to advise you that besides promoting ads for the newspapers, you might also promote some for a special souvenir program to be handed out on the night of the wedding.

Then, too, slip the newspaper society editor a few ducats and have her keep you posted on who's getting hitched. Letters should be sent to these prospective newlyweds, inviting them to be your guests at any performance when they return from their honeymoons. The letter could serve to admit each couple. Keep their names on your mailing list, and see that they get programs every week, or as often as you issue them.

Father's Day in June

Father's Day comes in June—June 16, to be exact. Of course you'll run a trailer honoring Father and announcing the program you've prepared for him. Here's a stunt you can either promote through the newspaper or conduct through your program: Invite boys and girls to write letters to their fathers, in which they express their feelings; winners and their fathers to be your guests on June 16.

Although it does not deal directly with programs, here's another stunt: Get the newspaper to cooperate with you in honoring the youngest fathers in town. The fathers send in their name, age, number of children, etc., to the newspaper. When the winners are announced, they are invited to attend your theatre, and present their birth certificates and the birth certificates of their children for admittance. They are the recipients of gifts donated by various merchants. Not more than five youngest fathers should be so honored. You could, of course, conduct the contest through your program.

Well, that's enough about Father's Day. Be sure to remember him somewhere in your program, if not on the cover. Try to get proprietors of cigar stores, department stores, sporting goods stores, camera shops, haberdashers, hobby shops, restaurants, etc., to come through with ads dedicated to making life brighter for "the old man." We'll be looking for some good Father's Day programs, so be sure to send them to us.

And now to look over the batch that has piled up on our desk during the past few days. Well, first, we want to acknowledge a program sent in by Manager Ed Lewis of the St. George Playhouse, Brooklyn. Just right for slipping easily into the pocket, it has an attractive cover, with this notation: "Selected film programs from all of the major studios presented in dignified surroundings for a discriminating clientele."

The program itself is dignified and in good taste. Inside, the attractions are listed, together with casts of characters and the approximate starting time of each feature. On the back is a list of coming attractions. St. George patrons should be thankful, for at a moment's glance, and without the necessity of phone calls, they can tell (a) what's on, (b) who's in it, and (c) the time it starts.

In Myron McLeod's program, those little "holes" that are left when stories or ads don't fill the required space are used to advantage in plugging some feature of the Patricia Theatre at Powell River, B. C. "See and Hear Each Issue of Movietone News" fills up one "hole," while reference to the fine sound is made in another. You should always keep a number of short paragraphs on hand to fill those empty spaces that pop up when stories fit less space than you thought they would.

W. S. Samuel used the large pictorial herald on "The Grapes of Wrath," and succeeded in promoting an ad from a service station on the bottom half of the back page. The ad announced a special rate for car overhauling, and required the car owner to bring the ad when applying to have the job done. It's a good way to see how well the ad "took."



Magleora's Inside Spread

Equal space is accorded the features announced on the inside spread of the program issued by David Magleora, manager of the Rialto Theatre, Windsor Locks, Conn. Besides, good copy and illustration sell each one of the main six attractions listed.

Pringle's Safety Slogan

The Safety Slogan in Tom Pringle's program was in such small type this week that we almost overlooked it. This time it's aimed at the pedestrians: "Sweety pie 'screw-jays'—While they bill and coo—the gasoline bills mount up and the drivers go coo-coo, 'Screw-jays,' heedless, reckless pedestrians—cause 10 p.c. of all stop-and-go driving, to say nothing of needless accidents—Cross With the Green Light." Pringle, by the way, is offering sets of Stemware to his feminine patrons.

A new Program Exchange member—Al Mayes, of the Palace Theatre, Graham, Texas—sends us a roto herald on "First Love," in which the manager personally recommends the picture to be "fine entertainment." He also sends us a number of small giveaways resembling Confederate Money, the backs of which contain plugs for "My Little Chickadee." Another herald shows a black strip, with a cross at one end and Margaret Lockwood's face at the other. By closing the left eye, and focusing the right on the cross, and by moving the paper away or to the eye, the face disappears. We tried it, and that's exactly what happens. The stunt was for "The Lady Vanishes." We hope to hear often from you, Al. Thanks for the sample shopping bag with the ad on it, and the sticker on "Destry Rides Again."

We're going to close this discussion again with a "Cheerful Chirp" from The Reminder, published for the Wallace and Rose Theatres at Levelland, Texas: "A mirage is the place where the little man who wasn't there keeps his car." Watch for us in this space next week.

—Your Application Blank—
Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name.....

Theatre.....

City.....

State.....

MAY, 1940, INDEX

A listing of the highlights of the past month's issues of STR, indexed and cross-indexed for ready reference.

April 1940 Index.....**May 4, p. 28**
Booth Building and Remodeling...**May 25, p. 25**
Bulletin Board.....**May 25, p. 34-35**
Equipment Literature Bureau.....**May 25, p. 37**
Exploitation Campaigns—by Pictures
Charlie McCarthy, Detective.....May 11, p. 12
Congo Maisie.....May 11, p. 22
Disputed Passage.....May 4, p. 24
Dr. Ehrlich's Magic Bullet.....May 11, p. 22
Farmer's Daughter.....May 25, p. 11
Florian .....May 11, p. 9
Gone With the Wind.....May 4, p. 9
Grapes of Wrath.....May 18, p. 25
Invisible Man Returns.....May 25, p. 11
It All Came True.....May 25, p. 17
It's a Date.....May 4, p. 19
Mr. Smith Goes to Washington...May 4, p. 19
My Son, My Son.....May 11, p. 22
Northwest Passage.....May 11, p. 18
One Million, B. C.....May 11, p. 22
Pinocchio .....May 4, p. 19
Road to Singapore.....May 25, p. 11
Swiss Family Robinson.....May 11, p. 22
'Till We Meet Again.....May 18, p. 25
Exploitation Campaigns—by Pictures (Cont.)
Too Many Husbands.....May 11, p. 22
Vigil in the Night.....May 4, p. 24
Young Tom Edison.....May 11, p. 17
Exploitation Campaigns—by Stunts
"Headless" Ballyhoo.....May 25, p. 11
Music Campaign.....May 25, p. 17
Toothpick Gag.....May 11, p. 12
Helpful Hints.....**May 11, p. 22**
New Theatres
Cass Theatre, Cass City, Mich...May 25, p. 26
Clair Theatre, Albany, Ga.....May 25, p. 26
Short Subjects—Exploitation
Cross Country Detours.....May 25, p. 15
Flag Speaks.....May 11, p. 18
Showmanalyses
Alias the Deacon.....May 18, p. 32
Edison, the Man.....May 11, p. 15
If I Had My Way.....May 11, p. 14
My Favorite Wife.....May 4, p. 18
Our Town .....May 18, p. 14
Saturday's Children.....May 4, p. 13
Tank Town Showmanship.....**May 4, p. 19**
Theatre Equipment Review.....**May 25, p. 28**



Sol Lesser's Smash Hit Is

THE SPOTLIGHT PICTURE

at Boston World Premiere

RECORD BUSINESS AT LOEW'S STATE AND ORPHEUM for the year's most anticipated — and most exploitable — picture.

19,000 PEOPLE SAW IT OPENING DAY as Mayor Maurice J. Tobin proclaims "Our Town" Week and New England Governors join Hollywood stars as honor guests at premiere.

FIRST FOUR DAYS put it side by side with top grossers of the year at the State and Orpheum as thousands respond to exploitation and advertising covering 200 mile area.

CONTEST IN 31 SURROUNDING COMMUNITIES bring typical "Georges and Emilys" to Boston for final judging . . . cracking tremendous newspaper space.

WORD-OF-MOUTH PRAISE, CRITICS' RAVES roll up business. "Memorable milestone!" — BOSTON POST. "Superb" — TRANSCRIPT. "Enormously affecting!" — TRAVELER. "Paying public will find it excellent entertainment!" — HERALD. "Will outlive most of the season's best-sellers." — AMERICAN.

OUR TOWN

from the Pulitzer Prize Play by Thornton Wilder

starring

WILLIAM HOLDEN • MARTHA SCOTT

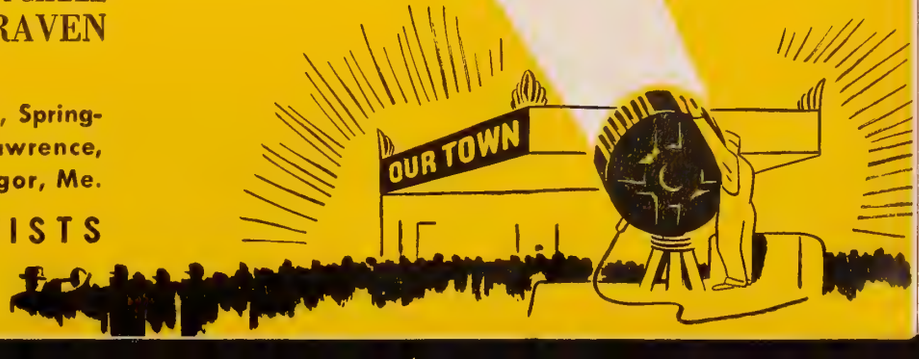
FAY BAINTER • BEULAH BONDI • THOMAS MITCHELL

GUY KIBBEE • STUART ERWIN • FRANK CRAVEN

Directed by SAM WOOD

OPENING SOON at Loew's State, Providence; Poli, Springfield; Poli, Worcester; Poli, Bridgeport; Capitol, Lawrence, Mass.; Empire, Portland, Me.; Opera House, Bangor, Me.

RELEASED THRU UNITED ARTISTS



Short Subject Reviews

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning June 1)

CAPITOL—Spots Before Your Eyes (MGM) rev. this issue; Calling on Colombia (MGM) rev. 4-27-40.
CRITERION—Stranger Than Fiction No. 75 (Univ.) rev. 4-20-40; Taming of the Snood (Col).
PARAMOUNT—Ants in the Plants (Para.) rev. 3-23-40; Unusual Occupations No. 5 (Para.) rev. 5-18-40; Television Preview (Para.) rev. 5-18-40.
RADIO CITY MUSIC HALL—Cavalcade of Academy Awards (Vita.) rev. 5-18-40.
RIALTO—A Criminal is Born (MGM) rev. 7-9-38.
RIVOLI—Navajoland (RKO-Pathe) rev. 2-10-40; The Riveter (RKO-Disney) rev. 5-25-40.
ROXY—Isles of the East (20th-Fox) rev. this issue; Swiss Ski Yodelers (20th-Fox) rev. this issue.
STRAND—Cinderella's Fella (Vita.); Mechanix Illustrated No. 4 (Vita.).

CHICAGO LOOP

(Week Ending June 1)

APOLLO—Public Jitterbug No. 1 (Vita.); Design for Happiness (RKO-Pathe) rev. 4-27-40; Onion Pacific (Para.).
CHICAGO—A Rainy Day (MGM).
GARRICK—West Wall (RKO-Pathe) rev. 12-23-39.
ROOSEVELT—Philippines (RKO-M of T) rev. 5-11-40; A Kick in Time (Para.) rev. 5-18-40.
UNITED ARTISTS — The Flag Speaks (MGM) rev. 5-4-40; Donald's Penguin (RKO-Disney) rev. 5-30-39.

NEWSREEL SYNOPSES

(Released Saturday, June 1)

NEWS OF THE DAY (Vol. 11, No. 274)—Britain prepares for German invasion; Canada combats fifth column activities; King Leopold surrenders; Hoover demands one-man defense; Song Sisters rally forgotten China; Glamor girls; Amateur boxing in New York; Pacific Coast track meet; Smoke ring champion.

(Because of the Memorial Day holiday this week, other newsreel synopses were not available at press time.)

(Released Wednesday, May 29)

PARAMOUNT (No. 78)—Canada checks defenses; Admiral Leahy gives Caribbean defense report; Liner Pres. Roosevelt off to bring Americans home; French and British armadas in the Mediterranean; War fever mounts in Rome; Narvik survivors rescued; Captured Nazi parachute troops in England; War scenes from Northern France; Roosevelt speech.

MOVIETONE (Vol. 22, No. 75)—Narvik fighting continues; German prisoners in England; British and French armadas in Mediterranean; Count Ciano addresses crowd in Milan; King Carol reviews his army; Prayers offered in Paris; War in Northern France; Roosevelt speech; New super bomb fails army test; Golden Gate Fair opens; Lew Lehr and weight-lifting champion.

NEWS OF THE DAY (Vol. 11, No. 273)—Refugees flee bombs and battle; German prisoners in England; Roosevelt speech; Allied fleet pounds foe at Narvik; New super bomb fails army test; Golden Gate Fair opens (San Francisco only); Weightlifters pick Mr. America 1940.

PATHE (Vol. 11, No. 90)—Belgium becomes refugee nation; Roosevelt speech; German prisoners in England; Golden Gate Fair opens; New super bomb fails army test; Weightlifters pick Mr. America 1940.

UNIVERSAL (Vol. 12, No. 879)—War in Northern France; British naval attack at Narvik; War fever soars in Italy; French and British armadas in Mediterranean; Roosevelt speech; New super bomb fails in army test; Golden Gate Fair opens; Adonis contest for strong men.

Swing Social *(Clever)*

MGM (W-87) MGM Cartoon No. 7 — **8 mins.**

Brother Brown can't get a "catch," and learns why when Deacon Black tells him the bass are having a swing social. Below the surface, the bass are really going to town in a terrific swing session. Uncle Tom, Simon Legree, F. D. R. Jones, Sister Finn, Brother Gill are among those taking part. The gags created by the animators for these "under water" sequences are clever. William Hanna and Joe Barbera produced the Technicolor cartoon. You could include it with swing band subjects on a special swing program.

Servant of Mankind *(A Trailer)*

MGM (M-79) Miniature No. 9 — **9 mins.**

Thomas A. Edison's influence on modern civilization is well portrayed in this Miniature, which begins back in the nineteenth century, shows various developments that took place during the years that followed, leading up to the career of Edison. The inventions he gave to the world are then shown. Although a good subject in its own right, this seems only a trailer for "Edison, the Man," and should be played only in advance of the feature playdate. Herman Hoffman directed.

Suva, Pride of Fiji *(Pleasing)*

MGM (T-62) Traveltalk No. 12 — **9 mins.**

James A. FitzPatrick takes his camera to Suva, in the Fiji Islands, and shows the growth and development that has taken place there under British rule. A highlight of the reel is the walking of a certain fanatical group of natives on hot stones. Still another shows them doing a rhythmic ceremonial dance. It has been well photographed in Technicolor, and should please audiences generally. Get teachers of geography to instruct their students to see the subject, preparatory to taking a test based on it.

Spots Before Your Eyes *(Excellent)*

MGM (S-108) Pete Smith Specialty No. 8 — **10 mins.**

Here's a subject every family should see, because it shows, wittingly and entertainingly, how those scorches and stains can be effectively removed. The newlyweds, with the wife's two children left over from a previous marriage, spend their honeymoon in Aunt Prissie's home while she's away. The children (the darlings) drop raspberry pie on the table cloth, fill the perfume atomizer with ink and squirt the black fluid at themselves and everything else, smash a goldfish bowl, and in general wreak havoc on an otherwise spotless home. Then Ernest P. Jones, chemist and cleaner of note, comes to the rescue, demonstrating the manner in which spots can be removed. Smith's narration gives additional humor to the subject, which was directed by Johnny Hines. Tie up with dry cleaning establishments for displays in their windows and signs on their trucks plugging the reel.

Isles of the East *(Excellent)*

20th-Fox (108) Magic Carpet No. 8 — **9 mins.**

Locale for this subject is the mystic island of Bali in the Dutch East Indies, and its beautiful landscapes, its dancing boys and girls, are some of the wonders captured by the camera. A highlight is a thrilling rapids-shooting expedition by natives on frail craft. Lowell Thomas is the narrator, and the subject was produced by Truman Talley. Because of the interest in the Dutch possessions these days, your campaign should be of a provocative nature.

Modern New Orleans *(Interesting)*

MGM (T-61) Traveltalk No. 11 — **8 mins.**

With travel this year likely to be confined to America, this short subject should be a good influence on vacationists to hie down New Orleans way for a couple of weeks. Technicolor photography, plus the sights which have been chosen to be included in the reel, make it interesting entertainment. James A. FitzPatrick is the producer and narrator. Travel agencies and schools should aid you in putting it over.

All About Hash *(Fair)*

MGM (C-136) Our Gang No. 6 — **11 mins.**

Mickey's folks quarrel every Monday because they have hash from the roast beef served the day before. Mickey's father likes the roast beef, but not the hash. The Gang seizes this weekly occurrence as the basis for a radio playlet on a kiddie program, and when the parents hear how much their quarreling has hurt Mickey, they decide never to do it again. It's a fair comedy, with a few chuckles here and there. Edward Cahn directed. Invite children to report similar incidents that have taken place in their own homes.

Professor Offkeysky *(Good)*

20th-Fox (514) Terry-Toon No. 14 — **7 mins.**

Professor Offkeysky, leader of the Jungle Symphony Orchestra, has a touchy temperament. He finally gets the band in shape for the big concert, but when an elephant sucks in some of the notes through his trunk and splatters them out again all over the drummer's music stand, the drummer and the rest of the band go to town in a regular jam session. Your patrons will enjoy this. Paul Terry produced. Mention it in your ads and in the lobby display frame.

Swiss Ski Yodelers *(Clever)*

20th-Fox (513) Terry-Toon No. 13 — **7 mins.**

With the Alps as its background, this cartoon relates the adventures of a pig who doesn't know too much about skiing. Eventually he falls through the snow down to the cave of a bear, but when the rescue party reaches the scene, they find the two engaged in a game of cards. Many clever gags highlight the cartoon. It was produced by Paul Terry. Sporting goods shops might tie up with you. Use blow-ups of the characters in your lobby.

68 Shorts for RKO

RKO will release for the coming year, 39 single reel subjects and 29 two reelers. Heading the list will be 18 Walt Disney subjects, 13 Information Please, and 13 Picture People (a new Hollywood series starring the stars off the lot) and 13 Sportscopes. The two reelers will be divided into four series. The March of Time heads this list with 13 subjects and Edgar Kennedy and Leon Errol will each make six comedies. Ray Whitley will again appear in four musical Westerns.

Promotes Ice Cream and Candy Bars

For his Armistice Day Show, Manager William F. O'Connell promoted 300 ice cream bars and 300 candy bars. He also secured school cooperation by booking in the patriotic short, "Lincoln In The Whitehouse."

The Box Office Slant

(*Continued from page* 14)

Phantom Raiders

(Hollywood Preview)

MGM **Mystery** **70 mins.**

(Prod. No. 40—Nat'l Release, May 31)

Cast: Walter Pidgeon, Donald Meek, Joseph Schildkraut, Florence Rice, Nat Pendleton, John Carroll, Steffi Duna, Cecil Kellaway, Matthew Boulton, Alec Craig, Thomas Ross, Dwight Frye. **Credits:** Directed by Jacques Tourneur. Screenplay by William R. Lipman. Original story by Jonathan Latimer. Director of photography, Clyde De Vinna. Film editor, Conrad A. Nervig. Produced by Frederick Stephani.

Plot: Joseph Schildkraut has been blowing up ships by wireless for the insurance money, with the cooperation of Matthew Boulton, head of the insurance company in Panama and Cecil Kellaway, owner of the shipping company. Walter Pidgeon, in Panama on vacation, is put on the case by the insurance office in New York when they send Donald Meek, his assistant, down to find him. Pidgeon finds that the plot is to plant time-bombs in the ship radios with the bombs set off by a wireless impulse sent from Schildkraut's office. John Carroll, Boulton's son, decides to take out the next ship in spite of the protests of his father and Florence Rice, his fiancee. Under Pidgeon's instructions, Meek forces Schildkraut onto the ship and keeps him on board until it sails. Knowing just what he's in for, Schildkraut confesses all in time to save his neck.

Comment: Nick Carter, famed detective, makes his second film debut with this smartly produced picture, that will please in any spot. It's an adventure yarn with a leaning toward comedy. Although the picture reverses the procedure and opens with the villain showing you how he works, Director Jacques Tourneur has made excellent use of the gags and routine situations, blending them with a keen appreciation of the requirements of a whodunit, so that it holds one's interest from start to finish and is good fun. A few more like this one and the series should be definitely established at the box office. Walter Pidgeon again plays the title role, enacting it perfectly and Donald Meek has again been cast as that priceless bee man, Bartholomew, who, as Pidgeon's assistant, adds greatly to the entertainment of the picture. Splendid support is given them by Nat Pendleton, Joseph Schildkraut and Steffi Duna. Police equipment and crime detecting apparatus might be borrowed for lobby and window flash. Tieups with book stores on the Nick Carter and other detective stories should be arranged and covers from the books could be used to decorate lobby. Spot announcements on the radio about ship sabotage are especially apropos. **(FAMILY)**

Catchline: "Nick Carter clears up an international shipwrecking plot."

AUDIENCE SLANT: THEY'LL HAVE FUN SHOWING NICK CARTER THE GUILTY PARTY.
BOX OFFICE SLANT: WILL PLEASE IN ANY SPOT.

Lucky Cisco Kid

(Hollywood preview)

20th-Fox **Drama** **68 mins.**

(Prod. No. 49—Nat'l Release, June 28)

Cast: Cesar Romero, Mary Beth Hughes, Dana Andrews, Evelyn Venable, Chris-Pin Martin, Willard Robertson, Joseph Sawyer, John Sheffield, William Royle, Francis Ford, Otto Hoffman, Dick Rich, Lew Kelly, Leroy Mason, Weldon Heyburn, Lillian Yarbo, Jaclyn Dalya and others. **Credits:** Screenplay by Robert Ellis and Helen Logan, from an original story by Julian Johnson, based on a character created by O. Henry. Photography, Lucien Andriot. Film editor, Fred Allen. Art director, Chester Gore. Directed by H. Bruce Humberstone. Associate producer, John Stone.

Plot: Cesar Romero (Cisco Kid) and his faithful follower, Chris-Pin Martin, use strong arm methods to get transportation when a bully, Joseph Sawyer, insists he has chartered the stage. Arrived at the next town, they find some one unknown to them has been conducting a terrorizing campaign and blaming it onto the Cisco Kid. He is being sought by a small cavalry squad, commanded by Dana Andrews, by the sheriff, William Royle and vigilantes organized by the banker, Willard Robertson. Andrews and Sawyer are rivals for the affections of Mary Beth Hughes, the cantina's singer, and Cisco earns their enmity by borrowing her quarters for a bath and making love to her. Finding Evelyn Venable, a widow, in trouble, Cisco takes the job as her foreman. After a series of hazardous escapes, Cisco establishes Sawyer as the man who has been staging the raids, and Sawyer involves Robertson. Cisco passes up the proffered affections of both women, and rides away with Martin to further adventures.

Comment: This feature lives up to the formula set for the new Cisco Kid series, which is never to let the hero get beyond a harmless start towards falling in love, and in plenty of action. As such it carries punch enough to lead in most locations, and especially those where action subjects are liked. Romero and Martin maintain their Robin Hood roles with verve, and supporting honors go to Evelyn Venable as the widow and Willard Robertson as the double-crossing banker, among the principals and Francis Ford for a comedy bit which scores. Like all of the series to date, camera work and choices by the location department combine to set this feature well ahead of the average outdoor actioner. Any outdoor, lobby or other exploitation activities used with the preceding Cisco Kid pictures will bear repetition. If this picture should be played during the summer months, when women are wearing the smart, light dresses of current styles, check women's shops about including one model in the multi-petticoated style worn by Mary Beth Hughes and Evelyn Venable, and copy calling attention to how lucky the modern woman is. The same idea might be worked for a newspaper story with art, or extended to cover a special fashion show on your stage in which women members of some club stage a fashion show covering the period from the picture's days to today, with a percentage of their own ticket sales made available to some local charity. **(FAMILY)**

Catchline: "What chance had the Cisco Kid when the judge was his chief rival as a bandit?"

AUDIENCE SLANT: VERY STRONG FOR ACTION FANS, FAST ENOUGH TO KEEP ANY AUDIENCE INTERESTED.
BOX OFFICE SLANT: WILL MATCH THIS SERIES' AVERAGE, HAS A CHANCE WITH EXPLOITATION TO BEAT IT.

Search for Scarlett

A. J. Kalberer, Indiana Theatre, Washington, Ind., made the front page every day for two weeks with his search for a local Scarlett in his "Gone With the Wind" campaign. Winners appeared at the gala premiere of the film.

Civil War Books Display

A library display of books dealing with the Civil War, featuring a copy of the novel, "Gone With the Wind," was part of Martin J. Shearn's campaign for the film before and during its showing at the Palace, Tarentum, Pennsylvania.

Egan's Newspaper Contest

Pete Egan, Palace, Calgary, Alberta, Can., conducted a contest in the *Albertan* in which names of the players in "Shop Around the Corner" were scattered among the ads. Prizes were offered for the quickest detection.

Next Week

Seventh Anniversary Issue

of

SHOWMEN'S TRADE REVIEW

Presenting

Special Features of Interest and Value to Showmen Everywhere

Hollywood

STR West Coast Offices Guaranty Building 6331 Hollywood Blvd. Hollywood, Calif. Telephone, Hollywood 1390

. . . Program Notes From the Studios . . .

HUMPHREY (Merchant of Menace) BOGART has been set to star in "Thieves Fall Out," story of the reformation of a gangster, which Warner Bros. will put into production shortly. BOGART just completed one of the top roles in "They Drive by Night," with GEORGE RAFT, ANN SHERIDAN and IDA LUPINO.

Producer HARRY SHERMAN has temporarily shelved "Doomed Caravan" to await the recovery of WILLIAM BOYD, who broke two bones in his right leg while playing his role of Hopalong Cassidy in the picture. BOYD will not be able to resume his role in motion pictures for several weeks.

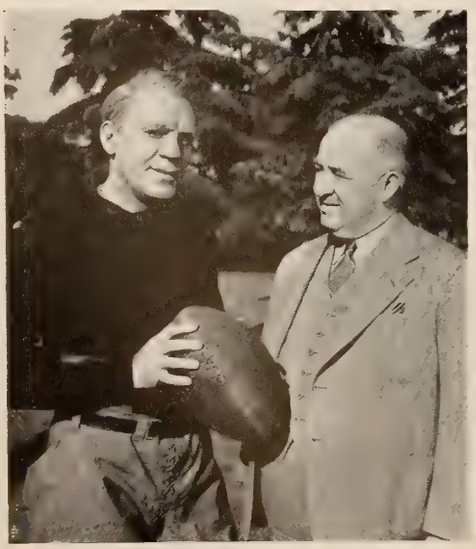
JAMES ELLISON has been assigned the male lead opposite KAY FRANCIS in RKO's "Debutantes, Inc.," set to go before the cameras in mid-summer under the direction of FRANK WOODRUFF. The picture will be produced by CLIFF REID.

June 3 has been set by Director RICHARD THORPE as the starting date of MGM's "Wyoming," new WALLACE BEERY starring production. The featured cast includes LEE BOWMAN, ANN RUTHERFORD and MARJORIE MAIN.

KEYE LUKE, youthful Chinese actor who formerly played in the "Charlie Chan" series, was signed by Monogram for the lead in a series of detective stories to be produced by PAUL MALVERN from stories written by HUGH WILEY. Title of the initial feature will be "Phantom of Chinatown."

The top role in Universal's forthcoming mystery thriller, "The Mummy's Hand," is slated for PETER LORRE, if his present commitments permit. The picture will be directed by CHRISTY CABANNE who is at present lining up the rest of the cast.

With JOHN BARRYMORE in Hollywood for the title role, 20th Century-Fox will start camera work on "The Great Profile" in a few days with WALTER LANG directing. BARRYMORE last appeared on the screen in "Hold That Co-Ed."



Chat with Exhibitor Leader

PAT O'BRIEN, ***in the character makeup of KNUTE ROCKNE, whom he portrays in "The Life of Knute Rockne," chats with ED KUYKENDALL, president of the MPTOA, on the Warner Bros. lot.***

LYNN BARI, HAROLD HUBER and RENEE RIANO have been added to the cast of "Kit Carson," EDWARD SMALL's current production for United Artists release. MISS BARI will play the feminine lead opposite JOAN HALL. GEORGE SEITZ is directing the picture on location at Cayente, Arizona.

The famed team of MALA and MAMO CLARK who made such a big hit a few years ago in MGM's "Eskimo," will be reunited in Republic's "Girl From God's Country." SIDNEY SALKOW is directing with CHESTER MORRIS, CHARLES BICKFORD and JANE WYATT heading the cast.

ALFRED HITCHCOCK, now directing WALTER WANGER's "Foreign Correspondent," was scenarist, art director, company manager and assistant director on each of five pictures before becoming a director in his own right.

CLARK GABLE and ROBERT TAYLOR will team for the first time when production starts at MGM on "Osborne of Sing Sing," dramatic story of the career of the father of prison reform. GABLE will play the famous warden, and TAYLOR will appear as "Kid Dapper," a convict who fights the warden.

MONTE BLUE has been assigned a role in Paramount's "Mystery Sea-Raiders," joining a cast which includes HENRY WILCOXON, CAROLE LANDIS and ONSLOW STEVENS. The picture is being directed by EDWARD DMYTRYK.

FORREST TUCKER and DICKIE JONES have been added to the cast of FRANK LLOYD's "The Howards of Virginia," the CARY GRANT-MARTHA SCOTT co-starrer now before the cameras for Columbia release.

"When the Daltons Rode," with KAY FRANCIS and RANDOLPH SCOTT in the top roles, goes into production at Universal this week under the direction of GEORGE MARSHALL. BRIAN DONLEVY, ROBERT STACK, ANDY DEVINE and BRODERICK CRAWFORD have been assigned the leading supporting roles.

Director JOHN FORD winds up shooting this week on "The Long Voyage Home," and will devote the next month to editing the picture which will be released by United Artists through WALTER WANGER productions.

Because of his work in "Dance, Girl, Dance," LOUIS HAYWARD has been signed by RKO for two more pictures. HAYWARD, under contract to EDWARD SMALL, will divide his time between the two studios.

Edelman Signed by 20th-Fox

LOU EDELMAN, formerly with Warner Bros. and MGM, has been signed to a long term contract by 20th Century-Fox as an associate producer, it was announced by DARRYL F. ZANUCK, studio production chief. EDELMAN'S first assignment will be "School for Soldiers," based on an original by MALVIN WALD, which the studio has just purchased.

Disney Will Introduce Several New Cartoon Characters

WALT DISNEY will introduce several new and outstanding characters in his next two-years output of short productions. Original stories written by DISNEY personnel and introducing the new stars will be intermingled with productions starring Mickey Mouse, Donald Duck, Pluto and Goofy.

Ample production space, with its subsequent proper organization set-up in the new studios in Burbank, has made possible increased activity in the creation of short productions. Present activities include work on the remaining twelve short pictures to complete the 1939-40 RKO release schedule, as well as work on many of the ideas which will be included in next year's series.

Stanwyck-McCrea to be Co-Starred

Reuniting BARBARA STANWYCK and JOEL McCREA, stars of "Union Pacific," Producer-director WILLIAM A. WELLMAN has cast them for the top roles in his forthcoming "The City That Never Sleeps," based on the best-selling novel by WESSEL SMITTER "F.O.B. Detroit."

Weeks Readies New Western Series

GEORGE WEEKS' new western series for Monogram, named "The Range Busters," will get the "go" signal on June 17. WEEKS will produce eight pictures featuring RAY CORRIGAN, JOHNNY KING and MAX TERHUNE for the 1940-41 program.



Visiting Hollywood Hillbillies

BOB DUNEGAN, ***of the Rio Theatre, Blythe, California, and a friend,*** **F. A. MCKINNEY,** ***publisher of the Brewery Gulch Gazette, Bisbee, Arizona, were recent guests of Paramount where they were entertained by some of the cast of "Comin' Round the Mountain." Left to right,*** **BOB DUNEGAN** ***(holding hat), Director*** **GEORGE ARCHAINBAUD, F. A. MCKINNEY** ***and*** **PAT BARRETT.**

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

GARSON KANIN has started a new technique in picture directing by calling in the cast and crew for a discussion before he starts shooting. If he lives up to his past record, he might also invite the press to write their reviews from a script reading . . . without taking much of a chance.

With all the swell publicity GRACIE ALLEN is getting on her campaign for President, we wonder why some studio doesn't get busy on a story written around the gag . . . using the title "Vote for Gracie." Here's a million dollars worth of advance selling, waiting to be picked up by one of the master minds.

WARNER BROS. sneak previewed "All This and Heaven, Too" the other night, and although the film now runs two hours and thirty minutes, no more cuts will be made. What a double feature it would make with "Gone With the Wind." Incidentally, our snooping reporter tells us it's a "honey."

HARRY SHERMAN was the busiest man at the Paramount convention flashing letters and telegrams from exhibitors showing that his "Hopalongs" were outgrossing *every* picture on the market . . . and he was really serious about it, too.

A deal is in the wind for LEO MCCAREY to produce for WARNERS on a contract similar to the independent producing one recently given to FRANK CAPRA. LEO also has a United Artists deal in the wind, through HAL ROACH. It all sounds like a lot of wind, but it's on the level.

Paramount Will Abandon Production of "B" Pictures

According to an announcement by BARNEY BALABAN, president of Paramount, the company will completely abandon the production of "B" pictures and henceforth will devote itself exclusively to the making of "A" product. This change goes into effect immediately, and will mark the disbanding of the production unit headed by HAROLD HURLEY, which for the past several years has made the studio's low budget features.

BALABAN announced that this new policy will result in the investing of at least $100,000 more per picture than was allocated last year.

Affected by this new production plan, in addition to HURLEY, will be Associate Producer WILLIAM THOMAS. HURLEY will enter the independent production field, and leaves for New York to complete negotiations for a major release.

Trio Starts at Warner's

Three new pictures went before the cameras at Warner Bros., giving the studio a total of seven features in work. The new ones are "The Letter," starring BETTE DAVIS; "City For Conquest," with JAMES CAGNEY and ANN SHERIDAN; and "Money and the Woman," with BRENDA MARSHALL and JEFFREY LYNN.

Elaborate Musical Score for "Angel"

HERBERT STOTHART started preparations for the elaborate musical score in "I Married An Angel," new JEANETTE MACDONALD and NELSON EDDY co-starring musical production to be directed by ROBERT Z. LEONARD. The picture is scheduled to go before the cameras within the next three weeks. HUNT STROMBERG will produce.

"Parade" Starts After Delay

Universal's "Spring Parade," DEANNA DURBIN starrer, finally got the "go" signal after a week's delay due to the illness of Director HENRY KOSTER. Producer JOE PASTERNAK has lined up a top supporting cast which includes ROBERT CUMMINGS, MISCHA AUER, ANDY DEVINE and BUTCH and BUDDY.

Top Cast for "Little Men"

With KAY FRANCIS, CHARLES WINNINGER, JIMMY LYDON, JACK OAKIE and CHARLES ESMOND heading an impressive cast, GENE TOWNE and GRAHAM BAKER are ready to start their third RKO production, "Little Men," on June 20. The picturization of the famous American novel by LOUISA MAY ALCOTT will be directed by NORMAN MCLEOD.

A Second for Lum and Abner

Voco Productions has set August 10 as the starting date of its second feature starring LUM and ABNER.

Burnette Now Editor

SMILEY BURNETTE, Republic's cowboy comedian, has turned editor. SMILEY has his own fan magazine, "The Westerner," which he sends out to all his fan club members.

Morros Engages Outlaw

AL JENNINGS, famous outlaw of the late nineties, has been engaged by National Pictures, the new BORIS MORROS-ROBERT STILLMAN producing company, to be technical adviser on "The Life of O. Henry," which will star DOUGLAS FAIRBANKS, JR.

SALUTE THE SNAPPY, HAPPY COMEDY HIT!

The fun is fast and howlarious . . . as a girl, a gob and a kid take the navy for a boat-ride!



JEAN PARKER JAMES DUNN

"SON OF THE NAVY"

with MARTIN SPELLMAN

Directed by WILLIAM NIGH • Associate Producer GRANT WITHERS

Original story by Grover Jones and True Boardman

Screenplay by Marion Orth and Joseph West

AS CRITICS CHEER!

"Clean, brisk, stimulating entertainment in the best traditions of the American movie." M. P. HERALD

"A bang-up navy picture that moves along at a merry clip from start to finish." HOLLYWOOD REPORTER

"Noteworthy and diverting comedy-drama with a salty navy background." BOX OFFICE

"Monogram can take a well deserved bow . . . a pleasant surprise, plenty of delightful entertainment." SHOWMEN'S TRADE REVIEW

"Amusing and well paced, good entertainment for family trade." FILM DAILY

A MONOGRAM PICTURE

The Studio Check-Up

[This Week: In Production—47; Being Edited—75
Last Week: In Production—55; Being Edited—71
Last Year: In Production—56; Being Edited—72]

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED

FUGITIVE FROM A PRISON CAMP*
GREAT PLANE ROBBERY*
OUT WEST WITH THE PEPPERS*
RETURN OF WILD BILL*
WEST OF ABILENE*
GIRLS OF THE ROAD*
DURANGO KID*
I MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Osa Johnson.

IN PRODUCTION

BLONDIE HAS SERVANT TROUBLE*
MILITARY ACADEMY*
ARIZONA—Jean Arthur, William Holden, Warren William, Porter Hall. Director, Wesley Ruggles.

HOWARDS OF VIRGINIA—Cary Grant, Alan Marshall, Sir Cedric Hardwicke. Producer-director, Frank Lloyd.

GRIBOUILLE (T.T.)— Brian Aherne, Rita Hayworth. Director, Charles Vidor.

HE STAYED FOR BREAKFAST—Loretta Young, Melvyn Douglas. Director, Alexander Hall.

MISSING EVIDENCE—Jack Holt, Marjorie Reynolds. Director, Lewis D. Collins.

FIVE LITTLE PEPPERS AT SCHOOL—Edith Fellows, Tommy Bond. Director, Charles Barton.

METRO-GOLDWYN-MAYER

BEING EDITED (1939-40)

NEW MOON*
ANDY HARDY MEETS DEBUTANTE*
PRIDE AND PREJUDICE*
I LOVE YOU AGAIN*
SUSAN AND GOD*
MORTAL STORM*
GOLD RUSH MAISIE*
ONE CAME HOME*
CAPTAIN IS A LADY*

(In England)

BUSMAN'S HONEYMOON—Robert Montgomery, Constance Cummings. Director, Arthur Woods. Producer, Ben Goetz.

IN PRODUCTION (1939-40)

BOOM TOWN*
I DO*

IN PRODUCTION (1940-41)

STRIKE UP THE BAND*
ESCAPE—Norma Shearer, Robert Taylor, Felix Bressart, Paul Lukas, Nazimova. Director, Mervyn LeRoy.

MONOGRAM

BEING EDITED

WILD HORSE RANGE*
LAST ALARM*

IN PRODUCTION

BOOMTOWN KILLER (T.T.)—Tex Ritter. Director, Al Herman.

PARAMOUNT

BEING EDITED (1939-40)

UNTAMED (Tech.)*
SAFARI*
GOLDEN GLOVES*
STAGECOACH WAR*
QUEEN OF THE MOB*
DOWN WENT McGINTY*
GHOST BREAKERS*
NORTHWEST MOUNTED POLICE (Tech.)*
NIGHT AT EARL CARROLL'S*

BEING EDITED (1940-41)

DATE WITH DESTINY*
LIFE WITH HENRY*
I WANT A DIVORCE*
DANCING ON A DIME*
THREE MEN FROM TEXAS—William Boyd, Russell Hayden, Esther Estrella. Director, Lesley Selander.

IN PRODUCTION (1939-40)

COMIN' ROUND THE MOUNTAIN—Bob Burns, Una Merkel. Director, George Archainbaud.

IN PRODUCTION (1940-41)

TEXAS*
RANGERS OF FORTUNE—Fred MacMurray, Patricia Morison, Albert Dekker. Director, Sam Wood.

MYSTERY SEA RAIDER—Henry Wilcoxon, Carol Landis, Onslow Stevens. Director, Edward Dmytryk.

RHYTHM ON THE RIVER—Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant. Director, Victor Schertzinger.

VICTORY—Fredric March, Betty Field, Margaret Wycherly. Director, John Cromwell.

RKO-RADIO

BEING EDITED (1939-40)

TOM BROWN'S SCHOOL DAYS*
PRAIRIE LAW*
ANNE OF WINDY POPLARS*
THOUSAND DOLLAR MARRIAGE*
CROSS COUNTRY ROMANCE*
MILLIONAIRES IN PRISON*
DR. CHRISTIAN MEETS THE WOMEN—Jean Hersholt, Edgar Kennedy, Dorothy Lovett. Director, William McGann.

STAGE TO CHINO—George O'Brien. Director, Edward Killy.

BEING EDITED (1940-41)

DREAMING OUT LOUD*
VILLAIN STILL PURSUED HER*
THE RAMPARTS WE WATCH—March of Time Feature.

RKO-RADIO (Continued)

IN PRODUCTION (1939-40)

DANCE, GIRL, DANCE*
YOU CAN'T BE TOO CAREFUL—Ginger Rogers, Ronald Colman. Director, Lewis Milestone.

ONE CROWDED NIGHT—Billie Seward, Don Costello. Director, Irving Reis.

IN PRODUCTION (1940-41)

MEN AGAINST THE SKY—Richard Dix, Wendy Barrie, Kent Taylor, Edmund Lowe. Director, Les Goodwins.

REPUBLIC

BEING EDITED

THE REFUGEE*
ROCKY MOUNTAIN RANGERS*
WAGONS WESTWARD*
GRAND OLE OPRY*
CARSON CITY KID*
FIGHTING MARSHAL—Don Barry. Assoc. Producer-Director, George Sherman.

IN PRODUCTION

SCATTERBRAIN—Judy Canova, Eddie Foy, Jr. Producer-Director, Gus Meins.

GIRL FROM GOD'S COUNTRY—Chester Morris, Charles Bickford, Jane Wyatt. Director, Sidney Salkow.

CAROLINA MOON—Gene Autry, Smiley Burnette, June Storey. Director, Frank McDonald.

20th CENTURY-FOX

BEING EDITED (1939-40)

SAILOR'S LADY*
MANHATTAN HEARTBEAT*
MARYLAND*
LUCKY CISCO KID*

BEING EDITED (1940-41)

YOUNG PEOPLE*
ELSA MAXWELL'S PUBLIC DEB. No. 1*
PIER 13*
GIRL FROM AVENUE A—Jane Withers, Kent Taylor, Elyse Knox. Director, Otto Brower.

STREET OF MEMORIES—Guy Kibbee, Lynne Roberts. Director, Shepard Traube.

IN PRODUCTION (1940-41)

BRIGHAM YOUNG*
RETURN OF FRANK JAMES (Tech.)—Henry Fonda, Andrea Leeds, Jackie Cooper. Director, Fritz Lang.

I MARRIED A NAZI—Joan Bennett, Lloyd Nolan, Francis Lederer. Director, Irving Pichel.

BRIDE WORE CRUTCHES—Lynne Roberts, Ted Norris, Robert Armstrong. Director, Shepard Traube.

CHARLIE CHAN IN THE WAX MUSEUM—Sidney Toler, Joan Valerie, Marguerite Chapman, Sen Yung. Director, Lynn Shores.

GHOST OF THE CISCO KID—Cesar Romero, Betty McLaughlin, Robert Sterling. Director, Otto Brower.

UNITED ARTISTS

BEING EDITED

THE WESTERNER (Goldwyn)*
SOUTH OF PAGO PAGO (Small)*
GREAT DICTATOR (Chaplin)—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

THIEF OF BAGDAD (Korda) (Tech.)—Sabu, Conrad Veidt, June Duprez.

IN PRODUCTION

FOREIGN CORRESPONDENT (Wanger)*
LONG VOYAGE HOME (Argosy)*
CAPTAIN CAUTION (Roach) — Victor Mature, Louise Platt, Bruce Cabot. Director, Richard Wallace.

KIT CARSON (Small)—Jon Hall, Dana Andrews, Lynn Bari. Director, George B. Seitz.

MAJOR BARBARA (Pascal)—Robert Morley, Wendy Heller, Evelyn Williams.

UNIVERSAL

BEING EDITED (1939-40)

SOUTH TO KARANGA*
LOVE, HONOR AND OH, BABY*
PRIVATE AFFAIRS*
BOYS FROM SYRACUSE*
BLACK DIAMONDS*

BEING EDITED (1940-41)

SLIGHTLY TEMPTED*
I'M NOBODY'S SWEETHEART NOW*
MODERN MONTE CRISTO—Victor McLaglen, John Loder, Anne Neagle. Director, Hal Schuster.

IN PRODUCTION (1940-41)

SPRING PARADE—Deanna Durbin, Robert Cummings, Mischa Auer, Andy Devine. Director, Henry Koster.

WHEN THE DALTONS RODE—Kay Francis, Randolph Scott, Brian Donlevy. Director, George Marshall.

WARNER BROTHERS

BEING EDITED

FUGITIVE FROM JUSTICE*
ALL THIS AND HEAVEN, TOO*
SEA HAWK*
EPISODE*

IN PRODUCTION

LIFE OF KNUTE ROCKNE*
THEY DRIVE BY NIGHT*
THE SENTENCE—George Brent, Virginia Bruce, Brenda Marshall. Director, Vincent Sherman.

NO TIME FOR COMEDY—James Stewart, Rosalind Russell, Charlie Ruggles. Director, William Keighley.

MAN FROM FLEET STREET—Edward G. Robinson, Eddie Albert, Albert Basserman, Gene Lockhart, Donald Crisp. Director, William Dieterle.

RIVER'S END—Dennis Morgan, George Tobias, Elizabeth Earl. Director, Ray Enright.

CITY FOR CONQUEST—James Cagney, Ann Sheridan, Anthony Quinn, George Tobias. Director, Anatole Litvak.

THE LETTER—Bette Davis, Herbert Marshall, James Stephenson, Gale Sondergaard. Director, William Wyler.

MONEY AND THE WOMAN—Jeffrey Lynn Brenda Marshall, Lee Patrick. Director, William K. Howard.

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Feature Booking Guide

a—BEFORE DATE OF ISSUE INDICATES ADVANCE DOPE; b—BOX OFFICE SLANT.

Initial Before Release Indicates Audience Suitability: (F) Family. (A) Adults.

ASTOR PICTURES

Title	Mins.	Stars		Rel. Date	See Issue of
Bat Whispers (My-D)	86	C. Morris-U. Merkel			Reissued
Crooked Circle (C)	70	Zasu Pitts-Jimmy Gleason	(F)		Reissued
Everything Is Rhythm (Mu)	60	Harry Roy & Band		7/22/39	Not Rev.
Heart of New York (Mu)	80	Jolson-Evans-Morgan			Reissued
Hell's Angels (D)	100	Lyon-Harlow-Hall		1/10/40	Reissued
Monster Walks (My-D)	60	Mischa Auer			Reissued
Our Daily Bread (D)	75	Tom Keene-John Qualen	(A)	5/1/40	Reissued
Out of Singapore (D)	76	Noah Beery-Dorothy Burgess		6/24/39	Reissued
Rain (D)	85	J. Crawford-W. Huston			Reissued
Scarface (D)	88	P. Muni-G. Raft-A. Dvorak			Reissued
Sky Devils (C-D)	88	Spencer Tracy			Reissued
Street Scene (D)	79	Sylvia Sidney			Reissued
Three Broadway Girls (C)	83	Blondell-Evans-Claire			Reissued
Tonight Or Never (D)	92	Swanson-Douglas-Karloff			Reissued
Tumbleweeds (W)	86	William S. Hart		5/1/39	Reissued
U-67 (D)	60	Alan Hale-Claude Allister		8/1/39	Reissued
Vengeance of the Deep (D)	70	Lloyd Hughes	(F)	2/15/40	b3/2/40

COLUMBIA

1938-39

Behind Prison Gates (D)	63	Brian Donlevy-Jacqueline Wells	(A)	7/28/39	b8/26/39
Blondie Takes a Vacation (C)	68	Penny Singleton-Arthur Lake	(F)	7/20/39	b7/22/39
Clouds Over Europe (C-D)	79	Olivier-Hobson-Richardson	(F)	6/20/39	b6/24/39
Coast Guard (D)	70	Scott-Bellamy-Dee	(F)	8/4/39	b9/2/39
Five Little Peppers and How They Grew (C-D)	60	Edith Fellowes-Dorothy Peterson	(F)	8/22/39	b8/26/39
Golden Boy (D)	101	Barbara Stanwyck-Wm. Holden	(F)	9/5/39	b8/19/39
Good Girls Go to Paris (C)	78	Joan Blondell-Melvyn Douglas	(A)	6/30/39	b6/24/39
Konga, The Wild Stallion (D)	63	Fred Stone-Rochelle Hudson	(F)	8/30/39	b9/16/39
Man From Sundown (W)	58	Chas. Starrett-Iris Meredith	(F)	7/15/39	b8/19/39
Man They Couldn't Hang (D)	65	Boris Karloff-Lorna Gray	(A)	8/17/39	b8/19/39
Parents on Trial (D)	78	Jean Parker-Johnny Downs	(F)	6/29/39	b9/23/39
Riders of Black River (W)	59	Chas. Starrett-Iris Meredith	(F)	8/23/39	b9/30/39
Trapped in the Sky (D)	60	Jack Holt-Katherine DeMille	(F)	6/1/39	b2/18/39
Western Caravans (W)	58	Chas. Starrett-Iris Meredith	(F)	6/15/39	b7/22/39
Woman Is the Judge (D)	62	Otto Kruger-Rochelle Hudson	(A)	7/10/39	b9/30/39

1939-40

Amazing Mr. Williams (C-D)	86	Joan Blondell-Melvyn Douglas	(F)	11/23/39	b11/25/39
Arizona		Jean Arthur-Holden-Williams			In Prod.
Babies for Sale (D)	64	Rochelle Hudson-Glenn Ford	(A)	5/16/40	b5/18/40
Behind the Maginot Line (D) (Reviewed as "Ten Days in Paris")	82	Rex Harrison-Karen Verne	(F)	4/30/40	b10/21/39
Beware Spooks (C)	68	Joe E. Brown-Mary Carlisle	(F)	10/24/39	b10/28/39
Blazing Six Shooters (W)	61	Charles Starrett-Iris Meredith	(F)	4/4/40	b3/16/40
Blondie Has Servant Trouble (C)		Penny Singleton-Arthur Lake		6/27/40	a5/25/40
Blondie Brings Up Baby (C)	68	Penny Singleton-Arthur Lake	(F)	11/9/39	b11/11/39
Blondie On a Budget (C)	73	Penny Singleton-Arthur Lake	(F)	2/29/40	b3/2/40
Bullets for Rustlers (W)	58	Charles Starrett-Lorna Gray		3/5/40	a11/25/39
Cafe Hostess (D)	63	Preston Foster-Ann Dvorak	(A)	11/30/39	b1/13/40
Convicted Woman (D)	66	Hudson-Lane-Lang	(A)	1/31/40	b3/2/40
Doctor Takes a Wife (C)	88	Loretta Young-Ray Milland	(A)	4/25/40	b4/27/40
Durango Kid (W)		Chas. Starrett-Luana Walters			a6/1/40
Five Little Peppers at Home (D)	65	Edith Fellowes-Clarence Kolb	(F)	2/8/40	b5/4/40
Five Little Peppers at School		Edith Fellows-Tommy Bond			In Prod.
Fugitive at Large (D)	66	Jack Holt-Patricia Ellis	(F)	12/7/39	b8/5/39
Fugitive From a Prison Camp (D)		Jack Holt-Marian Marsh			a4/13/40
Girls of the Road (D)		Ann Dvorak-Helen Mack-L. Lane		6/13/40	a6/1/40
Great Plane Robbery (D)		Jack Holt-Vicki Lester			a5/25/40
Gribouille (T.T.)		Brian Aherne-Rita Hayworth			In Prod.
He Stayed for Breakfast (C)		Loretta Young-Melvyn Douglas			In Prod.
Hidden Power (D)	59	Jack Holt-Marian Marsh		9/7/39	b5/27/39
His Girl Friday (C)	92	Grant-Russell-Bellamy	(A)	1/18/40	b1/6/40
Howards of Virginia		Cary Grant-Martha Scott-Carlson			In Prod.
I Married Adventure		Travelogue Feature			In Prod.
Island of Doomed Men (D)		Peter Lorre-Rochelle Hudson		5/20/40	a4/20/40
Lone Wolf Meets a Lady (My)	66	Warren William-Jean Muir	(F)	5/30/40	b5/18/40
Lone Wolf Strikes (My-D)	66	Warren William-Joan Perry	(A)	1/26/40	b1/27/40
Mad Men of Europe (D)	72	Edmund Gwenn-Mary Maguire	(F)	6/3/40	b5/25/40
Man From Tumbleweeds (W)		Bill Elliott-Iris Meredith			a5/25/40
Man With Nine Lives (D)	69	Boris Karloff-Jo Ann Sayers	(A)	4/11/40	b4/20/40
Men Without Souls (D)	62	John Litel-Rochelle Hudson	(A)	3/4/40	b5/18/40
Military Academy		Tommy Kelly-Bobby Jordan			a6/1/40
Miracle on Main Street (D)	78	Margo-W. Abel-L. Talbot	(A)	10/29/39	b2/3/40
Missing Evidence		Jack Holt-Marjorie Reynolds			In Prod.
Mr. Smith Goes to Washington (C-D)	130	Jean Arthur-James Stewart	(F)	10/19/39	b10/7/39
Music In My Heart (Mu-C)	72	Tony Martin-Rita Hayworth	(F)	1/10/40	b12/30/39
My Son Is Guilty (D)	63	Jacqueline Wells-Bruce Cabot	(F)	12/28/39	b1/20/40
Outpost of the Mounties (W)	63	Chas. Starrett-Iris Meredith	(F)	9/14/39	b11/25/39
Outside the 3-Mile Limit (D)	63	Jack Holt-Irene Ware	(F)	3/7/40	b2/17/40
Out West With the Peppers (C)		Edith Fellowes-Dorothy Peterson		6/30/40	a5/25/40
Passport to Alcatraz (D)	60	Jack Holt-Cecelia Callejo	(A)	6/6/40	b5/25/40
Pioneers of the Frontier (W)	58	Bill Elliott-Linda Winters	(F)	2/1/40	b2/24/40
Return of Wild Bill (W)		Bill Elliott-Iris Meredith		6/21/40	a5/25/40
Scandal Sheet (D)	65	Otto Kruger-Ona Munson	(A)	10/16/39	b10/28/39
Stranger From Texas (W)	54	Chas. Starrett-Lorna Gray	(F)	11/2/39	b12/23/39
Taming of the West (W)	55	Bill Elliott-Iris Meredith		12/7/39	a9/9/39
Texas Stagecoach (W)	59	Chas. Starrett-Iris Meredith	(F)	6/6/40	b3/30/40
Those High Grey Walls (D)	82	Walter Connolly-Iris Meredith	(A)	9/21/39	b9/30/39
Too Many Husbands (C)	82	Arthur-MacMurray-Douglas	(A)	3/21/40	b3/9/40
Twenty-one Days Together (D) (Reviewed as "Three Weeks Together")	75	Vivien Leigh-Laurence Olivier	(A)	5/16/40	b4/6/40
Two-Fisted Rangers (W)	62	Chas. Starrett-Iris Meredith	(F)	1/4/40	b1/13/40
U-Boat 29 (D) (Reviewed as "Spy in Black")	79	Conrad Veidt-Valerie Hobson	(F)	10/7/39	b7/15/39
West of Abilene (W)		Charles Starrett-Marjorie Cooley		7/11/40	a5/25/40

FINE ARTS

Cipher Bureau (D)	70	Leon Ames-Joan Woodbury	(F)	11/4/38	b10/29/38
Exile Express (D)	70	Anna Sten-Alan Marshal	(A)	5/27/39	b2/11/39
Frontier Scout	61	George Houston-Beth Marion		10/21/38	Not Rev.
Killers of the Wild	57	Joan Valerie-J. Bush-LeR. Mason	(F)	10/12/39	b5/11/40
Long Shot, The (D)	69	Gordon Jones-Marsha Hunt	(F)	1/6/39	b12/31/38
Panama Patrol (D)	69	Leon Ames-Charlotte Wynters	(F)	5/20/39	b2/25/39
Shadows Over Shanghai (D)	65	Jas. Dunn-Ralph Morgan-L. Gray	(F)	10/14/38	b9/17/38

MGM

1938-39

Andy Hardy Gets Spring Fever (C)	85	Mickey Rooney-Lewis Stone	(F)	7/21/39	b7/15/39
Goodbye, Mr. Chips (D)	114	Robert Donat-Greer Garson	(F)	7/28/39	b5/20/39
Lady of the Tropics (D)	92	Hedy Lamarr-Rob't Taylor	(A)	8/11/39	b8/12/39
Maisie (C-D)	72	Robert Young-Ann Sothern	(F)	6/23/39	b6/10/39

MGM

1938-39 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Miracles For Sale (D)	70	Florence Rice-Robert Young	(F)	8/4/39	b8/5/39
On Borrowed Time (D)	99	Lionel Barrymore-Beulah Bondi	(A)	7/7/39	b7/1/39
6,000 Enemies (D)	60	Walter Pidgeon-Rita Johnson	(A)	6/9/39	b6/3/39
Stronger Than Desire (D)	77	Virginia Bruce-Walter Pidgeon	(F)	6/30/39	b7/1/39
Tarzan Finds a Son! (D)	81	Weissmuller-O'Sullivan	(F)	6/16/39	b6/3/39
These Glamor Girls (C-D)	80	Lew Ayres-Lana Turner	(F)	8/18/39	b8/19/39
They All Come Out (D)	70	Rita Johnson-Tom Neal	(F)	7/14/39	b7/8/39
Wizard of Oz (Tech.) (Mu-C)	101	Judy Garland-Frank Morgan	(F)	8/25/39	b8/12/39

1939-40

And One Was Beautiful (D)	70	Jean Muir-Robert Cummings	(A)	4/5/40	b4/6/40
Andy Hardy Meets Debutante (C)		Mickey Rooney-Lewis Stone			a3/23/40
Another Thin Man (My-C)	102	William Powell-Myrna Loy	(F)	11/17/39	b11/18/39
Babes in Arms (Mu-C)	97	Mickey Rooney-Judy Garland	(F)	10/13/39	b9/23/39
Balalaika (Mu-D)	102	Nelson Eddy-Ilona Massey	(F)	12/29/39	b12/16/39
Bad Little Angel (D)	72	Virginia Weidler-Gene Reynolds	(F)	10/27/39	b10/28/39
Blackmail (D)	81	E. G. Robinson-Guinn Williams	(A)	9/8/39	b9/9/39
Boom Town (D)		Gable-Tracy-Lamarr-Colbert			a5/18/40
Broadway Melody of 1940 (D)	100	Powell-Astaire-Murphy	(F)	2/9/40	b2/10/40
Busman's Honeymoon		Rob't Montgomery-C. Cummings			In Prod.
Captain Is a Lady (C)		Coburn-Billie Burke-B. Bondi		6/21/40	a6/1/40
Congo Maisie (C-D)	70	Sothern-Carroll-Johnson	(F)	1/19/40	b1/20/40
Dancing Co-Ed (C)	84	Lana Turner-Richard Carlson	(F)	9/29/39	b9/30/39
Dr. Kildare's Strange Case (D)	76	Lionel Barrymore-Lew Ayres	(F)	4/12/40	b4/6/40
Earl of Chicago (C-D)	87	Montgomery-Owen-Arnold	(A)	1/5/40	b1/6/40
Edison the Man (D)	107	Spencer Tracy-Rita Johnson	(F)	5/10/40	b5/25/40
Fast and Furious (D)	73	Franchot Tone-Ann Sothern	(F)	10/6/39	b10/14/39
Florian (D)	93	Robert Young-Helen Gilbert	(F)	3/29/40	b3/30/40
Forty Little Mothers (C)	90	Eddie Cantor-Rita Johnson	(F)	4/26/40	b4/20/40
Ghost Comes Home (C)	78	Frank Morgan-Billie Burke	(F)	3/8/40	b3/2/40
Gold Rush Maisie (C)		Ann Sothern-Lee Bowman			a6/1/40
Gone With the Wind (D)	228	Gable-Leigh-Howard (Tech.)	(F)		b12/16/39
Henry Goes Arizona (C)	67	Frank Morgan-Virginia Weidler	(F)	12/8/39	b12/9/39
I Do (D)		Lana Turner-Lew Ayres			a5/25/40
I Love You Again (D)		Wm. Powell-Myrna Loy			a5/18/40
I Take This Woman (D)	97	Spencer Tracy-Hedy Lamarr	(A)	2/1/40	b2/3/40
Joe and Ethel Turp Call on the President (D)	71	Ann Sothern-Walter Brennan	(F)	12/1/39	b12/9/39
Judge Hardy and Son (C)	90	Mickey Rooney-Lewis Stone	(F)	12/22/39	b12/16/39
Lambeth Walk (C)	66	Lupino-Lane-Sally Gray	(F)	1/26/40	b1/27/40
Man From Dakota (D)	75	Wallace Beery-Dolores Del Rio	(A)	2/16/40	b2/24/40
Marx Bros. at the Circus (C)	87	Marx Bros.-Florence Rice	(F)	10/20/39	b10/14/39
Mortal Storm (D)		Margaret Sullavan-Jas. Stewart		6/14/40	a3/30/40
New Moon (D)		Jeanette MacDonald-Nelson Eddy		6/28/40	a12/2/39
Nick Carter, Master Detective (D)	60	Walter Pidgeon-Rita Johnson	(F)	12/15/39	b12/16/39
Ninotchka (C)	110	Greta Garbo-Melvyn Douglas	(A)	11/3/39	b10/7/39
Northwest Passage (D)	126	Tracy-Young-Brennan (Tech.)	(A)	2/23/40	b2/10/40
One Came Home		R. Young-M. O'Sullivan-L. Stone			a6/1/40
Phantom Raiders (My)	70	Walter Pidgeon-Florence Rice	(F)	5/31/40	b6/1/40
Pride and Prejudice (D)		Greer Garson-L. Olivier			a3/2/40
Remember? (C)	83	Robert Taylor-Greer Garson	(A)	11/10/39	b11/11/39
Secret of Dr. Kildare (D)	85	Lew Ayres-Laraine Day	(F)	11/24/39	b11/25/39
Shop Around the Corner (C)	100	Margaret Sullavan-J. Stewart	(A)	1/12/40	b1/6/40
Stars Look Down (D)	140	Lockwood-Redgrave	(A)		b3/16/40
Strange Cargo (D)	113	Gable-Crawford-Hunter	(A)	3/1/40	b3/2/40
Susan and God (D)	117	Joan Crawford-Fredric March		6/7/40	a3/23/40
Thunder Afloat (D)	91	Wallace Beery-Robert Young	(F)	9/22/39	b9/23/39
20 Mule Team (D)	84	Wallace Beery-Leo Carrillo	(F)	5/3/40	b5/4/40
Two Girls on Broadway (Mu-D)	73	Turner-Murphy-Blondell	(F)	4/19/40	b4/27/40
Waterloo Bridge (D)	107	Vivien Leigh-Robert Taylor	(A)	5/17/40	b5/18/40
Women, The (D) (Part. Tech.)	131	Shearer-Crawford-Russell	(A)	9/1/39	b9/2/39
Young Tom Edison (D)	84	Mickey Rooney-Virginia Weidler	(F)	3/15/40	b2/17/40

1940-41

Escape (D)		Norma Shearer-Robert Taylor			In Prod.
Strike Up the Band (Mu-C)		Mickey Rooney-Judy Garland			a6/1/40

MONOGRAM

1938-39

Across the Plains (W)	52	Jack Randall-Joyce Bryant	(F)	6/1/39	b5/27/39
Danger Flight (D)	61	John Trent-Marjorie Reynolds	(F)	11/1/39	b10/28/39
Fight For Peace (Doc)	69	Newsreels	(A)	10/1/39	b9/30/39
Girl From Rio (D)	63	Movita-Warren Hull	(F)	8/7/39	b8/19/39
Irish Luck (D)	58	Frankie Darro-Sheila Darcy	(F)	8/15/39	b8/26/39
Man From Texas (W)		Tex Ritter		7/21/39	a7/1/39
Mr. Wong in Chinatown (My-D)	68	Boris Karloff-Marjorie Reynolds	(F)	8/1/39	b7/22/39
Mutiny in the Big House (D)	83	Barton MacLane-Chas. Bickford	(F)	10/25/39	b10/14/39
Oklahoma Terror (W)		Jack Randall-Virginia Carroll		8/25/39	a8/5/39
Overland Mail (W)	51	Jack Randall	(F)	10/31/39	b11/18/39
Riders of the Frontier (W)	59	Tex Ritter-Hal Price	(F)	8/16/39	b9/9/39
Should a Girl Marry? (D)	60	Anne Nagel-Warren Hull	(A)	6/16/39	b7/22/39
Sky Patrol (D)	61	John Trent-Marjorie Reynolds	(F)	9/9/39	b9/23/39
Stunt Pilot (D)	61	John Trent-Marjorie Reynolds	(F)	6/29/39	b7/8/39

1939-40

Boom Town Killer (W)		Tex Ritter			In Prod.
Chasing Trouble (D)	64	F. Darro-Marjorie Reynolds	(F)	1/30/40	b2/3/40
Cheyenne Kid (W)	49	Jack Randall-Louise Stanley	(F)	2/24/40	Not Rev.
Covered Wagon Trails (W)	52	Jack Randall	(F)	4/10/40	b5/11/40
Cowboy from Sundown (W)	58	Tex Ritter	(F)	5/9/40	b5/11/40
Danger Ahead (W)	60	James Newill-Dorothea Kent		1/10/40	a12/23/39
East Side Kids (D)	62	Ames-Moore-Bryant-Barnett	(F)	2/10/40	b2/24/40
Fatal Hour (My-D)	60	Boris Karloff-Marjorie Reynolds	(F)	1/15/40	b1/20/40
Fighting Mad (W)	60	James Newill-Sally Blane	(F)	11/5/39	b4/6/40
Gentleman from Arizona (W)	71	Farrell MacDonald-Barclay	(F)	12/25/39	b12/16/39
Heroes in Blue (D)	59	Dick Purcell-Bernadene Hayes	(F)	11/7/39	b11/25/39
Ridden Enemy (D)	63	Warren Hull-Kay Linaker	(F)	1/20/40	b4/13/40
Human Monster (D)	73	Bela Lugosi	(F)	3/9/40	b3/9/40
Kid From Santa Fe (W)		Jack Randall		5/23/40	a4/27/40
Kid Reporters (D)		Marcia Mae Jones-Jackie Moran		7/17/40	In Prod.
Land of the Six Guns (W)		Jack Randall-Louise Stanley		5/2/40	a4/13/40
Last Alarm (D)		Warren Hull-Polly Ann Young		6/25/40	a5/25/40
Midnight Limited (D)	61	John King-Marjorie Reynolds	(F)	3/20/40	b3/23/40
Murder on the Yukon (W)		James Newill-Polly Ann Young		2/17/40	a2/3/40
Mysterious Mr. Reeder	63	Will Fyffe	(A)	4/30/40	b5/11/40
On the Spot (D)		Frankie Darro		6/11/40	a5/18/40
Pals of the Silver Sage (W)	52	Tex Ritter-Sugar Dawn	(F)	4/20/40	b5/4/40
Phantom Strikes (My)	58	Lawson-Henry	(F)	11/15/39	b11/18/39
Pioneer Days (W)	51	Jack Randall-June Willkins	(F)	1/25/40	b2/10/40
Riders From Nowhere (W)		Jack Randall-Margaret Roach		5/30/40	a4/27/40
Ridin' the Trail (W)		Fred Scott		6/27/40	In Prod.
Rhythm of the Rio Grande (W)	53	Tex Ritter-Susan Dale	(F)	3/2/40	b4/27/40
Roll, Wagons, Roll (W)	54	Tex Ritter	(F)	11/25/39	b12/23/39
Secret Four (D)	85	Sinclair-Lee-Lawton	(F)	1/15/40	b12/30/39
Sky Bandits (Former title, "Phantom Pilot")		James Newill		4/15/40	a3/16/40
Son of the Navy (D)		James Dunn-Jean Parker	(F)	3/30/40	b4/6/40
Tomboy (D)	70	Marcia Mae Jones-Jackie Moran	(F)	4/20/40	b4/27/40
Torpedo Raider (D)	70	Barry Mackay	(F)	2/28/40	b5/25/40
Westbound Stage (W)	52	Tex Ritter	(F)	12/15/39	b3/2/40
Wild Horse Range (W)		Jack Randall		6/18/40	a5/18/40
Yukon Flight (W)	57	James Newill-Louise Stanley		12/5/39	a11/18/39

PARAMOUNT

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bulldog Drummond's Bride (C-D)	56.	John Howard-Heather Angel	(F)	6/30/39	b7/8/39
Gracie Allen Murder Case (My-C)	75.	Gracie Allen-Warren William	(F)	6/2/39	b5/20/39
Grand Jury Secrets (D)	66.	John Howard-Gail Patrick	(F)	6/23/39	b6/10/39
Heritage of the Desert (W)	73.	Donald Woods-Evelyn Venable	(F)	6/23/39	b3/18/39
Invitation to Happiness (D)	95.	Fred MacMurray-Irene Dunne	(F)	6/16/39	b5/13/39
Island of Lost Men (D)	63.	Anna May Wong-A. Quinn	(F)	7/28/39	b3/12/39
Magnificent Fraud (D)	75.	Lloyd Nolan-Akim Tamiroff	(A)	7/21/39	b7/22/39
Man About Town (C)	86.	Jack Benny-Dorothy Lamour	(F)	7/7/39	b6/10/39
Million Dollar Legs (C)	63.	Betty Grable-Jackie Coogan	(F)	7/14/39	b7/15/39
Night Work (C)	61.	Mary Boland-Charlie Ruggles	(F)	8/4/39	b8/12/39
Our Leading Citizen (D)	88.	Bob Burns-Susan Hayward	(F)	8/11/39	b8/5/39
Renegade Trail (W)	57.	Bill Boyd		8/18/39	b7/22/39
Star Maker (Mu-C)	94.	Bing Crosby-Louise Campbell	(F)	8/25/39	b8/26/39
This Man Is News (My)	78.	Valerie Hobson-Barry Barnes	(F)	8/18/39	b4/8/39
Undercover Doctor (D)	65.	Lloyd Nolan-Heather Angel	(A)	6/9/39	b6/10/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventure in Diamonds (D)	72.	Isa Miranda-George Brent	(A)	4/5/40	b1/27/40
All Women Have Secrets (D)	70.	Joseph Allen-Jean Cagney	(A)	12/15/39	b12/9/39
Beau Geste (D)	114.	Gary Cooper-Ray Milland	(F)	9/15/39	b7/22/39
Biscuit Eater (D)	79.	Billie Lee-Cordell Hickman	(F)	5/24/40	b4/13/40
Buck Benny Rides Again (C)	85.	Jack Benny-Virginia Dale	(F)	5/3/40	b4/13/40
Cat and the Canary (My-D)	73.	Bob Hope-Paulette Goddard	(A)	11/10/39	b11/4/39
Comin' Round the Mountain (C)		Bob Burns-Una Merkel		8/16/40	In Prod.
Death of a Champion (My-C)	67.	Lynne Overman-J. Allen, Jr.	(F)	9/1/39	b8/26/39
Disputed Passage (D)	93.	Dorothy Lamour-Akim Tamiroff	(A)	10/27/39	b10/14/39
Dr. Cyclops (Tech.) (D)	75.	Albert Dekker-Janice Logan	(A)	4/12/40	b3/9/40
Down Went McGinty (D)		Brian Donlevy-Akim Tamiroff		8/23/40	a3/23/40
Emergency Squad (D)	60.	William Henry-Louise Campbell	(F)	1/5/40	b1/13/40
Farmer's Daughter (C)	60.	Martha Raye-Charlie Ruggles	(F)	3/29/40	b2/17/40
French Without Tears (C)	85.	Ray Milland-Ellen Drew	(A)	4/26/40	b11/11/39
Geronimo (D)	88.	Preston Foster-Ellen Drew	(F)	1/12/40	b11/25/39
Ghost Breakers (My-D)		Bob Hope-Paulette Goddard		6/21/40	a3/16/40
Golden Gloves (D)		Jean Cagney-Robert Ryan		8/2/40	a12/23/39
Great Victor Herbert (Mu-D)	90.	Allan Jones-Mary Martin	(F)	12/29/39	b12/2/39
Gulliver's Travels	77.	Tech. Cartoon Feature	(F)	12/22/39	b12/23/39
Hidden Gold (W)	61.	Wm. Boyd-Russell Hayden	(F)	6/7/40	b5/18/40
Honeymoon in Bali (C)	95.	F. MacMurray-Madeline Carroll	(A)	9/9/39	b9/16/39
Jamaica Inn (Cos-D)	110.	Chas. Laughton	(F)	10/13/39	b5/27/39
Knights of the Range (W)	70.	Russell Hayden-Jean Parker	(F)	2/23/40	b2/17/40
Law of the Pampas (W)	72.	Wm. Boyd-Russell Hayden	(F)	11/3/39	b10/21/39
Llano Kid (W)	70.	Tito Guizar-June Clayton	(F)	12/8/39	b11/11/39
Light of the Western Stars (W)	65.	Jory-Hayden-Sayers	(F)	4/19/40	b4/27/40
Light That Failed (D)	96.	Ronald Colman-Ida Lupino	(A)	2/9/40	b12/23/39
Night at Earl Carrell's (C)		J. Carrol Naish-E. Carroll Girls		8/9/40	a5/11/40
Night of Nights (D)	85.	Pat O'Brien-Olympe Bradna	(A)	12/1/39	b12/2/39
Northwest Mounted Police (D)		Cooper-Carroll-Goddard (Tech.)			a4/20/40
Opened by Mistake (C)	67.	Charles Ruggles-Robert Page	(F)	5/10/40	b5/11/40
Our Neighbors—the Carters (D)	83.	Fay Bainter-Frank Craven	(F)	11/24/39	b11/4/39
Parole Fixer (D)	58.	J. Carroll Naish-Wm. Henry	(A)	2/2/40	b2/10/40
Queen of the Mob (D)		Jean Cagney-Richard Denning		6/28/40	a1/20/40
(Former title, "Woman from Hell")					
Range War (W)	67.	Wm. Boyd-Russell Hayden	(F)	9/8/39	b8/5/39
Remember the Night (C-D)	92.	B. Stanwyck-F. MacMurray	(A)	1/19/40	b1/13/40
Road to Singapore (C)	85.	B. Crosby-D. Lamour-B. Hope	(F)	3/22/40	b2/24/40
Rulers of the Sea (D)	96.	Fairbanks, Jr.-Lockwood	(F)	11/17/39	b9/16/39
Safari (D)		Madeline Carroll-Fairbanks, Jr.		6/14/40	a11/18/39
Santa Fe Marshal (W)	69.	Wm. Boyd-Russell Hayden	(F)	1/26/40	b1/13/40
Seventeen (C-D)	75.	Jackie Cooper-Betty Field	(F)	3/1/40	b2/24/40
Showdown (W)	63.	Wm. Boyd-J. Clayton-Hayden	(F)	3/8/40	b3/2/40
Sidewalks of London (D)	86.	Chas. Laughton-Vivien Leigh	(F)	2/16/40	b2/3/40
Stagecoach War (W)		Wm. Boyd-Russell Hayden		7/12/40	a1/13/40
(Former title, "Hold Your Horses")					
Television Spy (D)	58.	William Henry-Judith Barrett	(F)	10/20/39	b9/16/39
This Man in Paris (My-C)	86.	Barry Barnes-Valerie Hobson	(A)		b7/15/39
Those Were the Days (C)	75.	Wm. Holden-Bonita Granville	(F)	5/31/40	b5/25/40
$1,000 a Touchdown (C)	74.	Joe E. Brown-Martha Raye	(F)	9/22/39	b9/30/39
Typhoon (Tech.) (D)	71.	Dorothy Lamour-Robert Preston	(F)	5/17/40	b5/4/40
Untamed (D)		Milland-Tamiroff-Morison (Tech.)		7/26/40	a8/19/39
Way of All Flesh (D)	84.	Akim Tamiroff-William Henry	(A)	7/5/40	b6/1/40
What a Life (C)	78.	Jackie Cooper-Betty Field		10/1/39	b9/23/39
Women Without Names (D)	63.	Ellen Drew-Robt. Paige	(F)	3/15/40	b2/24/40

1940-41

Title					
Dancing on a Dime		Grace MacDonald-Rob't Paige			In Prod.
Date With Destiny (D)		Basil Rathbone-Ellen Drew			a2/17/40
(Former title, "Destiny")					
I Want a Divorce (D)		Dick Powell-Joan Blondell		8/9/40	a4/27/40
Life With Henry (C)		Jackie Cooper-Leila Ernst			a3/30/40
(Former title "Henry Aldrich No. 1")					
Mystery Sea Raider (D)		Henry Wilcoxon-Carole Landis			In Prod.
Rangers of Fortune		MacMurray-Morison-Dekker			In Prod.
Rhythm on the River (Mu)		Bing Crosby-Mary Martin			In Prod.
Texas (W)		J. Howard-Ellen Drew-M. Robson			a5/11/40
Three Men From Texas (W)		William Boyd-Russell Hayden			In Prod.
Victory		Fredric March-Betty Field			In Prod.

R.K.O.-RADIO

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bachelor Mother (C)	82.	Ginger Rogers-David Niven	(A)	8/4/39	b7/1/39
Bad Lands (W)	65.	N. Beery, Jr.-G. Williams	(F)	8/11/39	b7/29/39
Career (D)	80.	Alice Eden-John Archer	(F)	7/7/39	b7/8/39
Conspiracy (D)	58.	Allan Lane-Linda Hayes	(A)	9/1/39	b8/26/39
Escape to Paradise (C-D)	60.	Bob Breen-Kent Taylor	(F)	12/22/39	b12/9/39
Everything's On Ice (C-D)	66.	Irene Dare-Roscoe Karns	(F)	10/6/39	b9/9/39
Fifth Avenue Girl (D)	85.	Ginger Rogers-Tim Holt	(F)	9/22/39	b8/19/39
Fighting Gringo (W)	59.	George O'Brien-Lupita Tovar	(F)	9/8/39	b9/2/39
Five Came Back (D)	73.	Chester Morris-Wendy Barrie	(F)	6/23/39	b6/17/39
Girl and the Gambler (C)	62.	Steffi Duna-Leo Carrillo	(F)	6/16/39	b6/10/39
Girl From Mexico (C)	70.	Lupe Velez-Donald Woods	(F)	6/2/39	b5/20/39
In Name Only (D)	94.	Lombard-Grant-Francis	(A)	8/18/39	b8/5/39
Saint in London (My-D)	70.	Geo. Sanders-Sally Grey	(F)	6/30/39	b7/1/39
Spellbinder (D)	70.	Lee Tracy-Barbara Reed	(A)	7/28/39	b7/29/39
Timber Stampede (W)	59.	George O'Brien	(F)	6/30/39	b6/24/39
Way Down South (Mu-D)	62.	Bob Breen	(F)	7/21/39	b7/29/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Abe Lincoln in Illinois (D)	107.	Raymond Massey-Ruth Gordon	(F)	4/19/40	b1/6/40
Allegheny Uprising (D)	81.	John Wayne-Claire Trevor	(F)	11/10/39	b10/28/39
Anne of Windy Poplars (D)		Anne Shirley-James Ellison		6/28/40	a4/13/40
Beyond Tomorrow (D)	84.	Richard Carlson-Jean Parker	(A)	5/10/40	b3/30/40
Bill of Divorcement (D)	73.	Maureen O'Hara-Adolphe Menjou	(A)	5/31/40	b3/16/40
Bullet Code (W)	59.	George O'Brien-Virginia Vale	(F)	4/12/40	b3/2/40
Courageous Dr. Christian (D)	67.	Jean Hersholt-Dorothy Lovett	(F)	4/5/40	b3/23/40
Cross Country Romance (C)		Gene Raymond-Wendy Barrie		8/9/40	a5/18/40
Curtain Call (C)	61.	Barbara Reed-John Archer	(F)	4/26/40	b4/13/40
Dance, Girl, Dance (D)		Maureen O'Hara-Louis Hayward		8/23/40	a6/1/40
Day the Bookies Wept (C)	64.	Joe Penner-Barbara Reed	(F)	9/15/39	b9/16/39
Dr. Christian Meets the Women (D)		Jean Hersholt-Dorothy Lovett		7/5/40	In Prod.
Flying Deuces (C)	67.	Laurel & Hardy-Jean Parker	(F)	11/3/39	b10/14/39
Full Confession (D)	73.	Victor McLaglen-Sally Eilers	(A)	9/8/39	b8/26/39
Hunchback of Notre Dame (D)	115.	C. Laughton-Maureen O'Hara	(A)	12/29/39	b12/23/39
Irene (Mu-C) (Part Tech.)	101	Anna Neagle-Ray Milland	(F)	5/3/40	b4/20/40
Isle of Destiny (D)	83.	Ford-Lang-Gargan	(F)	3/8/40	b3/2/40
Legion of the Lawless (W)	57.	Geo. O'Brien-Virginia Vale	(F)	1/5/40	b11/25/39
Little Orvie (C)	66.	Johnny Sheffield-Ernest Truex	(F)	3/1/40	b3/2/40
Marines Fly High (D)	67.	Richard Dix-Lucille Ball	(F)	2/2/40	b2/17/40
Married and in Love (D)	60.	Alan Marshal-Barbara Reed	(A)	12/22/39	b12/16/39
Marshal of Mesa City (W)	61.	George O'Brien-Virginia Vale	(F)	11/3/39	b10/7/39
Meet Dr. Christian (D)	66.	Jean Hersholt-Dorothy Lovett	(F)	11/17/39	b10/21/39
Mexican Spitfire (C)	65.	Lupe Velez-Donald Woods	(F)	1/12/40	b12/16/39
Millionaire Playboy (C)	66.	Joe Penner-Linda Hayes	(F)	3/15/40	b3/2/40
Millionaires in Prison (D)		Lee Tracy-Linda Hayes		7/12/40	a5/25/40
My Favorite Wife (C)	88.	Dunne-Grant-Scott	(A)	5/17/40	b5/4/40
Nurse Edith Cavell (D)	99.	Anna Neagle-George Sanders	(A)	9/29/39	b8/26/39
One Crowded Night		Billie Seward-Don Costello			In Prod.

R.K.O.-RADIO 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Pinocchio	85.	Technicolor Cartoon	(F)	2/23/40	b2/3/40
Prairie Law (W)		Geo. O'Brien-Virginia Vale		6/7/40	a5/4/40
Primrose Path (D)	93.	Ginger Rogers-Joel McCrea	(A)	3/22/40	b3/16/40
Queen of Destiny (H-D)	90.	Neagle-Walbrook (Tech.)	(F)	8/16/40	b10/29/39
(Reviewed as "Sixty Glorious Years")					
Reno (D)	73.	Richard Dix-Gail Patrick	(A)	12/1/39	b11/18/39
Saint's Double Trouble (D)	69.	George Sanders-Helen Whitney	(F)	1/26/40	b1/20/40
Saint Takes Over (D)	60.	Geo. Sanders-Wendy Barrie	(F)	6/7/40	b4/27/40
Stage to Chino (W)		George O'Brien		7/26/40	In Prod.
Sued for Libel (D)	63.	Kent Taylor-Linda Hayes	(F)	10/27/39	b10/21/39
Swiss Family Robinson (D)	93.	Mitchell-Best-Bartholomew	(F)	2/16/40	b2/3/40
That's Right, You're Wrong (Mu-C)	91.	Kyser-Ball-Menjou	(F)	11/24/39	b11/18/39
Thousand Dollar Marriage (C)		Leon Errol-Dennis O'Keefe		6/21/40	a5/11/40
Three Sons (D)	72.	Edward Ellis-Virginia Vale	(F)	10/13/39	b9/30/39
Tom Brown's Schooldays (D)		Jimmy Lydon-Hardwicke		6/14/40	a4/6/40
Two Thoroughbreds (D)	62.	Jimmy Lydon-Joan Blondell	(F)	12/8/39	b12/2/39
Vigil in the Night (D)	96.	Carole Lombard-Brian Aherne	(A)	2/9/40	b2/10/40
You Can't Be Too Careful		Ginger Rogers-Ronald Colman		8/2/40	In Prod.
You Can't Fool Your Wife (C)	68.	Lucille Ball-James Ellison	(F)	5/24/40	b5/25/40

1940-41

Title					
Dreaming Out Loud (C)		Lum & Abner-Frances Langford			a6/1/40
Men Against the Sky (D)		Richard Dix-Wendy Barrie			In Prod.
Ramparts We Watch		March of Time Feature			In Prod.
Villain Still Pursued Her (D)		Anita Louise-Richard Cromwell			a4/20/40

REPUBLIC

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Colorado Sunset (W)	64.	G. Autry-Smiley Burnette	(F)	7/31/39	b8/5/39
In Old Caliente (W)	57.	Roy Rogers-Mary Hart	(F)	6/19/39	b7/22/39
In Old Monterey (W)	73.	Autry-Burnette-Hayes	(F)	8/14/39	b7/29/39
Mickey, the Kid (D)	66.	Byrd-Cabot-Ryan	(F)	7/3/39	b7/1/39
Mountain Rhythm (W)	59.	Gene Autry-Smiley Burnette	(F)	6/9/39	b7/1/39
New Frontier (W)	57.	3 Mesquiteers	(F)	8/10/39	b8/19/39
Rovin' Tumbleweeds (W)	64.	Autry-Mary Carlisle	(F)	11/16/39	b11/25/39
She Married a Cop (Mu-C)	65.	Phil Regan-Jean Parker	(F)	7/12/39	b7/1/39
Should Husbands Work (C)	66.	The Gleasons	(F)	7/26/39	b7/22/39
Smuggled Cargo (D)	62.	R. Hudson-Barry Mackay	(F)	8/21/39	b8/26/39
SOS—Tidal Wave (D)	60.	Ralph Byrd-Kay Sutton	(A)	6/2/39	b6/3/39
Wall Street Cowboy (W)	66.	Roy Rogers	(F)	9/6/39	b9/9/39
Wyoming Outlaw (W)	57.	3 Mesquiteers	(F)	6/27/39	b7/15/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Arizona Kid (W)	61.	Roy Rogers-Sally March	(F)	9/29/39	b10/7/39
Calling All Marines (D)	66.	Donald Barry-Helen Mack	(F)	9/21/39	b9/16/39
Carolina Moon (Mu-W)		Gene Autry-Burnette-June Storey			In Prod.
Carsen City Kid (W)		Roy Rogers-"Gabby" Hayes			a5/18/40
Crooked Road (D)	66.	Edmund Lowe-Irene Hervey	(A)	5/10/40	b5/11/40
Covered Trailer (C)	66.	Gleasons-Davenport	(F)	11/10/39	b11/18/39
Covered Wagon Days (W)	56.	Three Mesquiteers	(F)	4/22/40	b5/11/40
Cowboys From Texas (W)	57.	Three Mesquiteers	(F)	11/29/39	b12/9/39
Dark Command (H-D)	94.	John Wayne-Claire Trevor	(F)	4/15/40	b4/13/40
Days of Jesse James (W)	63.	Roy Rogers-George Hayes	(F)	12/20/39	b12/23/39
Fighting Marshal (W)		Don Barry-Janet Waldo			In Prod.
Flight at Midnight (D)	66.	Roscoe Turner-Phil Regan	(F)	8/28/39	b9/2/39
Forgotten Girls (D)	68.	Louise Platt-Donald Woods	(F)	3/15/40	b3/23/40
Gangs of Chicago (D)	66	Lola Lane-Lloyd Nolan-MacLane	(F)	5/19/40	b5/25/40
Gaucho Serenade (W)	66.	Gene Autry-Smiley Burnette	(F)	5/10/40	b5/18/40
Ghost Valley Raiders (W)	57.	Donald Barry-Lona Andre	(F)	3/26/40	b4/6/40
Girl From God's Country (D)		Chester Morris-Chas. Bickford			In Prod.
Grand Ole Opry (C)		Weaver Bros. & Elviry			a5/25/40
Grandpa Goes to Town (C)	66.	The Gleasons-Harry Davenport	(F)	4/19/40	b4/20/40
Heroes of the Saddle (W)	56.	Three Mesquiteers	(F)	1/12/40	b1/20/40
Hi-Yo Silver (W)	69	Silver Chief-Lynn Roberts	(F)	4/10/40	b4/20/40
In Old Missouri (C)	67	Weaver Bros.-Elviry	(F)	4/17/40	b5/4/40
Jeepers Creepers (Mu)	69.	Rogers-Weaver Bros.	(F)	10/27/39	b11/4/39
Kansas Terrors (W)	57.	3 Mesquiteers-Jacqueline Wells	(F)	10/6/39	b10/21/39
Main Street Lawyer (D)	72.	Edward Ellis-Anita Louise	(F)	11/3/39	b11/11/39
Money to Burn (C)	69.	The Gleasons-Harry Davenport	(F)	12/28/39	b12/30/39
Pioneers of the West (W)	56.	Three Mesquiteers	(F)	3/12/40	a3/16/40
Rancho Grande (W)	68.	Gene Autry-Smiley Burnette	(F)	3/22/40	b3/30/40
Refugee (D)		J. Wayne-Sigrid Gurie-C. Coburn			a5/4/40
(Former title 'Doctors Don't Tell")					
Rocky Mountain Rangers (W)		Three Mesquiteers		5/24/40	a5/4/40
Sabotage (D)	69.	Arleen Whelan-Gordon Oliver	(F)	10/13/39	b10/14/39
Saga of Death Valley (W)	58.	Roy Rogers-George Hayes	(F)	11/22/39	b11/25/39
Scatterbrain		Judy Canova-Alan Mowbray			In Prod.
South of the Border (W)	71.	Gene Autry-Smiley Burnette	(F)	12/15/39	b12/16/39
Thou Shalt Not Kill (D)	68.	Charles Bickford-Doris Day	(F)	12/22/39	b12/16/39
Village Barn Dance (Mu-C)	74.	Richard Cromwell-Doris Day	(F)	1/30/40	b2/3/40
Wagons Westward (D)		Chester Morris-Anita Louise			a5/11/40
Wolf of New York (D)	69.	Edmund Lowe-Rose Hobart	(F)	1/25/40	b1/27/40
Women in War (D)	71	Elsie Janis-Wendy Barrie	(F)	6/6/40	b6/1/40
Young Buffalo Bill (W)	59	Roy Rogers-George Hayes	(F)	4/12/40	b4/20/40

20TH CENT.-FOX

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Charlie Chan in Reno (My)	68.	Sidney Toler-Phyllis Brooks	(F)	6/16/39	b6/3/39
Frontier Marshal (W)	72	Randolph Scott-Binnie Barnes	(F)	7/28/39	b8/5/39
It Could Happen to You (C-D)	71.	Stuart Erwin-Gloria Stuart	(F)	6/30/39	b6/17/39
Jones Family in Hollywood (C)	59.	Jones Family	(F)	6/2/39	b5/27/39
Mr. Moto Takes Vacation (My)	65.	Peter Lorre	(F)	7/14/39	b11/19/38
News Is Made At Night (C)	71.	Preston Foster-Lynn Bari	(F)	7/21/39	b7/15/39
Second Fiddle (Mu-C)	87.	Sonja Henie-Tyrone Power	(F)	6/23/39	b7/1/39
Ware Case (GB) (D)	78.	Clive Brook-Jane Baxter	(F)	7/21/39	b7/15/39
Young Mr. Lincoln (D)	101.	Henry Fonda-Marjorie Weaver	(F)	6/9/39	b6/3/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventures of Sherlock Holmes (My-D)	85.	Basil Rathbone-Nigel Bruce	(F)	9/1/39	b8/26/39
Barricade (D)	71.	Alice Faye-Warner Baxter	(F)	12/8/39	b12/2/39
Blue Bird (Tech.) (FA)	83.	Shirley Temple-Nancy Kelly	(F)	3/22/40	b1/27/40
Charlie Chan At Treasure Island (My)	74.	Sidney Toler-Sen Yung	(F)	9/8/39	b8/26/39
Charlie Chan's Murder Cruise (My)	75.	Sidney Toler-Marjorie Weaver	(F)	6/21/40	b5/11/40
Charlie Chan in Panama (D)	67.	Sidney Toler-Jean Rogers	(F)	3/1/40	b2/10/40
Chicken Wagon Family (C)	63.	Jane Withers-Leo Carrillo	(F)	8/11/39	b8/19/39
Cisco Kid and the Lady (D)	74.	Cesar Romero-Marjorie Weaver	(F)	12/29/39	b12/2/39
City in Darkness (My)	85.	Sidney Toler-Lynn Bari	(F)	12/1/39	b11/25/39
City of Chance (D)	60.	Donald Woods-C. Aubrey Smith	(A)	1/12/40	b12/30/39
Day-Time Wife (C)	72.	Tyrone Power-Linda Darnell	(A)	11/24/39	b11/18/39
Drums Along the Mohawk (D)	103.	H. Fonda-C. Colbert (Tech.)	(F)	11/10/39	b10/21/39
Earthbound (D)		Warner Baxter-Andrea Leeds		6/7/40	a3/30/40
Elsa Maxwell's Hotel For Women (D)	88.	Darnell-Ellison-Maxwell	(A)	8/4/39	b8/5/39
Escape, The (D)	62.	Kane Richmond-Amanda Duff	(A)	10/6/39	b9/9/39
Everything Happens at Night (C-D)	78.	Sonja Henie-Ray Milland	(F)	12/22/39	b12/16/39
Four Sons (D)	89.	Ameche-Nancy Kelly-Alan Curtis	(A)	6/14/40	b6/1/40
Free, Blonde and 21 (C)	74.	Lynn Bari-Joan Davis	(F)	3/29/40	b2/17/40
Girl in 313 (D)	56.	Florence Rice-Joan Valerie		5/31/40	a5/4/40
Grapes of Wrath (D)	129.	Fonda-Bowdon-Grapewin	(A)	3/15/40	b1/27/40
Heaven With A Barbed Wire Fence (C-D)	62.	Glenn Ford-Jean Rogers	(F)	11/3/39	b10/7/39
He Married His Wife (C)	83.	McCrea-Kelly-Young	(F)	1/19/40	b1/13/40
Here I Am, A Stranger (D)	83.	Richard Greene-Brenda Joyce	(F)	9/29/39	b9/23/39
High School (C)	72.	J. Withers-Stephens-Edwards	(F)	1/26/40	b1/6/40
Hollywood Cavalcade (D)	98.	Alice Faye-Don Ameche (Tech.)	(F)	10/13/39	b10/7/39
Honeymoon's Over (C)	68.	Marjorie Weaver-Stuart Erwin	(F)	12/15/39	b12/9/39
Inspector Hornleigh on Holiday (My)	74.	Gordon Harker-Alastair Sim	(F)	12/1/39	b2/3/40
I Was An Adventuress (D)	81.	Zorina-Richard Greene	(A)	5/10/40	b5/4/40
Johnny Apollo (D)	83	Tyrone Power-Dorothy Lamour	(A)	4/19/40	b4/13/40
Lillian Russell (D)	127.	Alice Faye-Don Ameche	(F)	5/24/40	b5/18/40
Little Old New York (D)	100	Alice Faye-MacMurray-Greene	(F)	2/9/40	b2/3/40

20TH CENT.-FOX 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Lucky Cisco Kid (D)	68	Cesar Romero-Mary Hughes	(F)	6/28/40	b6/1/40
Man Who Wouldn't Talk (D)	61	Lloyd Nolan-Jean Rogers	(A)	2-2 40	b1/20/40
Manhattan Heartbeat (D) (Former title "Marriage in Transit")		Virginia Gilmore-Joan Davis		7/12/40	a4/20/40
Maryland (D) (Tech.)		B. Joyce-Payne-Brennan		7/19/40	a3/9/40
On Their Own (C)	63	Jones Family	(F)	5/17/40	b4/13/40
Pack Up Your Troubles (C)	70	Jane Withers-Ritz Brothers	(F)	10/20/39	b9/23/39
Quick Millions (C)	61	Jones Family	(F)	8/25/39	b8/12/39
Rains Came (D)	103	Loy-Power-Brent	(A)	9/15/39	b9/9/39
Sailor's Lady (D)		Nancy Kelly-Jon Hall		7/5/40	a2/24/40
Shipyard Sally (Mu-D)		Gracie Fields	(F)	10/20/39	b7/29/39
Shooting High (Mu-D)	63	Withers-Autry-Weaver	(F)	4/26/40	b3/9/40
So This Is London (C)	70	Geo. Sanders-Drayton-Churchill	(A)	5/3/40	b2/4/39
Stanley and Livingstone (D)	100	S. Tracy-Greene-Kelly	(F)	8/18/39	b8/5/39
Star Dust (D)	83	Linda Darnell-John Payne	(F)	4/5/40	b4/6/40
Stop, Look and Love (C)	57	Jean Rogers-Robert Kellard	(F)	9/22/39	b9/2/39
Swanee River (Tech.) (D)	86	Al Jolson-Don Ameche-A. Leeds	(F)	1/5/40	b12/23/39
They Came By Night (D)	73	Will Fyffe	(F)	2/23/40	b3/9/40
Too Busy to Work (C)	65	Jones Family-Chandler-Davis	(F)	11/17/39	b11/4/39
20,000 Men a Year (D)	84	Randolph Scott	(F)	10/27/39	b10/28/39
Viva Cisco Kid (D)	70	Cesar Romero-Chris-Pin Martin	(F)	4/12/40	b3/23/40
Young as You Feel (C)	59	Jones Family	(F)	2/16/40	b2/3/40

1940-41

Bride Wore Crutches		Lynne Roberts-Ted Norris			In Prod.
Brigham Young (H-D)		Tyrone Power-Linda Darnell		8/16/40	a4/27/40
Charlie Chan in the Wax Museum (My)		Sidney Toler-Joan Valerie		10/4/40	In Prod.
Elsa Maxwell's Public Deb. # 1 (D)		G. Murphy-B. Joyce-C. Ruggles		9 27/40	a5/4/40
Ghost of the Cisco Kid (D)		Cesar Romero-Betty McLaughlin		9/20/40	In Prod.
Girl from Avenue A (C)		Jane Withers-Kent Taylor		8/23/40	In Prod
Girl Must Live (C)	93	Margaret Lockwood-R. Houston	(A)		b5/27/39
I Married a Nazi (D)		Joan Bennett-Francis Lederer		8/30/40	In Prod.
Pier 13 (D)		Lynn Bari-Lloyd Nolan		9/6/40	a5/25/40
Return of Frank James (D)		H. Fonda-A. Leeds (Tech.)		9/13/40	In Prod.
Street of Memories		Guy Kibbee-Lynn Roberts		8/9/40	In Prod.
Young People		Shirley Temple-Jack Oakie			a5/18/40

UNITED ARTISTS

Captain Caution		V. Mature-Louise Platt-B. Cabot			In Prod.
Chump At Oxford (C)	63	Stan Laurel-Oliver Hardy	(F)	2/16/40	b2/17/40
Eternally Yours (C)	91	Loretta Young-David Niven	(F)	10/12/39	b10/7/39
Foreign Correspondent		Joel McCrea-Herbert Marshall			a5/4/40
Four Feathers (Tech.) (D)	109	Duprez-Smith-Richardson	(F)	8/4/39	b4/29/39
Great Dictator		Charles Chaplin-P. Goddard			In Prod.
House Across the Bay (D)	88	Joan Bennett-George Raft	(A)	3/1/40	b3/2/40
Housekeeper's Daughter (C)	80	Joan Bennett-Adolphe Menjou	(F)	10/26/39	b9/16/39
Intermezzo—a Love Story (D)	70	Leslie Howard-Ingrid Bergman	(F)	9/22/39	b9/30/39
Kit Carson		Jon Hall-Dana Andrews			In Prod.
Lion Has Wings (D)	73	Merle Oberon-Ralph Richardson	(F)	1/19/40	b12/16/39
Long Voyage Home (D)		John Wayne-Thos. Mitchell			a5/11/40
Major Barbara		Wendy Hiller-Robert Morley			In Prod.
Man in the Iron Mask (D)	110	Louis Hayward-Joan Bennett	(F)	8/11/39	b7/1/39
My Son, My Son! (D)	116	Brian Aherne-Madeleine Carroll	(A)	3/22/40	b3/9/40
Of Mice and Men (D)	106	Meredith-Fields-Chaney Jr.	(A)	1/12/40	b12/30/39
1,000,000 B.C. (D)	80	John Hubbard-Carole Landis	(F)	4/5/40	b4/13/40
Our Town (D)	90	Fay Bainter-Frank Craven	(F)	5/24/40	b5/18/40
Over the Moon (C-D)	78	Oberon-Rex Harrison (Tech.)	(F)	3/29/40	b11/11/39
Raffles (D)	71	D. Niven-Olivia de Havilland	(F)	12/29/39	b12/23/39
Real Glory (D)	96	Gary Cooper-Andrea Leeds	(F)	9/29/39	b9/16/39
Rebecca (D)	130	Olivier-Anderson-Fontaine	(A)	4/12/40	b3/23/40
Saps at Sea (C)	56	Stan Laurel-Oliver Hardy	(F)	5/3/40	b4/27/40
Slightly Honorable (My-C)	85	O'Brien-Terry-Arnold	(A)	12/22/39	b1/13/40
South of Pago Pago		Jon Hall-Victor McLaglen			a4/27/40
Thief of Bagdad		Sabu-Conrad Veidt (Tech.)			In Prod.
They Shall Have Music (Mu-D)	101	Jascha Heifetz-Andrea Leeds	(F)	8/18/39	b7/15/39
Turnabout (C)	83	Carole Landis-Hubbard-Menjou	(A)	5/17/40	b5/4/40
Westerner (D)		Gary Cooper-Walter Brennan			a12/30/39
Winter Carnival (C-D)	90	Ann Sheridan-Richard Carlson	(F)	7/28/39	b7/22/39

UNIVERSAL 1938-39

First Love (D)	83	Deanna Durbin-Helen Parrish	(F)	11/10/39	b11/4/39
Forgotten Women (D)	65	Sigrid Gurie-Donald Briggs	(A)	7/7/39	b7/8/39
House of Fear (My-D)	66	Wm. Gargan-Irene Hervey	(A)	6/30/39	b6/17/39
Inside Information (D)	62	June Lang-Dick Foran	(F)	6/2/39	b6/17/39
I Stole a Million (D)	78	George Raft-Claire Trevor	(A)	7/21/39	b7/22/39
Sun Never Sets (D)	96	Fairbanks, Jr.-Barbara O'Neill	(F)	6/9/39	b6/3/39
Unexpected Father (C-D)	73	Sandy-M. Auer-Shirley Ross	(F)	7/14/39	b7/22/39
When Tomorrow Comes (D)	90	Irene Dunne-Charles Boyer	(A)	8/11/39	b8/19/39

1939-40

Alias the Deacon (C)	73	Bob Burns	(F)	5/17/40	b5/4/40
Bad Man from Red Butte (W)	58	J. M. Brown-B. Baker-Fuzzy Knight		5/31/40	a4/27/40
Big Guy (D)	77	McLaglen-Cooper-Munson	(A)	12/24/39	b12/2/39
Black Diamonds (D)		Richard Arlen-Andy Devine			a6/1/40
Black Friday (D)	64	Boris Karloff-Bela Lugosi	(A)	4/12/40	b3/9/40
Boys From Syracuse (C)		A. Jones-Martha Raye-J. Penner		8/9/40	a5/18/40
Call a Messenger (C-D)	60	Tough Guys-Mary Carlisle	(F)	11/3/39	b9/23/39
Charlie McCarthy, Detective (My-C)	75	Bergen-McCarthy-Sneed	(F)	12/22/39	b12/23/39
Chip of the Flying U (W)	55	J. Mack Brown-Bob Baker	(F)	11/24/39	b1/27/40
Danger on Wheels (D)	61	Richard Arlen-Andy Devine	(F)	2/2/40	b5/11/40
Desperate Trails (W)	60	Brown-Baker-Knight	(F)	9/8/39	b9/2/39
Destry Rides Again (D)	93	Marlene Dietrich-James Stewart	(F)	12/29/39	b12/2/39
Double Alibi (My)	65	Wayne Morris-Margaret Lindsay	(A)	3/1/40	b2/24/40
Enemy Agent (D)	60	Robt. Armstrong-Helen Vinson	(F)	4/19/40	b4/13/40
Framed (D)	60	Constance Moore-R. Armstrong	(A)	2/23/40	b5/11/40
Green Hell (D)	88	Joan Bennett-D. Fairbanks, Jr.	(F)	1/26/40	b1/20/40
Half a Sinner (D)	59	Heather Angel-John King	(F)	4/5/40	b6/1/40
Hawaiian Nights (Mu-C)	64	Downs-Moore-Quillan	(F)	9/8/39	b8/19/39
Hero For a Day (C-D)	62	Charles Grapewin-Anita Louise	(F)	10/6/39	b9/16/39
Honeymoon Deferred (D)	59	Margaret Lindsay-Edmund Lowe	(F)	2/16/40	b2/24/40
Hot Steel (D)	61	Richard Arlen-Andy Devine		5/24/40	a5/11/40
House of the Seven Gables (D)	88	Vincent Price-Margaret Lindsay	(A)	4/12/40	b3/9/40
I Can't Give You Anything But Love Baby (C)	61	Peggy Moran-Johnny Downs	(F)	6/21/40	b5/11/40
If I Had My Way (Mu-C)	87	Bing Crosby-Gloria Jean	(F)	5/3/40	b4/27/40
Invisible Man Returns (D)	82	Hardwicke-Price-Grey	(A)	1/12/40	b1/20/40
It's a Date (Mu-D)	103	Deanna Durbin-Kay Francis	(F)	3/22/40	b3/23/40
La Conga Nights (C)	60	Hugh Herbert	(F)	5/31/40	b5/18/40
Laugh It Off (C)	63	Johnny Downs-Constance Moore	(F)	12/1/39	b12/30/39
Legion of Lost Flyers (D)	63	Arlen-Devine-Nagel	(F)	11/3/39	b9/16/39
Little Accident (C)	65	Baby Sandy-Florence Rice	(F)	10/27/39	b11/4/39
Love, Honor and Oh, Baby (C) (Former title "No Exit")		Wallace Ford-Kathryn Adams		6/7/40	a4/27/40
Ma! He's Making Eyes At Me (C)	61	Tom Brown-Constance Moore	(F)	3/15/40	b4/13/40
Man From Montreal (D)	60	Richard Arlen-Andy Devine	(F)	12/8/39	b3/2/40
Mikado (Mu) (Tech.)	90	Kenny Baker	(F)	9/8/39	b5/20/39
Missing Evidence (D)	64	Preston Foster-Irene Hervey	(F)	12/15/39	b11/25/39
Mutiny On the Blackhawk (D)	67	Arlen-Moore-Devine	(F)	9/1/39	b8/5/39
My Little Chickadee (C)	83	Mae West-W. C. Fields	(A)	2/9/40	b2/10/40
Oh, Johnny, How You Can Love (C)	64	Tom Brown-Peggy Moran	(F)	1/5/40	b1/20/40
Oklahoma Frontier (W)	59	John Mack Brown-Bob Baker	(F)	10/20/39	b12/9/39
One Hour to Live (D)	60	Doris Nolan-Chas. Bickford	(A)	11/10/39	b9/23/39
Private Affairs		N. Kelly-R. Young-R. Cummings		7/5/40	a5/11/40
Riders of Pasco Basin (W)	56	J. M. Brown-Bob Baker	(F)	4/5/40	b5/25/40
Rio (D)	75	Sigrid Gurie-Basil Rathbone	(A)	9/29/39	b9/30/39
Sandy Is a Lady (C)	64	Sandy-Mischa Auer-Nan Grey	(F)	6/14/40	b5/25/40
Ski Patrol (D)	64	Luli Deste-Philip Dorn	(F)	5/10/40	b5/11/40
South to Karanga (D)		C. Bickford-L. Deste-D. Foran		8/2/40	a4/27/40
Tower of London (H-D)	92	Basil Rathbone-Boris Karloff	(F)	11/17/39	b11/25/39
Tropic Fury (D)	65	Richard Arlen-Andy Devine	(F)	10/13/39	b9/9/39
Two Bright Boys (D)	70	J. Cooper-Freddie Bartholomew	(F)	9/15/39	b9/9/39
Under-Pup (C)	90	Rob't Cummings-Nan Grey	(F)	9/1/39	b8/26/39
West of Carson City (W)	55	J. M. Brown-Bob Baker	(F)	1/19/40	b5/11/40
Witness Vanishes (My)	60	Edmund Lowe-Wendy Barrie	(F)	9/22/39	b9/16/39
You're Not So Tough	72	Dead End Kids-Nan Grey	(F)	7/26/40	b6/1/40
Zanzibar (D)	72	Lola Lane-James Craig	(F)	3/8/40	b3/30/40

UNIVERSAL 1940-41

Title	Mins.	Stars	Rel. Date	See Issue of
I'm Nobody's Sweetheart Now		Helen Parrish-Dennis O'Keefe		a6/1/40
Modern Monte Cristo		Victor McLaglen-John Loder		In Prod.
Slightly Tempted (C)		Hugh Herbert-Johnny Downs		a6/1/40
Spring Parade (Mu-C)		Deanna Durbin-Rob't. Cummings		In Prod.
When the Daltons Rode (W)		Kay Francis-Randolph Scott		In Prod.

WARNER BROS. 1938-39

Angels Wash Their Faces (C-D)	86	Dead End Kids-Reagan-Sheridan	(F)	8/26/39	b9/9/39
Cowboy Quarterback (C)	56	Bert Wheeler-Marie Wilson	(F)	7/29/39	b8/12/39
Daughters Courageous (D)	107	John Garfield-Priscilla Lane	(F)	7/22/39	b6/17/39
Each Dawn I Die (D)	92	Cagney-Raft-Bryan	(A)	8/19/39	b7/22/39
Everybody's Hobby (C) (Reviewed as "Hobby Family")	55	Irene Rich-Henry O'Neill	(F)	8/26/39	b8/19/39
Hell's Kitchen (D)	81	Lindsay-Dead End Kids	(F)	7/8/39	b7/8/39
Indianapolis Speedway (D)	82	Pat O'Brien-Ann Sheridan	(F)	8/5/39	b7/22/39
Juarez (H-D)	127	Paul Muni-Bette Davis	(F)	6/10/39	b4/29/39
Kid From Kokomo (C)	92	Pat O'Brien-Joan Blondell	(F)	6/24/39	b5/20/39
Man Who Dared (D) (Reviewed as "I Am Not Afraid")	59	Charles Grapewin-Jane Bryan	(F)	6/3/39	b4/8/39
Nancy Drew—Trouble Shooter (My)	69	Bonita Granville-F. Thomas	(F)	6/17/39	b9/30/39
Naughty, But Nice (C)	90	Dick Powell-Gale Page	(F)	7/1/39	b7/1/39
Torchy Plays With Dynamite (D)	59	Jane Wyman-Tom Kennedy	(F)	8/12/39	b10/21/39
Waterfront (D)	59	Dennis Morgan-Gloria Dickson	(F)	7/15/39	b7/22/39

1939-40

All This and Heaven Too		Bette Davis-Charles Boyer			a3/2/40
Angel From Texas (C)	69	Albert-Wyman-Reagan	(F)	4/27/40	b4/13/40
British Intelligence (D)	62	Boris Karloff-Margaret Lindsay	(A)	1/20/40	b1/13/40
Brother Orchid (C-D)		E. G. Robinson-Sothern-Bellamy		6/8/40	a4/20/40
Brother Rat and a Baby (C)	87	Wayne Morris-Priscilla Lane	(F)	1/13/40	b1/6/40
Calling Philo Vance (My)	62	James Stephenson	(F)	2/3/40	b2/3/40
Castle on the Hudson (D)	76	Garfield-O'Brien-Sheridan	(A)	2/17/40	b3/2/40
Child Is Born (D)	79	Geraldine Fitzgerald-J. Lynn	(A)	1/6/40	b9/9/39
City For Conquest (D)		James Cagney-Ann Sheridan			In Prod.
Dead End Kids on Dress Parade (D)	62	Litel-Dead End Kids	(F)	11/18/39	b11/4/39
Dr. Ehrlich's Magic Bullet (D)	102	Edw. G. Robinson-Ruth Gordon	(A)	3/2/40	b2/10/40
Dust Be My Destiny (D)	88	John Garfield-Priscilla Lane	(A)	9/16/39	b8/19/39
Episode (D)		De Havilland-J. Lynn-J. Wyman			a6/1/40
Espionage Agent (D)	83	Joel McCrea-Jeffrey Lynn	(F)	9/30/39	b9/30/39
Fighting 69th (D)	90	James Cagney-Pat O'Brien	(A)	1/27/40	b1/6/40
Flight Angels (D)	74	Ralph Bellamy-Dennis Morgan	(F)	5/18/40	b5/11/40
Four Wives (D)	99	Lane Sisters-G. Page-J. Lynn	(F)	12/25/39	b11/25/39
Fugitive From Justice (D)	56	Roger Pryor-Lucille Fairbanks		6/15/40	a12/2/39
Gambling on the High Seas (D)	58	Wayne Morris-Jane Wyman	(F)	6/22/40	b2/24/40
Granny Get Your Gun (D)	56	May Robson-Harry Davenport	(F)	2/10/40	b1/6/40
Invisible Stripes (D)	82	Raft-Holden-Robson	(A)	12/30/39	b12/23/39
It All Came True (D)	97	Ann Sheridan-Jeffrey Lynn	(A)	4/6/40	b3/23/40
Kid Nightingale (C)	58	John Payne	(F)	11/4/39	b9/23/39
King of Lumberjacks (D)	61	John Payne-Gloria Dickson	(F)	4/13/40	b2/24/40
Letter, The (D)		Bette Davis-Herbert Marshall			In Prod.
Life of Knute Rockne (D)		Pat O'Brien-Ronald Reagan			a6/1/40
Mad Empress (D) (Reviewed as "Juarez and Maxmilian"—States Rights)	95	Modea Novara-L. Atwill	(A)	12/16/39	b4/29/39
Man From Fleet Street (D)		Robinson-Albert-Basserman			In Prod.
Money and the Woman (D)		Jeffrey Lynn-Brenda Marshall			In Prod.
Murder in the Air (D)	55	Ronald Reagan-Lya Lys	(F)	6/1/40	b2/24/40
Nancy Drew and Hidden Staircase (My)	60	Bonita Granville-Frankie Thomas	(F)	9/9/39	b8/26/39
No Place to Go (C-D)	57	Gloria Dickson-Dennis Morgan	(F)	9 23/39	b9/9/39
No Time for Comedy (C)		J. Stewart-R. Russell-C. Ruggles			In Prod.
Old Maid (D)	95	Bette Davis-George Brent	(A)	9/2/39	b8/5/39
On Your Toes (Mu-C)	94	Vera Zorina-Eddie Albert	(F)	10/14/39	b10/14/39
Pride of the Blue Grass (D)	65	Edith Fellows-Jimmy McCallion	(F)	10/7/39	b11/11/39
Private Lives of Elizabeth & Essex (H-D) (Tech.)	106	Flynn-Bette Davis	(F)	11/11/39	b9/30/39
Private Detective (C-D)	57	Jane Wyman-Dick Foran	(F)	12/9/39	b12/9 39
Return of Dr. X (My-D)	62	Lys-Bogart-Morris-Lane	(A)	12/2/39	b11/18/39
River's End		Dennis Morgan-George Tobias			In Prod.
Roaring Twenties (D)	106	Cagney-Lynn-Lane	(A)	10/28/39	b10/21/39
Saturday's Children (D)	101	Olivia de Havilland-Garfield	(F)	5/11/40	b4/13/40
Sea Hawk (D)		Flynn-Marshall-Crisp			a3/23/40
Sentence, The (D)		Geo. Brent-Virginia Bruce			In Prod.
Smashing the Money Ring (D)	56	Ronald Reagan-Eddie Foy Jr.	(F)	10/21/39	b10/28/39
Tear Gas Squad (D)	58	D. Morgan-J. Payne-G. Dickson		5/4/40	b3/23/40
They Drive by Night (D)		Raft-Sheridan-Bogart			a6/1/40
Three Cheers for the Irish (C-D)	100	Priscilla Lane-Dennis Morgan	(F)	3/16/40	b3/9/40
Till We Meet Again (D)	100	Merle Oberon-George Brent	(F)	4/20/40	b4/6/40
Torrid Zone (D)	88	Cagney-O'Brien-Sheridan	(A)	5/25/40	b5/11/40
Virginia City (H-W)	121	Flynn-Hopkins-Scott	(F)	3/23/40	b3/23/40
We Are Not Alone (D)	112	Paul Muni-Jane Bryan	(A)	11/25/39	b11/11/39

MISCELLANEOUS

Bad Boy (D)	66	Johnny Downs-Rosalind Keith	(F)	Atlas	b1/27/40
Black Eyes (D)	72	Mary Maguire-Otto Kruger	(A)	Alliance	b9/9/39
Black Limelight (My)	63	Raymond Massey-Joan Marion	(A)	Alliance	b7/1/39
Buried Alive (D)	74	Beverly Roberts-Rob't Wilcox	(A)	Producers	b1/13/40
Captain Moonlight (D)		John Garrick-Winifred Shotter	(A)	Atlas	b4/27/40
Challenge, The (D)	69	Trenker-Douglas	(F)	Film Alliance	b9/30/39
Daughter of the Tong (D)	56	Evelyn Brent-Grant Withers	(A)	Metrop.	b8/19/39
Dead Men Tell No Tales (My)	76	Emlyn Williams-Sara Seeger	(A)	Alliance	b7/29/39
Death Goes North (My-D)	64	Ed. Edwards-Sheila Bromley	(F)	Warwick	b7/29/39
Flaming Lead (W)	55	Ken Maynard	(F)	Colony	b7/1/39
George Washington Carver (D)	69	G. W. Carver-B. Washington III	(A)	St. George	b4/13/40
Goose Step (D) (Reviewed as "Hitler, Beast of Berlin")	85	Roland Drew-Steffi Duna	(A)	Producers	b11/18/39
Hidden Menace (D)	56	Otto Kruger-Gertrude Michael	(F)	Alliance	b4/13/40
Housemaster (D)	83	Kruger-Holmes-Churchill	(F)	Alliance	b2/12/38
Invisible Killer (D)	63	Grace Bradley-Roland Drew	(F)	Producers	b2/10/40
Keep Punching (D)	81	Henry Armstrong-Mae Johnson	(F)	M-C Pics	b12/9/39
Mad Youth (D)	60	Mary Ainslee-Betty Compson	(A)	Atlas	b5/25/40
Mill on the Floss (D)	80	Geraldine Fitzgerald-F. Lawton	(F)	Standard	b11/18/39
Murder Is News (My-D)	55	John Gallaudet-Iris Meredith	(A)	Warwick	b6/24/39
North Sea Patrol (D)	61	Toone-Kelly	(F)	Alliance	b12/30/39
One Night In Paris (My-D)	74	Lodge-Kelly-Williams	(F)	Alliance	b8/5/39
Outsider (D)	91	Geo. Sanders-Mary Maguire	(F)	Alliance	b3/23/40
Pocomania (D)	65	Nina Mae McKinney-Jack Carter	(F)	Lenwal	b12/9/39
Royal Divorce (Cos-D)	84	Chatterton-P. Blanchar	(F)	Select	b8/5/39
Second Bureau (D)	65	Marta Labarr-Charles Oliver	(A)	Film Alliance	b7/8/39
Son of Ingagi (D)	66	Alfred Grant-Daisy Bufford	(A)	Sack	b1/20/40
Spies of the Air (My-D)	78	Barry Barnes-Roger Livesy	(A)	Alliance	b8/12/39
Torpedoed! (D)	70	H. B. Warner-Beery-Cromwell	(F)	Film Alliance	b9/23/39
Torture Ship (D)	57	Irving Pichel-Jacqueline Wells	(A)	Producers	b11/25/38
Typhoon Treasure (D)	68	Campbell Copeline-Gwen Munro	(A)	Ace Pics	b7/1/39

Foreign Language

Harvest (D)	75	Gabriel Gabrio-Edouard Delmont	(A)	Cinema	b11/25/39
Human Beast (D)	79	Jean Gabin-Simone Simon	(A)	Juno	b4/24/40
Louise (Opera)	72	Grace Moore	(A)	Mayer-Burstyn	b2/10/40

(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CS-D) Costume Drama; (W) Western; (Mu-C) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy; (H) Historical

Shorts Booking Guide

COLUMBIA 1939-40

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
All American Blondes	Fair	17	11/11/39
Andy Clyde Gets Spring Chicken	Mere Filler	18	1/ 6/40
Awful Goof		19	Not Rev.
Boobs in the Woods		18	Not Rev.
Glove Slingers	Good Slapstick	18	1/ 6/40
Heckler	Fairly Funny	18	2/24/40
His Bridal Fright		18	Not Rev.
Mr. Clyde Goes to Broadway		18	Not Rev.
Money Squawks		18	Not Rev.
Nothing But Pleasure	Amusing	18	2/17/40
Pardon My Berth Marks	Filler	18	3/16/40
Skinny the Moocher	Funny	16½	9/ 2/39
South of the Boudoir		18	Not Rev.
Static In the Attic	Funny	20	9/ 2/39
Taming of the Snood		18	Not Rev.
Teacher's Pest	Fairly Funny	18	8/12/39
You're Next		18	Not Rev.
CINESCOPES (6)			
Berth of a Queen	Interesting	11	4/20/40
Fashion Takes a Holiday	Feminine Appeal	11	3/16/40
Odd Vacations		10	Not Rev.
Threads of a Nation	Interesting	11	2/24/40
World of 1960	Interesting	10	1/ 6/40
COLUMBIA TOURS (6)			
Beautiful Switzerland	Average	10	12/30/39
Historic Cities of India		10	Not Rev.
Holland and the Zuyder Zee	Interesting	10	9/16/39
In the Land of the Pagodas		10	Not Rev.
Life in Paris		10	Not Rev.
New Hampshire	Good Travel Film	11	3/16/40
Pleasurebound in Canada		10	Not Rev.
Unveiling Algeria	Fair	10	4/20/40
COLOR RHAPSODIES (16) (Tech.)			
Blackboard Review		7	Not Rev.
Boy, a Gun and Birds	Fair	7	1/ 6/40
Crop Chasers	Good	7½	10/14/39
Dreams On Ice	Cute	7	10/14/39
Egg Hunt		7½	Not Rev.
Greyhound and the Rabbit	Filler	7	4/20/40
Happy Tots' Expedition		6½	Not Rev.
Jitterbug Knights	Fair	7	9/ 9/39
Mother Goose In Swing-time		7	Not Rev.
Mountain Ears	Cute	7	10/14/39
Ye Olde Swap Shoppe		7	Not Rev.
COMMUNITY SINGS (10)			
College Songs		10	Not Rev.
Crosby Hit Songs		9	Not Rev.
Gypsy Songs	Very Good	10	2/17/40
Medley of Hits		10	Not Rev.
Old Time Songs		9½	Not Rev.
Stephen Foster Songs		10	Not Rev.
FABLES CARTOONS (6)			
Barnyard Babies		6	Not Rev.
Little Lost Sheep	Fair	7	9/16/39
Park Your Baby	Average	7	2/24/40
Practise Makes Perfect	Dull	6	4/20/40
FOOLS WHO MADE HISTORY (6)			
Story of Charles Good-year	Excellent	10	10/21/39
Story of Elias Howe	Excellent	11	9/16/39
HAPPY HOUR			
Book of Books	Outstanding	10	11/18/39
Building of Boys	Noteworthy	10	10/21/39
MOMENTS OF COMEDY (6)			
PALS AND PETS (6)			
PHANTASIES CARTOONS (10)			
Charm Bracelet		6½	Not Rev.
Fish Follies		6	Not Rev.
Man of Tin		7	Not Rev.
Millionaire Hobo		6½	Not Rev.
Mouse Exterminator	Fair	6½	1/27/39
News Oddities		6½	Not Rev.
SCREEN SNAPSHOTS (12)			
No. 1 Art of Make-Up	Very Good	10	10/14/39
No. 2 Training Animal Stars	Above Average	10	11/11/39
No. 3 Novelty Parties		10	Not Rev.
No. 4 Trip Thru Studios		10	Not Rev.
No. 5 Art in Hollywood	Fan Appeal	11	3/16/40
No. 6 Hollywood Recre-ations	Good	10	4/20/40
No. 7 Wardrobe Designers		10	Not Rev.
STOOGE COMEDIES (8)			
A Plumbing We Will Go		18	Not Rev.
Calling All Curs	Good Slapstick	18	8/12/39
Oily To Bed, Oily To Rise	Swell Slapstick	18	9/16/39
Rockin' Through the Rockies	Slap-Happy Fun	16½	3/16/40
Three Sappy People		18½	Not Rev.
You Nazty Spy!	Swell Satire	18	2/10/40
WASHINGTON PARADE (6)			
Archives		11	Not Rev.
Inside the F.B.I.		11	Not Rev.
Smithsonian Institution	Exceptional	11	11/11/39
Social Security		11	Not Rev.
U. S. Treasury	Excellent	10	2/10/40
WORLD OF SPORTS (12)			
Bows and Arrows	Very Good	10	10/21/39
Flying Targets	For Sportsmen	10	3/16/40
Jai Alai	Good	9	12/30/39
Rough House Fiesta		10	Not Rev.
Saving Strokes With Sam Snead		10	Not Rev.
Skiing Technique		10	Not Rev.
Sport of Kings		10	Not Rev.
Tomorrow's Stars	Good	10	4/27/40

MGM 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTOONS (18) (Tech.)			
Fishing Bear	Clever	9	2/ 3/40
Home on the Range	Cute	9	3/ 3/40
Mad Maestro	Good	8	1/20/40
Peace on Earth	Definitely a "Must"	8	12/ 9/39
Puss Gets the Boot	Good	9	3/ 9/40
Rainy Day		8	Not Rev.
Swing Social	Clever	8	6/ 1/40
CRIME DOESN'T PAY (6)			
Jack Pot	One of the Best	19	3/30/40
Know Your Money	Excellent	21	2/ 3/40
Pound Foolish	Excellent	20	1/20/40
METROSCOPIX (1)			
CAREY WILSON MINIATURES (9)			
Ashcan Fleet	Excellent	11	10/ 7/39
Door Will Open	Unusual	11	3/30/40
Failure at Fifty	Excellent	10	10/28/39
Mendelssohn's Wedding March	For Romanticists	11	11/25/39
Miracle at Lourdes	Excellent	11	1/20/40
Old South	Interesting	10	2/ 3/40
Rumba Rhythm	Entertaining	10	9/ 2/39
Servant of Mankind	A Trailer	9	6/ 1/40
Where Turf Meets Surf	Fair	10	2/ 3/40
OUR GANG (8)			
Alfalfa's Double	Chucklesome	11	2/ 3/40
All About Hash	Fair	11	6/ 1/40
Big Premiere	Poor	10	3/30/40
Captain Spanky's Show-boat	Funny	10	10/14/39
Dad For a Day	Good	11	11/25/39
New Pupil	Poor	11	4/27/40
Time Out for Lessons	Fair	11	12/23/39
JOHN NESBITT PASSING PARADE (8)			
Forgotten Victory	Interesting	9	12/30/39
Hidden Master	Fair	10	4/27/40
XXX Medico	Excellent	10	4/27/40
PETE SMITH SPECIALTIES (13)			
Domineering Male	Excellent	10	3/30/40
Let's Talk Turkey	Swell	10	11/25/39
Maintain the Right	Very Good	10	1/20/40
Romance of the Potato	Good	9	12/23/39
Ski Birds	Excellent	8	11/25/39
Spots Before Your Eyes	Excellent	10	6/ 1/40
Stuffie	Swell	11	3/ 9/40
What's Your I.Q.?	Good	7½	3/ 9/40
ROBERT BENCHLEY (4)			
Day of Rest	Funny	10	10/28/39
Home Movies	A Howl	9	3/ 9/40
See Your Doctor	Very Funny	8	12/23/39
That Inferior Feeling	Excellent	10	1/20/40
SPECIAL SUBJECT			
Flag Speaks	A Must	19	5/ 4/40
Northward Ho!	A Trailer	9	3/ 9/40
FITZPATRICK TRAVELTALKS (12) (Tech.)			
Calling on Colombia	Standard	8	4/27/40
Day on Treasure Island	Colorful	10	9/ 9/39
Land of Alaska Nellie	Good	10	1/27/40
Modern New Orleans	Interesting	9	6/ 1/40
Natural Wonders of Washington State	Okay	10	10/28/39
Night Descends on Treasure Island	Fair	9	3/ 9/40
Old Natchez	Good	9	2/ 3/40
Quaint St. Augustine	Charming	9	11/25/39
Seattle, Gateway to the Northwest	Standard	9	3/30/40
Sitka and Juneau	Interesting	9	4/27/40
Suva, Pride of Fiji	Pleasing	9	6/ 1/40
Valiant Venezuela	Standard	9	12/23/39

1940-41

CARTOONS (18) Tech.
CRIME DOESN'T PAY (6)
CAREY WILSON MINIATURES (10)
OUR GANG (9)
PASSING PARADE (9)
PETE SMITH SPECIALTIES (14)
FITZPATRICK TRAVELTALKS (12)

PARAMOUNT 1939-40

	Comment	Running Time	Reviewed Issue Of
COLOR CLASSICS (6) (Tech.)			
Ants in the Plants	Good	7	3/23/40
Fresh Vegetables Mystery	Clever	7	10/21/39
Kick In Time	Cute	7	5/18/40
Little Lambkin	Good	7	2/24/40
COLOR CRUISES (7)			
Argentina		10	Not Rev.
Chile	Fair Travelogue	10	12/16/39
Cuba		10	Not Rev.
Ecuador	Fair	10	9/16/39
Isle of Columbus		10	Not Rev.
Pacific Paradise		10	Not Rev.
Peru	Average	10	10/21/39

PARAMOUNT 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
HEADLINERS (10)			
Artie Shaw's Class in Swing	For Swing Fans Only	10	8/26/39
Blue Barron & Orch.		10	Not Rev.
Frankie Masters and His Orchestra	Entertaining	11	1/20/40
Have You Met Yvette?	Good	10	5/ 4/40
Here's Hal	Average Band Number	10	12/16/39
Jimmy Dorsey and His Orchestra	Snappy	10	2/24/40
Moments of Charm of 1940	Very Good	11	11/ 4/39
George Olsen and His Music	Peppy	10	3/23/40
Ted Fio Rito and His Orchestra	Good	11	11/11/39
PARAGRAPHICS (10)			
Bits of Life	Misses Fire	11	12/16/39
Busy Little Bears	Splendid	10	11/11/39
Not So Dumb	Excellent	10	3/23/40
Pictorial	Interesting	10	2/24/40
Public Hobby No. 1	Stamp-endous	10	9/ 2/39
Sugar Wind	Good	10	2/ 3/40
Television Preview	Interesting	10	5/18/40
Touchdown Review	Good Resume	10	1/27/40
POPEYE (12)			
Females Is Fickle	Good	7	3/23/40
Me Feelin's Is Hurt	Fair	7	5/ 4/40
Never Sock a Baby	Good	6	11/18/39
Nurse Mates		7	Not Rev.
Onion Pacific		7	Not Rev.
Shakespearian Spinach	Funny	7	2/ 3/40
Stealin' Ain't Honest	Average	7	5/ 4/40
Wimmin Is a Myskery		7	Not Rev.
POPULAR SCIENCE (6)			
No. 1	Very Good	10	9/23/39
No. 2	Very Interesting	10	11/25/39
No. 3	Interesting	10	1/27/40
No. 4	Exceptionally Interest'g	10	2/24/40
No. 5	Very Good	10	5/ 4/40
SPORTLIGHTS (13)			
Aqua-Rhythm	Good	10	11/18/39
Blue Streak	Excellent	10	5/ 4/40
Bowling Skill	Very Good	10	2/ 3/40
Catching Whoppers	Thrilling	10	9/23/39
Cradle of Champions		10	Not Rev.
Dog Is Born	Excellent	10	11/ 4/39
Desert Adventure	Excellent	10	9/23/39
Human Fish	Excellent	10	2/24/40
Hydro-Maniacs	Exciting	10	8/26/39
Judo Experts	Excellent	10	1/20/40
Playmates of the Wild	Unique	10	5/18/40
Two of a Kind	Fine	10	3/23/40
STONE AGE CARTOONS (12)			
Granite Hotel	Good	7	5/18/40
Ugly Dino			Not Rev.
Way Back When a Nag Was Only a Horse	Okay	7	3/23/40
Way Back When a Night Club Was a Stick		7	Not Rev.
Way Back When a Triangle Had Its Points	Fair	7	2/24/40
SYMPHONIC (3)			
Blue Danube Waltz	Glorious Music	10	10/21/39
Merry Wives of Wind-sor	For Music Lovers	9	11/11/39
William Tell	Serious Music	10	12/16/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Good	11	10/14/39
No. 2	Fairly Interesting	11	12/16/39
No. 3	Good	11	2/ 3/40
No. 4	Interesting	10	5/ 4/40
No. 5	Good	10	5/18/40

RKO-RADIO 1939-40

DISNEY CARTOONS (18) (Tech.)			
Bill Poster	Very Good	8	5/25/40
Donald's Dog Laundry	Very Funny	8	5/25/40
Mr. Duck Steps Out	Swell	8	5/25/40
Officer Duck	A Scream	8	9/16/39
Riveters	A Howl	7	5/25/40
Tugboat Mickey	Excellent	8	5/25/40
EDGAR KENNEDY (6)			
Act Your Age	Extremely Funny	18	10/ 7/39
Kennedy the Great		19	Not Rev.
Mutiny in the County		17	Not Rev.
Slightly at Sea		16	Not Rev.
INFORMATION PLEASE (13)			
No. 1	Like Radio Program	11	9/30/39
No. 2	Entertaining	10	10/28/39
No. 3	Entertaining	10	11/18/39
No. 4	Very Good	11	12/23/39
No. 5	Good	11	2/10/40
No. 6	Very Good	10	2/17/40
No. 7	Entertaining	11	4/ 6/40
No. 8	Excellent	10	4/13/40
No. 9	Excellent	11	4/27/40

LISTINGS OF ALL 1938-39 SHORT SUBJECTS WILL BE FOUND IN MAY 18 AND PREVIOUS ISSUES

RKO-RADIO 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
LEON ERROL (6)			
Scrappily Married		20	Not Rev.
Truth Aches		19	Not Rev.
Wrong Room	A Howl	19	10/14/39
MARCH OF TIME (13)			
Crisis in the Pacific	Excellent	17	12/23/39
Republic of Finland	Very Timely	18	1/20/40
Vatican of Pius XII	Box Office	18	2/17/40
Canada at War	Interesting	18	3/ 9/40
America's Youth—1940	Satisfactory	19	4/13/40
Philippines	Interesting	19	5/11/40
RADIO FLASH (8)			
Blamed For a Blonde	Very Funny	19	10/ 7/39
Chicken Feed		18	Not Rev.
Coat Tales		18	Not Rev.
Goodness a Ghost		16	Not Rev.
Twincuplets		20	Not Rev.
RAY WHITLEY (8)			
Bandits and Ballads		17	Not Rev.
Corralling a School Marm		20	Not Rev.
Cupid Rides the Range	Very Good	18	9/16/39
Molly Cures a Cowboy		19	Not Rev.
REELISMS (13)			
Acres of Plenty	Very Good	9	11/ 4/39
Air Army	Timely	9	4/27/40
American Royal	Excellent	9	11/18/39
Men of Muscle	Good	9	2/10/40
Navajoland	Very Good	10	2/10/40
Nevada Unlimited	Interesting	9	9/30/39
Siege	Startling	10	2/10/40
Vacation Diary	Exhilarating	10	2/17/40
West Wall	Informative	10	12/23/39
SPORTSCOPES (13)			
Aquapoise	Swell	9	2/10/40
Court Favorites	Interesting	10	4/27/40
Flycasting	Interesting	9	4/ 6/40
Gun Play	Fair	9	9/30/39
Hunting Hounds	Very Interesting	9	11/ 4/39
Ice Cutters	Good	9	11/ 4/39
Pennant Chasers	For Baseball Fans	9	4/ 6/40
Sky Game	Excellent	9	12/23/39
Winter Playground	Splendid	9	12/ 9/39

1940-41

DISNEY CARTOONS (18) (Tech.)
EDGAR KENNEDY (6)
INFORMATION PLEASE (13)
LEON ERROL (6)
MARCH OF TIME (13)
RAY WHITLEY (4)
PICTURE PEOPLE (13)
SPORTSCOPES (13)

20th CENTURY-FOX 1939-40

ADVENTURES OF A NEWSREEL CAMERAMAN (4)				
Conquering the Colorado	Exciting	11	8/19/39
Filming the Fleet	Exceptional	10	9/23/39
Sky Fighters	Excellent	10	12/ 9/39
Sanctuary of the Seals	Unique	10	Coming
DRIBBLE PUSS PARADE—LEW LEHR (6)				
Cheerio My Dears		9	Not Rev.
Labor Savers	Amusing	9	3/30/40
Monkeys Is the Cwaziest People	Riot of Laughs	10	9/30/39
Silly Season	Very Funny	10	11/18/39
FASHION FORECASTS (4) (Tech.)				
For Going Places	Natural For Women	10	9/23/39
For Outdoors	Excellent	10	3/30/40
For Play Hours	Excellent	10	2/24/40
MAGIC CARPET OF MOVIETONE (6)				
Aghileen Pinnacles	Excellent	11	10/14/39
Birthplace of Icebergs	Remarkable	11	8/19/39
Climbing the Spirit's Home	Interesting	10	3/30/40
Evergreen Empire	Interesting	10	9/23/39
Flying Stewardess		10	Not Rev.
Isles of the East	Excellent	9	Not Rev.
Kangaroo Country	Interesting	10	12/ 9/39
Valley of 10,000 Smokes	Fascinating	10	12/ 9/39
SPORTS REVIEWS—THORGERSEN (6)				
Action on Ice		10	Not Rev.
Big Game Fishing	Exciting	10	9/16/39
Clocking the Jockeys	Interesting	11	10/14/39
Following the Hounds	Outstanding	10	2/24/40
Over the Seven Seas	Fine	10	3/30/40
Top Notch Tennis	Good	10	2/24/40
TERRYTOONS (26) (10 in Tech.)				
All's Well That Ends Well	Fair	7	4/ 6/40
Catnip Capers	Good	7	Coming
Dog in a Mansion	Good	7	2/24/40
Edgar Runs Again	Very Good	7	2/24/40
First Robin (Tech.)		7	Not Rev.
Golden West	Clever	7	8/19/39
Hare and Hounds		7	Not Rev.
Harvest Time	Clever	7	2/24/40
Hitch-Hiker		7	Not Rev.
Hook, Line and Sinker (Tech.)		7	Not Rev.
Ice Pond		7	Not Rev.
It Must Be Love		7	Not Rev.
Just a Little Bull (Tech.)		7	Not Rev.
Love in a Cottage		7	Not Rev.
Much Ado About Nothing Good		7	4/ 6/40
One Mouse in a Million	Fair	7	12/ 9/39
Orphan Duck (Tech.)	Diverting	7	10/14/39
Professor Offkeyski	Good	7	Not Rev.
Rover's Rescue		7	Not Rev.
Rupert the Runt		7	Not Rev.
Sheep in the Meadow	Satisfactory	7	10/14/39
Swiss Ski Yodelers	Clever	7	6/ 1/40
Two Headed Giant (Tech.)	Good	7	8/19/39
Watch Dog		7	Not Rev.
Wicky Wacky Romance	Very Good	7	12/ 9/39
Wot's All the Shootin' Fer		7	Not Rev.

20th CENTURY-FOX 1940-41

ADVENTURES OF A NEWSREEL CAMERAMAN (4)
FASHION FORECASTS (4) (Tech.)
FATHER HUBBARD'S ALASKAN ADVENTURES (4)
LEW LEHR COMEDIES (4)
MAGIC CARPET OF MOVIETONE (4)
SPORTS REVIEWS—THORGERSEN (6) (3 in Tech.)
TERRYTOONS (26) (13 in Tech.)

UNIVERSAL 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTUNES (13) WALTER LANTZ (Tech.)			
A-Haunting We Will Go	Pretty Good	7	7/15/39
Andy Panda Goes Fishing	Fair	9	2/10/40
Kittens' Mittens	Good	9	2/24/40
Life Begins For Andy Panda	Amusing	9	9/30/39
100 Pygmies and Andy Panda	Good	7½	5/11/40
Scrambled Eggs	Cute	8	12/30/39
Sleeping Princess	Good Fun	7	12/ 2/39
Tom Thumb, Jr.	Cute	8	4/ 6/40
GOING PLACES (15)			
No. 66		10	Not Rev.
No. 67	Very Good	9	10/21/39
No. 68	Excellent	9	10/21/39
No. 69	Interesting	9	12/23/39
No. 70	Very Good	9	12/30/39
Strange American Animals (No. 71)	Interesting	9	2/10/40
Rhodesia (No. 72)	Good	9	4/ 6/40
No. 73	Excellent	9	3/30/40
Barbados (No. 74)	Interesting	9	4/20/40
Death Valley (No. 75)	Fascinating	10	4/20/40
No. 76	Good	9	5/11/40
MUSICALS (13)			
Boy Meets Joy	Good Diversion	20	9/ 2/39
Bullets and Ballads	Good	18	2/17/40
Folies Parisienne	Just Fair	18	4/20/40
International Revels	Okay Filler	18	4/ 6/40
Rhythm Jamboree	Fair Vaudeville	18	2/10/40
Rhumba Land	Good Vaudeville	18½	12/ 2/39
Snow Follies	Light Fare	19	12/30/39
Swing Hotel	Diverting	17	10/21/39
SPECIAL SUBJECT (1)			
March of Freedom	Well Done	20	5/20/39
STRANGER THAN FICTION (15)			
No. 66	Very Good	10	9/23/39
No. 67	Good	10	10/21/39
No. 68	Interesting	9	10/21/39
No. 69	Good	9	12/23/39
No. 70	Average	9	12/23/39
No. 71	Good	9	2/ 3/40
No. 72	Average	9	4/ 6/40
No. 73	Interesting	9	4/ 6/40
No. 74	Good	9	4/20/40
No. 75	Good	9	4/20/40
No. 76	Good	9½	5/11/40

1940-41

GOING PLACES (15)
MUSICALS—TWO REEL ((13)
ONE REEL SUBJECTS (13)
STRANGER THAN FICTION (15)
SPECIAL SUBJECT (1)

VITAPHONE-WARNER BROS. 1939-40

BROADWAY BREVITIES (18)				
Alex in Wonderland		20	Not Rev.
Double or Nothing	Amusing	20	2/17/40
Ice Frolics	Entertaining	20	9/30/39
One For the Book	Entertaining	20	12/30/39
Public Jitterbug No. 1		18	Not Rev.
Remember When	Swell Entertainment	20	9/ 2/39
Slapsie Maxie's	Perfect Clowning	17	8/26/39
Spills and Thrills		20	Not Rev.
World's Fair Junior	Just Fair	20	11/ 4/39
COLOR PARADE (10)				
American Saddle Horses	Interesting	10	11/25/39
Gun Dog's Life	Sure to Please	10	5/18/40
Mechanix Illustrated #1	Good	10	9/ 2/39
Mechanix Illustrated #2		10	Not Rev.
Mechanix Illustrated #3	Interesting	10	2/17/40
Men Wanted	Interesting	10	4/13/40
New Horizons	Good	10	12/30/39
FEATURETS (Tech.) (8)				
Cinderella's Fella		16	Not Rev.
Monroe Doctrine	Excellent	16	10/28/39
Old Hickory	Outstanding	17	12/30/39
Royal Rodeo	Entertaining	15	11/25/39
Singing Dude	Excellent	18	4/13/40
Teddy the Rough Rider	Excellent	19	2/17/40
LOONEY TUNES (16)				
Africa Squeaks	Hilarious	7	2/24/40
Ali Baba Bound		7	Not Rev.
Chewin' Bruin		7	Not Rev.
Film Fan	Excellent	7	1/ 6/40
Jeepers Creepers	Funny	7	10/ 7/39
Naughty Neighbors	Good	7	11/ 4/39
Pied Piper Porky	Good	7	11/25/39
Pilgrim Porky	Clever	7	4/13/40
Porky's Baseball Broadcast		7	Not Rev.
Porky's Hotel	Good	7	9/ 2/39
Porky's Last Stand		7	Not Rev.
Porky's Pony Express		7	Not Rev.
Porky's Poor Fish		7	Not Rev.
Porky the Giant Killer		7	Not Rev.
Slap Happy Pappy		7	Not Rev.
You Ought to Be In Pictures	Novel	7	5/18/40

VITAPHONE-WARNER (Cont.)

	Comment	Running Time	Reviewed Issue Of
MELODY MASTERS (10)			
Dave Apollon	Average Musical	10	2/24/40
Frances Carroll and the Coquettes	Just Filler	10	1/ 6/40
Dipsy Doodler	Swingy	10	5/18/40
Vincent Lopez	Lively	10	9/23/39
Romance in Rhythm	Satisfactory	10	4/13/40
Rubinoff and Orch.	Good	10	11/ 4/39
Swing Styles	Good	10	8/26/39
Symphony of Swing	Satisfactory	10	12/ 2/39
MERRIE MELODIES (26) (Tech.)			
Bears' Tale		7	Not Rev.
Busy Bakers		7	Not Rev.
Ceiling Hero		7	Not Rev.
Circus Today		7	Not Rev.
Confederate Honey		7	Not Rev.
Cross Country Detours	A Knockout	7	4/13/40
Curious Puppy		7	Not Rev.
Early Worm Gets the Bird		7	Not Rev.
Egg Collector		7	Not Rev.
Elmer's Candid Camera		7	Not Rev.
Fagin's Freshmen	Amusing	7	11/25/39
Fresh Fish	Swell	7	11/ 4/39
Gander at Mother Goose	Good	7	5/18/40
Good Egg		7	Not Rev.
Hardship of Miles Standish		7	Not Rev.
Land of the Midnight Fun	Superb	7	9/23/39
Little Lion Hunter		7	Not Rev.
Mighty Hunters	Pleasing	7	2/17/40
Screwball Football	Swell Cartoon	7	12/30/39
Sioux Me	Clever	7	9/ 9/39
Sniffles and Bookworm	Cute	7	2/24/40
Sniffles Takes a Trip		7	Not Rev.
Tom Thumb in Trouble		7	Not Rev.
Wild Hare		7	Not Rev.
SPECIAL RELEASE			
Cavalcade of Academy Awards	Fan Appeal	31	5/18/40
VITAPHONE VARIETIES (6)			
History Repeats Itself	Good	10	9/30/39
No Parking	Fairly Funny	10	4/13/40
Organ Novelty	Fair	9	11/11/39
Radio and Relatives		10	Not Rev.
Sword Fishing	Exciting	10	10/ 7/39
Vote Trouble	Laughs	10	8/26/39

MISCELLANEOUS

Aida (Guaranteed)	For Music Lovers	9	5/11/40
Ave Maria (Malchain)	Impressive	10	7/ 1/39
Birth of the Movies (Alliance)	Interesting	22	11/ 4/39
Gems of the Orient (Modern)	Interesting	10	3/25/39
Memory Lingers On No. 2 (Progress)	Excellent	10	8/ 5/39
New England, Yesterday & Today (Jam Handy)	Very Good	19	4/ 1/39
North Sea (Lenauer)	Exciting	20	3/18/39
Norway's Fate (Hoffberg)	Fair	10	5/18/40
On the Trail of the Tarpon (N. Y. Zoological Society)	Thrilling	11	1/13/40
Paper Hanger (King of Comedy Pictures)	Delightful	19	3/ 2/40
Rembrandt (Malchain)	Fascinating	11	7/ 1/39
Swing With Bing	Excellent	18	4/13/40
Trip to the Sky (Malchain)	Interesting	10	7/ 1/39
Xochimilco (Atlas)	Entertaining	11	1/13/40

1939-40

COLUMBIA			
The Shadow	15 Chaps.		1/13/40
Terry and the Pirates	15 Chaps.		4/20/40
REPUBLIC			
Dick Tracy's G-Men	15 Chaps.		8/19/39
Drums of Fu Manchu	15 Chaps.		2/17/40
Zorro's Fighting Legion	12 Chaps.		12/ 2/39
UNIVERSAL			
Flash Gordon Conquers the Universe	12 Chaps.		2/24/40
Green Hornet	13 Chaps.		12/ 2/39
Phantom Creeps	12 Chaps.		8/12/39
Winners of the West	15 Chaps.		5/11/40

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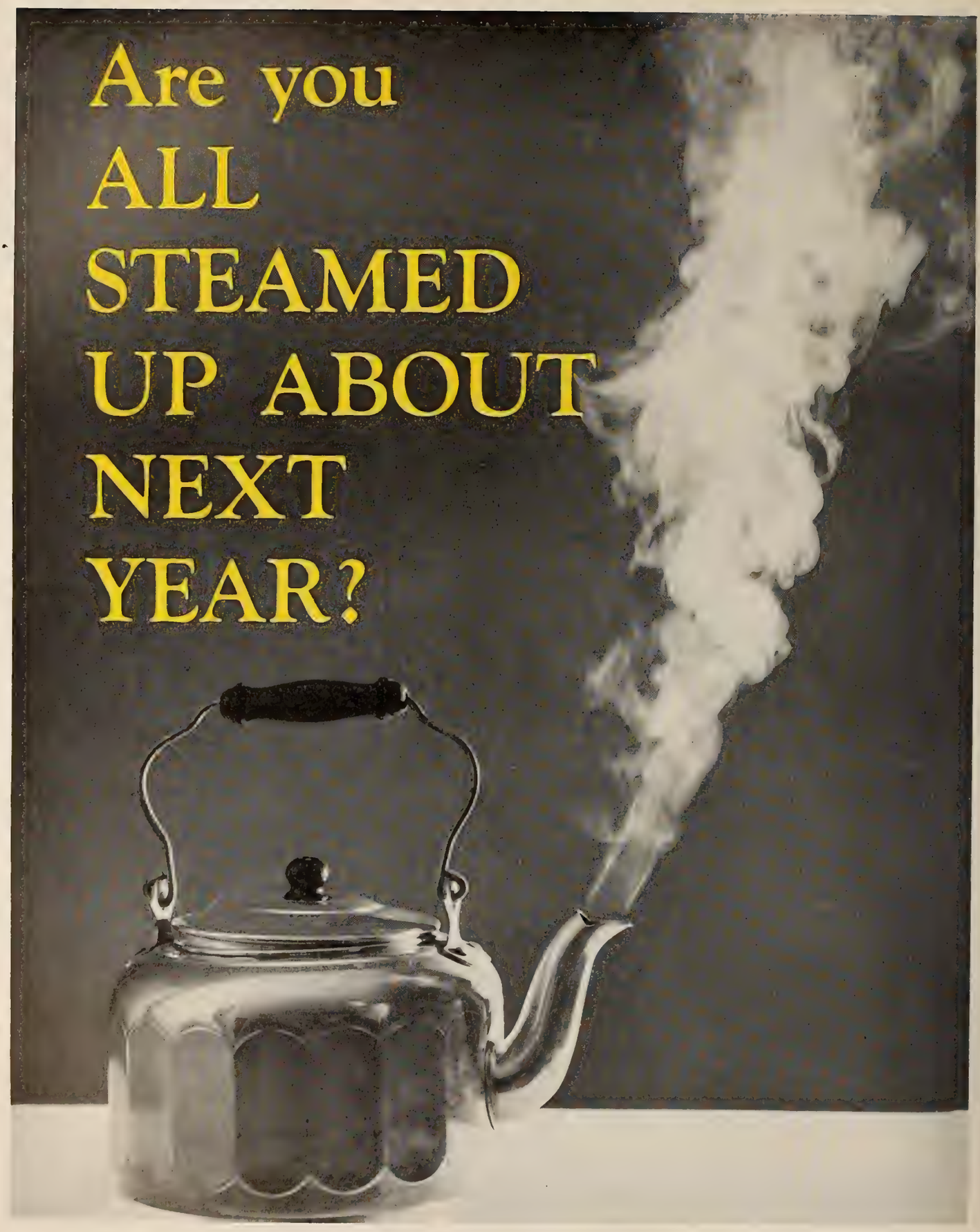
REVIEWED IN THIS ISSUE

	Page
Susan and God	10
Island of Doomed Men	10
Earthbound	10
On the Spot	10
Safari	18
Love, Honor and Oh, Baby	18
Manhattan Heartbeat	18
Mercy Plane	19
Overnight	19
Fugitive from Justice	19
Rocky Mountain Rangers	19
Ghost Breakers	19

SPECIAL FEATURE
THEATRE DESIGN
By Michael J. DeAngelis

Charles E. "Chick" Lewis
Editor and Publisher

June 8, 1940
Vol. 32, No. 20



What about right now? What about the hot months coming? M-G-M thought about that long ago and planned for your protection now — and in the weeks ahead!

Turn to section
following page 10

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7th Anniversary Issue Highlights

New Theatre Designs

We take particular pride in presenting the extraordinary feature in which Michael J. DeAngelis, architect, reveals such startling talent for fusing showmanship with architecture. Many have essayed the ambitious task but never, to our knowledge, has such success as crowns Mr. DeAngelis' brilliant effort been achieved.

• • •

Personality Slants

Good fellowship is no stranger to show business, and it is meet, therefore, that such a get-together as takes place under this title should occur. Read this and you'll know that you can't know too much about picture theatre people.

• • •

Citadel of Swing

What makes them dance in the aisles at the Paramount Theatre in New York? Why is it jitterbug headquarters and how did it get that way? An illuminating article on this palace of wackiness and the people who run it.

• • •

Western Pictures

They're still tops in many a town. And they're just the same as they were years ago. This article will give you a laugh because we couldn't get serious about so amusing a subject. And keep it handy next time you play a Western.

• • •

The Program Exchange

The members of the exchange increase and multiply and they're exchanging programs weekly. Read this article and refresh your memory on just one of the reasons why STR is the "Service Paper of the Industry."

• • •

Showmanalysis

Service in action! The STR Showmanalysis represents an outstanding example of the down-to-earth service features originated by this publication. Showmen everywhere regularly consult these features and the uninitiate who read this one will readily understand why.

EDITORIAL INDEX

	Page
Editorial by "Chick" Lewis	5
News of the Industry	6–9
Dick Kirschbaum's Korner	7
Box Office Slants	10, 18–19
New Horizons for Theatre Design (by Michael J. DeAngelis)	11–17
Citadel of Swing	20–21
Complete Check Up of 1939-40 Product	22–23
"Society Pitchur? No! Give Me a Western"	24
Selling the Picture Section (Begins on)	25
Program Exchange	26
Newspaper Ads from Key Cities	28–29
Showmanalysis on "The Ghost Breakers"	30
Summer Selling Suggestions	32
Keep 'Em Cool Conscious	33
Problems Faced in Booking	34
Money Dates for Showmen	34
Revival Policy Successful	37
Theatregoing Unusual in Nassau, B.W.I.	39
Silent Films Revived by New York House	39
The Showmen's Parade	39
Some Life Says Showman's Wife	40
The Short Subject	42
Complete Check Up on 1939-40 Shorts	42
Short Subject Reviews	43
First Run Short Product	43
Newsreel Synopses	43
News of the Week in Hollywood	44–45
Personality Slants on Exhibitors	47–61
Mind Your Arithmetic in Making a Schedule	63
Weekly Studio Check Up	64
Advance Dope	65
Feature Booking Guide	66–68
Short Subject Booking Guide	69–70

ADVERTISERS' INDEX

Metro-Goldwyn-Mayer.....Inside front cover and following	10
Warner Bros.	4
Ideal Seating Company	15
Wagner Sign Service, Inc.	16
Novelty Scenic Studios, Inc.	17
Anemostat Company of America, Inc.	17
Keller Ansell Ticket Co.	19
National Screen Service Corp.	27
Allied States Association	31
Sol Lesser-Ernst Lubitsch	35
Fine Arts Producing and Distributing Corp.	36
Technicolor Motion Picture Corp.	38
Alfred Hitchock	41
Astor Pictures Corp.	46
Gary Cooper	50
Henry Hathaway	51
Harry Sherman	52
William Seiter	54
George "Gabby" Hayes	54
Tommy Ryan	54
Charles Lamont	56
Frank McDonald	56
John Wayne	56
Roy Del Ruth	58
Tex Ritter	58
Irving Cummings	60
Bing Crosby	60
Leon Schlesinger	60
Wesley Ruggles	62
Norman Taurog	62
Hal Roach Productions.....Back Cover	

Newspaper Advertising

This is not theoretical but practical. It's not what somebody could do but what has been done. Ads from all over the country reproduced and analyzed for your benefit.

• • •

Summer Suggestions

Here we tell you not only how to keep your theatre looking cool and how to sell patrons on its comfort but also some excellent suggestions on how to sell pictures during the summer months. Keep this handy for those torrid days.

• • •

'39-'40 Product Check-Up

A complete list of every picture released by all of the distributors for the 1939-40 season together with those still coming on this program. Use this as a guide in booking.

• • •

Revival Policy

Did you ever think of how to get more money out of some of those hits of yesteryear? Here's an article about a showman who has earned his reputation of the "movie-man revivalist." Perhaps you, too, can make money from revivals.

• • •

Showman's Wife

Whether your wife now helps you in the theatre or doesn't, both you and she will enjoy this article about how the showman's other half looks at the business.

• • •

Check-Up on '39-'40 Shorts

A glance at this will tell you whether or not you can expect all the shorts you bought. This will come in especially handy for those on the weekly payment plan.

• • •

Making a Schedule

For some showmen, this is lots of fun, but for others it's just a constantly recurring headache. For all showmen, this article tells of some of the pitfalls to be avoided and some of the things to be remembered.



BROTHER ORCHID

AND THE MOB

MOVES IN THIS WEEK!

EDW. G. ROBINSON

Back in Warner action in

"BROTHER ORCHID"



with ANN SOTHERN

HUMPHREY BOGART



DONALD CRISP • RALPH BELLAMY

ALLEN JENKINS • Directed by LLOYD BACON

Screen Play by Earl Baldwin • Based on the Collier's Magazine Story by Richard Connell • A Warner Bros.-First Nat'l Picture

AND

On June the 13th

'ALL THIS, AND HEAVEN TOO'

Begins first of nation-wide roadshows at Carthay Circle, L. A.

The Editorial Page

BIRTHDAY OBSERVATIONS

Maybe we are in an optimistic and expansive mood just because this is our Seventh Birthday. Or maybe we have a perfect right to feel that things aren't as bad as the calamity howlers would have you believe.

On the dark side of the ledger we have two separate and distinct headaches. Number One: the European War with its devastating effect on the foreign revenue to producers. Number Two: the U. S. Government Equity Suit which this week started on its long and completely uncharted voyage to ports unknown.

Then, not numbered among the major ills of the industry but ever with us, past, present and future, is the undying cry that someone is being forced out of business.

The best answer to the calamity howlers who do the loudest wolf-crying is to ask them to name a few of the exhibitors who have actually been driven out of the business through unfair or monopolistic treatment.

But let's take a look on the other side of the ledger. We find that in a great many localities throughout the country business is not bad at all. In fact, we have it first hand from any number of exhibitors and circuit operators that business is quite good and far above expectations.

Another bright page in the ledger is the fact that foreign revenue curtailment must soon result in some new technique for Hollywood and point the way for reducing production costs. The effects of this, if it comes true, will live long after present day headaches have disappeared.

The European situation has its compensations too, if you want to wax strictly business-like and commercial. It has, at this very writing, brought about a national defense program which before it is set upon its course may total many billions of dollars; billions of dollars which will be spent right here in these good United States.

Obviously, so vast a program of spending and involving as it does so many fields of industry, directly and indirectly, and spread over all parts of the country, must result in less unemployment and more spending money for the movie masses. This in turn certainly will be reflected at the box offices of the nation's theatres.

Now—and we are still in that optimistic birthday mood—if some of these possibilities should materialize, business at the theatres improves, receipts begin to mount; isn't it reasonable to assume that the increased receipts will not only benefit the theatres but, automatically will increase revenues of distributors and producers as well?

Those two branches of the business have been crying for more revenue from the domestic market. Well, they'll get it! And in large doses too, because their participation engagements will pay better returns and if quality product results from the enforced changes, this transformation may also bring about fewer low-budgeted pictures and thereby start the elimination of the disastrous double bills with their double costs to exhibtors. Being able to eliminate one poor feature will save the theatremen money and enable them to pay more for flat rentals played singly.

Now don't forget that all of this may simply be the birthday mood we are in, yet, there remains the possibility that on more than one of these points we may be hitting the nail right on the head. At any rate, you now know our feelings on the current conditions of the industry.

We did start to say something about our Seventh Birthday but before we knew it were deep into those other matters. So it's high time we got back to where we started.

With this issue we bring to a close our seventh year of service to the motion picture industry in general and theatremen in particular. And as we launch the good ship STR into its eighth year we do so with a feeling of thanks and confidence. We are grateful to those thousands of theatremen, whose subscriptions and consistent renewals are our main guide posts, as well as to those executives of the industry who have, slowly but definitely, noted our progress and, more importantly, the genuine, constructive and practical service that we render.

Seven successful years, by the widest stretch of imagination or charitable impulses, could hardly be termed an accident. It is the direct result of concentration and hard work by every member of the staff of STR. Concentration, on the motivating thought behind the publication since the first issue appeared. Hard work, to bring to a realization the purpose for which this paper was started.

As recently stated to many executives of the industry, STR has never entered into any mad race for circulation through high pressure methods. Our chief circulation effort is through the medium of sample copies which contain a subscription envelope. The prospect thus sees what he is buying and buys entirely on his (or her) own volition.

So, in conclusion, may we express our deep gratitude and appreciation to our subscribers, advertisers and well-wishers and the heartfelt hope that they, as well as we, prosper and endure for a long time to come. Together, we can do much for ourselves and the industry. Alone, well, it may prove a lonesome road.

Many happy birthdays to you, too!

—"CHICK" LEWIS


Harry M. Warner


Jack L. Warner


Hal Wallis


Major Albert Warner


S. Charles Einfeld


Carl Leserman


Mort Blumenstock

WB Program to be Revealed at Pittsburgh


Roy Haines


Ben Kalmenson


Norman Moray

Executives, Salesmen, Foreign Agents and Others to Attend Meet

Warners' 1940-41 program will be revealed by Gradwell L. Sears, general sales manager, at the company's annual sales convention embracing the East and Canada, which will take place Monday through Wednesday in Pittsburgh at the William Penn Hotel. Home office executives, district managers, branch managers, salesmen from the East and Canada, foreign department representatives, theatre zone managers and advertising men headed by Sears, leave over the weekend to attend the meet.


Gradwell Sears

Executives who will attend include:

Major Albert Warner, Gradwell L. Sears, general sales manager; Joseph Bernhard, general manager of Warner Bros. Theatres; Charles Einfeld, advertising and publicity director; Carl Leserman, assistant general sales manager; Joseph S. Hummel, foreign manager for Latin America and the Far East; Robert Schless, European general manager; Mort Blumenstock, in charge of advertising and publicity in the east; Roy T. Haines, Eastern and Canadian sales manager; Ben Kalmenson, Southern and Western sales manager; Norman H. Moray, short subjects sales manager; Arthur Sachson, distribution executive; Al Schwalberg, supervisor of exchanges; Stanley Hatch, playdate department head. Also from the home office will be: Mitchell Rawson, Gil Golden, Paul Lazarus, Jr., Sid Rechetnik and Lee Blumberg, all from the publicity and advertising department; I. F. Dolid and Charlie Kemke of the contract department; Charlie Baily, assistant to Norman Moray, and Karl MacDonald and G. R. Keyser of the foreign department.

The sales force will include:

Ed Schnitzer, Eastern district manager with headquarters in New York, and his contingent: Albany; Paul S. Krumenacker, branch manager, and salesmen, George Goldberg and R. Struwe: Boston; Norman J. Ayers, manager, and salesmen, B. Abrams, Carl Coe, William Horan, R. S. Smith and F. R. Meadow: Buffalo; salesmen, L. Astrachan, H. G. Minsky and J. Zurich: New Haven; J. R. Mahan, manager, and Peter De Fazio, salesman: New York Metropolitan branch; Sam Lefkowitz, manager, and L. Jacobi, I. Rothenberg, H. P. Decker, G. Solomon and J. C. Vergesslich and Phil Engel, field exploitation representative.

Robert Smeltzer, Central District manager with headquarters in Washington, D. C. and his contingent: Cincinnati; R. Kinsler, manager, and salesmen, R. Burns, J. P. Elfert, J. Partlow and R. Salyer: Cleveland; Charles Rich, manager, and salesmen, W. J. Brandt, Edward Catlin and Joe Minsky: Detroit; Fred E. North, manager, and salesmen, S. D. Chapman, W. B. Collins and S. L. Gilbert: Philadelphia; William G. Mansell, manager, and salesmen, Charles Beilan, D. M. Cooper and H. Bachman: Pittsburgh; Harry Seed, manager, and salesmen, Charles Dortic, R. H. Dunbar, R. M. Lynch and F. D. Moore; Washington, D. C.; F. W. Beiersdorf, manager, and salesmen, G. F. Contee, Gerald F. Price, Sterling Wilson and Dick Hyland, field exploiter.

Wolfe Cohen, Canadian district manager with headquarters in Toronto and his men: Calgary; S. Pearlman, manager, and Harry Kohn, salesman: Montreal; P. Sherman, manager, and salesman, I. Sourkes: Toronto; Joe Plottel, manager, and salesmen, H. Law and R. W. Smith; St. John; L. McKenzie, manager: Vancouver; I. Coval, manager: Winnipeg; Lou Geller, manager, and salesman, Frank Davis.

Theatre Zone Managers who will attend include:

Nat Wolfe, Cleveland; I. J. Hoffman, New Haven; Dan Jacocks, Newark; Moe Silver, Albany; Ted Schlanger, Philadelphia; Harry Kalmine, Pittsburgh; J. J. Payette, Washington; Herb Copelan, Atlantic City.

Warners will hold its Southern and Western sales meet at the Blackstone Hotel in Chicago, June 17-18-19.

Plan Arbitration Board

Chicago: The Allied Convention, meeting here June 19-21 will consider a plan for a five-man arbitration board.

Slot Movies No Exhib Opposition

Movietrola Head Replies To Indie Charges

"Nickel-in-the-slot movies will in no wise compete with full length features, but, to the contrary, will stimulate interest in longer films," Emile Hollander, president of Movietrola Corp. of America, declared this week in reply to charges recently voiced by independent exhibitors that this newest development in the entertainment field constitutes "a definite threat to our business."

Hollander asserted that "our machine was created for only one purpose: to combine visual entertainment with that designed for the ear alone and to make it available where formerly only phonographs were heard. . . . It is no more competitive with movie houses than the 'juke box.'" He added that under the present set-up, it was impossible to show full length features in his company's machines; that independent exhibitors should be in favor of the machine "because we plan to use complete 3-minute sequences from current full length pictures and to identify the pictures from which the sequences were taken."

He said this would operate as sort of an institutional trailer and would stimulate people seeing the short sequence to see the feature in its entirety.

Globe-Mills coin-operated movie machines will be ready for exhibition within 30 days, according to Jules Frankenberg, research director for the company.

While the Globe-Mills will not show features or scenes from features, the films will present people who are known to picture fans.

New Jersey Allied Gets Neely Hearings Report

An all-day meeting was held by New Jersey Allied at New Brunswick Thursday, with a business session taking place at 3 p.m., followed by dinner at 7 o'clock. A report on the Neely Bill hearings before the House Interstate Commerce Committee, which closed Wednesday, was heard.

May Extend Tax on Admission to 1945

Exemption Would Be Lowered to 30 Cents

Washington — Through lowering of the admissions tax exemption to 30 cents, treasury tax experts expect to raise an additional three and one-half million dollars during the next fiscal year. According to present plans, not only would there be lower exemptions, but the admission tax would be extended to 1945. Treasury officials pointed out, however, that the tax bill is only in its preliminary stage and that present proposals should be considered as "current suggestions."

According to an estimate by experts, admission taxes will raise $23,000,000 for the fiscal year of 1941. The last reported admissions tax figure was $19,470,801 for the 1939 fiscal year.

Rivoli Closes

The Rivoli Theatre on Broadway was scheduled to close Saturday, probably to be shuttered for about two months.

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COL. ANNOUNCES RECORD PROGRAM

44 Features And 16 Westerns Head Co's Biggest List

Forty-four features and 16 Westerns headline Columbia's program for the season, announced this week in Chicago. The company is embarking on a schedule which calls for an increase both in total expense and in the number of pictures to be released.

The following list of pictures is an indication of what will be made as evidenced by this statement in the announcement: "Columbia's program will be from among the announcements herewith made, and from such opportunities as may arise for important casting and the acquisition of additional outstanding story properties":

A Wesley Ruggles production to follow "Arizona," which is a 1939-40 picture; "Royal Mail" starring Cary Grant; Loretta Young in "The First Woman Doctor," to be directed by John M. Stahl; Jean Arthur in "A Story of Old New Orleans," to be directed by George Stevens; "The Valorous Years," also a Wesley Ruggles production; Cary Grant and Rosalind Russell in "There They Go Again"; Irene Dunne in "Jane Addams of Hull House"; "Legacy" by Charles Bonner; Jean Arthur and Melvyn Douglas in "Our Wife"; "The Vigilantes" with William Holden, Virginia Bruce, Rita Hayworth and Warren William; Loretta Young in "This Thing Called Love"; Brian Aherne in "And Now Goodbye" by James Hilton, to be directed by Charles Vidor; Joan Bennett, Virginia Bruce and Constance Bennett in "Three Girls About Town"; "Senate Page Boys"; Melvyn Douglas and Constance Bennett in "Bedtime Story," to be directed by Alexander Hall; Brian Aherne and Joan Bennett in "We Dare Not Love" to be directed by Charles Vidor; "Canal Zone."

Two pictures based on the "Tillie the Toiler" cartoon; four pictures on the adventures of Ellery Queen; three Blondie pictures; "The Devil Said No" starring Boris Karloff, and a second Karloff picture, "I Joined the Bund"; "Chain Gang"; "The New Frontier"; "Women Under 21"; "Ocean Gold" and 2 Jack Holt pictures.

There will be two series of eight pictures each in the Western group. One will star Charles Starrett with the Sons of the Pioneers and the other will have Bill Elliott as hero. (*The Short Subject announcement appears on Page 43.*)

At the convention, Abe Montague, general sales manager, pleaded with exhibitors to give their wholehearted cooperation in obtaining for Columbia revenue to offset the loss in the foreign markets.

"Exhibitors in the United States, representing 65 percent of the distribution world still free and open, must give their wholehearted cooperation toward making possible this extra volume of business in the realization that an important part of the negative costs of all pictures formerly came from that part of the world no longer available to American producing and distributing companies," Montague stated.

"Columbia Pictures, at its convention last year, promised that it would live up to every 'word, comma, and period of the Code of Fair Practice,'" he continued. "The Code has, if I may use the word, been 'shelved.' But we at Columbia believed in the Code and we believe that if all companies continue to conduct themselves under such a Code it would help alleviate the aggravated conditions that have been brought about by producer, distributor and exhibitor."

The film industry must remain sane in the face of the world's madness was the keynote of the talk by Jack Cohn, vice-president of Columbia, before the delegates.

"The film industry must learn to face facts," stated Cohn. "We cannot bury our heads like ostriches and ignore the events abroad. We must all learn that, in these trying times, we stick to our job—that of making, selling and exhibiting motion pictures—because that helps keep us sane in a world gone mad."

In keeping with the company's traditional policy of promotion from within the ranks, Rube Jackter, assistant sales manager, announced the promotion of Sam Cramer, from Accessories Manager of the Denver Exchange, to salesman in that branch, and Orville Miller, from booker and office manager in Des Moines to salesman in that exchange.

Jackter further announced several new additions to the Columbia sales personnel in William Kahl in Chicago, Mr. Shackleford, Kansas City, Fred Horn, Jack Tigue in Omaha and Norman Newman, Los Angeles.

Buying Unit Considered By Northwest Allied

Minneapolis — Approximately 75 Allied exhibitors representing more than 100 theatres in the Northwest territory, resolving that they would not consider the percentage deals asked by the distributors and demanding a reduction in film rentals from 25 to 33⅓ percent, are advocating a buying organization to achieve their objectives. The assembled exhibitors at a meeting this week pledged their support to national Allied and revealed that their goal to bring every independent exhibitor in the territory into the Northwest unit probably would be realized this season.

New Oklahoma Variety Club Now in Operation

Oklahoma City—Following presentation and induction ceremonies Monday night, the newest tent of the National Variety Club is in operation here. With James G. Balmer, National Dough Guy, presiding, a class of 120 men became members of Tent 22. John Harris, National Chief Barker, presented the charter to L. C. Griffith of the Oklahoma City Tent.

Swimming Pool Dallas V. C. Project

Barkers Launch $75,000 Charity Activities Program

Dallas—Launching their $75,000 charity activities program for the year Dallas Variety Barkers broke ground recently for a $20,000 swimming pool for the kids of south Dallas. The pool will be completed together with a bath house before the current vacation season is ended. The pool, 40 x 105 feet, will be built on a plot of ground given the club by the Dallas City Park Board.

Chief Barker R. J. O'Donnell was master of ceremonies at the ground breaking.

The pool is the result of active work by a special committee headed by William G. Underwood and by the heart committee of the Dallas tent of which R. E. Griffith is chairman. It will be operated by the South Side branch of the Y.M.C.A. for the club. The park board will furnish the water and the club will furnish suits for the bathers.

Important Dates

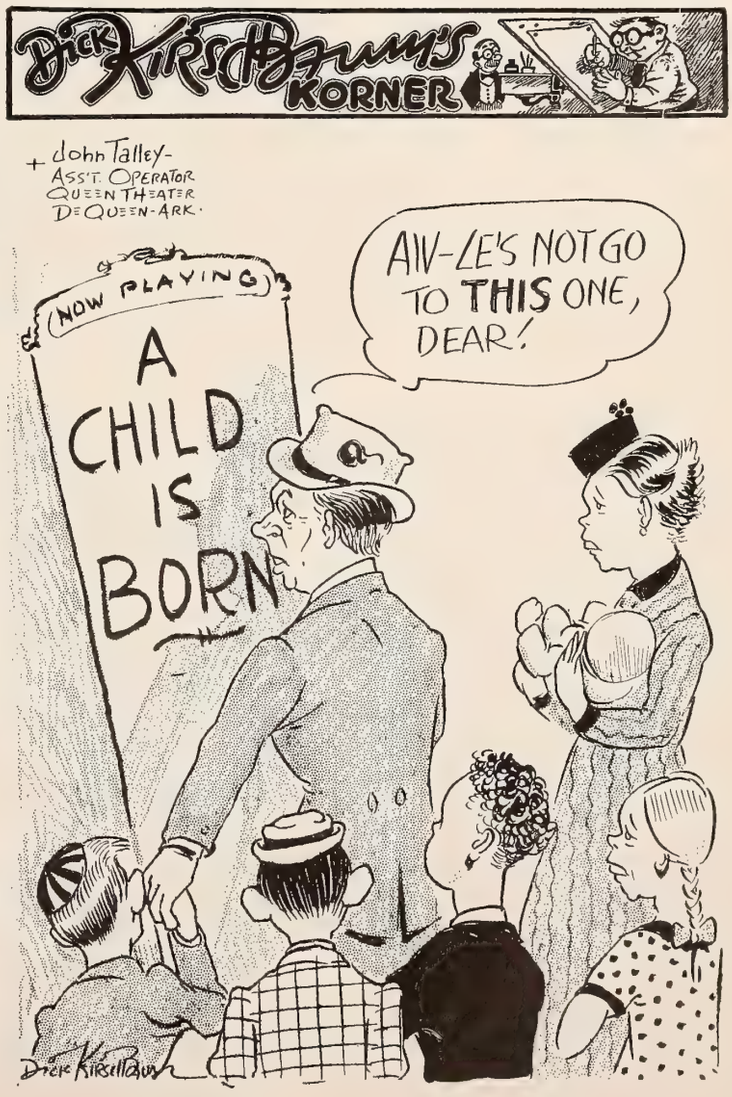
June 9-11: North and South Carolina Theatre Owners Ass'n summer convention, Ocean Forest Hotel, Myrtle Beach, S. C.
June 10: Warner Bros. Regional Sales Convention, William Penn Hotel, Pittsburgh.
June 11-14: Columbia Regional Sales Meeting, Atlantic City.
June 17: Warner Bros. Regional Sales Convention, Blackstone Hotel, Chicago.
June 19-21: National Allied convention, Morrison Hotel, Chicago.
June 24: MPTO of Va. midsummer convention, Chamberlin Hotel, Old Point Comfort.

Three Industry Bills In La. Legislature

Baton Rouge, La.—Three bills—two against the industry and one for it—are now in the Legislature here. One of the bills would repeal the right the city of New Orleans has to impose an amusement tax, while the others propose chain theatre and state amusement taxes, respectively.

Republic Holds Regionals In Memphis, Chicago

Memphis—Second of Republic's regional sales meetings was held here this week, with James R. Grainger presiding. On Thursday and Friday another regional was held in Chicago at the Blackstone Hotel in Chicago, and the final session will take place at New York's Park Central Hotel on June 11-12.



Distribs Will Deliver 95% of 1939-40 Commitments

Out of 510 Pictures Sold, 486 Will Be Released; 1940-41 Programs Plan Ten Fewer Pictures

Despite fears to the contrary, the major companies will deliver substantially all of their commitments for the 1939-40 season and are selling just 10 fewer pictures for 1940-41 than they sold for the previous season. As can be seen by the table below, exactly 510 pictures were sold at the beginning of the last season. A couple have been sold since then but because they were separate deals, they are not included in the listing below.

Columbia, Monogram, Republic, 20th-Fox and Warner Bros. will deliver 100% of their commitments. MGM will complete the season with release of 49 pictures, having sold a minimum of 44. Universal will be short only two of the three pictures it had expected would be made by Harry Edington.

Paramount will be short six pictures and RKO will be short ten of its total commitment. One of the latter is "The Ramparts W Watch" being sold again on the 1940-41 deals as a separate contract. United Artists will release 24 of the 35 pictures sold at the beginning of the season, according t announcements, but only 19 of these are in immediate prospect. Because of the individual picture contracts this company sells, the pictures are often delivered two seasons after they are sold.

As can be noted in the table 486 pictures will be delivered by the close of this season, which is 95% of the number sold. There are 14 more pictures being sold for next season's release than will be released in 1939-40. That the programs are substantially completed can be seen from the fact that of the 486 pictures to be delivered on this year's program, 447 are either already completed or in various stages of production.

Prince Becomes RKO South-Eastern Dist. Mgr.

Appointment of Dave Prince as South-Eastern district manager in charge of the Atlanta, Charlotte and New Orleans branches of RKO was announced this week by Ned Depinet, vice-president in charge of distribution. He will make his headquarters in Atlanta.

Advances 5-Man Arbitration Setup

Chicago—A five-man arbitration setup to adjust trade difficulties is advocated by Allied Theatres of Illinois, according to President Jack Kirsch. Two independents, two distributors and one neutral would comprise the board as conceived by the local Allied unit.

RIDER TO MGM CONTRACTS

MGM has sent to all contract holders a rider to its 1939-40 contracts with three provisions as follows: 1. Eliminations as a matter of right; 2. Exclusions for cause; 3. Preferred playing time. Every exhibitor signing this rider is permitted as a matter of right the benefits of MGM's sales policy as announced at the beginning of the 1939-40 season despite the fact that the privilege may have been extended without written agreement until now.

Minn. Amusement In Theatre Deal

Company Acquires Control of 2 Minneapolis Houses

Management of the World and Alvin theatres in Minneapolis will be taken over June 1 by the Minnesota Amusement Company, it was announced last week by John J. Friedl, president of the Minnesota Amusement Company, following negotiations between that company and Al Steffes, president of the World Theatres Corporation.

Friedl stated that the new operating setup would be effective for a period of three years. No change is contemplated in the present policy or operating staff of the World theatre. All operating problems, booking, buying and advertising will be handled by the Minnesota Amusement Company executive offices in association with the Steffes organization. Operating plans for the Alvin theatre have not been completed at this time, said Friedl.

GWTW Policy For "Heaven"

First Roadshow Dates Set; Plan $300,000 Ad Campaign

"All This and Heaven Too" will be released by Warner Bros. for special and roadshow engagements only, on the same policy and basis as "Gone With the Wind," it was announced this week by Gradwell Sears, general sales manager, who at the same time also announced plans to spend approximately $250,000, in addition to $50,000 already allotted to advance magazine advertising, for heralding the screen version of the Rachel Field novel.

The first road-show engagement is scheduled to begin June 13 at the Carthay Circle Theatre, Hollywood, at $2.20 top. The first two special engagements will be at the Earle Theatre, Philadelphia, opening June 14, and at the Strand Theatre, Hartford, opening June 18. In all special engagements the film will play a maximum of four performances a day and a minimum of three, with admission prices from 55c to 75c for matinees and $1.10 at night.

On June 20th the picture is scheduled to open at the Majestic, Providence, R. I. On the 26th it begins special engagements at the Orpheum, Kansas City, and the Orpheum, Des Moines. On the 27th it opens at the Brandeis, Omaha, and the Orpheum, New Orleans. It is expected that other openings will be announced shortly.

Sears said that every exhibitor would have an opportunity to see the picture before dating it. "He will sit in conferences with representatives of our company," the Warner executive pointed out, "to determine the proper house at which to show it, and the length of the run. We will put a special field force into action to work with the exhibitors in promoting and presenting the picture properly throughout the country."

Theatre Curtain Equipment Used by World's Fair Exhibs

Automatic Devices Co., Allentown, Pa., has completed installation of 18 theatre curtain track and automatic control motor units in various buildings at the New York World's Fair. Exhibits equipped include Eastman Kodak, RCA, Ford Motor and World of Fashion. The new installations are in addition to the 48 units purchased from Automatic Devices by other World's Fair exhibitors last year.

Cokell to Headquarter Again in New York

Walter B. Cokell, Paramount treasurer, after having spent the past two and a half years at the studio, will make his headquarters in New York shortly. In addition to his regular work, Cokell is to be assigned other duties.

Summary of Feature Releases

(Complete Listings on Pages 22 and 23)

	Sold 1939-40	Completed	Being Edited	In Production	Total 1939-40 Releases	Sold 1940-41
Columbia	40	27	6	7	40	44
Westerns	15	9	3	1	15	16
MGM	44-52	38	9	2	49	52
Monogram	30	20	1	1	30	26
Westerns	16	11	2	....	16	24
Paramount	52	38	8	....	46	40-44
Westerns	6	5	1	....	6	6
RKO-Radio	54	33	6	3	44	47
Westerns	6	3	2	....	6	6
Republic	30	19	4	2	30	28
Westerns	24	13	2	2	24	30
20th-Fox	52	49	3	....	52	52
United Artists	35	16	1	2	24	22
Universal	51	43	4	....	49	52
Westerns	7	6	....	....	7	7
Warner Bros.	48	40	2	3	48	48?
Totals	510	361	51	22	486	500

Neely Bill Is Killed In House

Sub-Committee Authorized to Report Back New Measure

Washington — The Neely anti-block-booking bill was virtually killed this week by the House Interstate Commerce Committee when that body, besides authorizing a sub-committee to study the Neely hearing testimony, voted also authorization for this sub-committee to report back to the full committee a brand new bill as a substitute for the Neely measure, which a majority of the committee considered "unworkable."

This action was taken by the committee as an alternative to adopting one member's proposal to dispose of the Neely bill "finally and for all time today" by reporting it unfavorably. According to one committee member, it was "the unanimous opinion and sense of the whole committee that the Neely bill did not have any moral value."

Not one member, it was said, defended "the bill's 'moral value'," nor did any member defend the synopsis proposal, according to authoritative sources.

In order "to salvage something out of the Neely bill," a sub-committee is expected to be named by Chairman Lea to draft new legislation. Cooperating with Chairman Lea is Congressman Wolverton (R-N.J.), ranking minority member. The sub-committee membership is expected to total five or seven members, the former being given the preference with three to two Democratic and Republican ratio.

It was emphasized at the closing sessions that a sub-committee was needed to delve into the testimony and return a full report on the legal aspects and industry policies of the measure.

Kuykendall Opposes Increasing Admissions

That the present time is not suitable for the raising of admission prices, a move recently suggested by Samuel Goldwyn, David O. Selznick and others, is the belief of Ed Kuykendall, MPTOA president. Speaking in New York this week, he said price tilting might be all right in the case of so-called big pictures, but that a general raising of admission prices all along the line could not improve business. He said plans for the MPTOA convention would be deferred until the Government suit trial is further advanced.

Kuykendall to Speak At Carolina TOA Meet

Myrtle Beach, S. C.—Chief speaker at the summer meet of the Theatre Owners Association of North and South Carolina will be Ed Kuykendall, MPTOA president, it was announced this week by Mrs. Walter Griffith, secretary. President H. R. Berry of Hartsville, S. C., will preside at the convention, which opens Sunday here.

Gov't Opens Equity Suit Against Majors, Giving Aims

Dropping of Theatres By Producers, Right to Buy And Halting of Block Booking, Clearance, and Duals Sought

The trial of the century, at least as far as the motion picture industry is concerned, started in New York this week, with the government suing the eight major distributors and 167 associated companies and individuals in an equity action seeking a number of major aims. These, as outlined by the government through the opening speeches were as follows:

1. Complete abolition of theatre operation by Paramount, 20th Century-Fox and Warner Bros.
2. Compelling Loew's and RKO to abstain from production and distribution.
3. Forbidding talent loans and agreements between the defendants not available to independent producers.
4. The right to buy for all exhibitors of all product.
5. Halting of the practices of block booking, forcing shorts and newsreels, arbitrary designation of playdates, clearance, overbuying, double bills, score charges and the designation of minimum admissions.

Indications are that the trial will last from 18 months to two years.

First gun in the suit was fired by Assistant Attorney General Thurman Arnold who saw a notorious waste in the monopoly which the government claims the major companies exercise in the industry. It cannot be justified on the ground that it rehabilitated the industry or even preserved its solvency, he said.

Special Assistant Attorney General Paul Williams took over the argument from Arnold. He traced the history of the industry from the time of Edison's invention of the Kinescope. His story then turned to Adolph Zukor and traced Zukor's incursion into the exhibition field as the first by any producer. This caused the vertical expansion of the producing companies, which is the root of all the industry's troubles, according to Williams. He traced the rise of the five producer-owned circuits and said that the government was now testing to determine whether the concentration of buying power was not a monopoly. He traced the territorial division of the circuits to the fact that they bought groups of theatres and that when a company had purchased a large circuit it forced the others to turn elsewhere for their expansion.

Williams claimed that while independent theatres were forced to accept block booking the circuits were permitted to make selective contracts for the product of all the major distributors, because of "the economic power wielded by the defendants." In his discussion of clearance, Williams told the court that the first run was by far the most important to exhibitor and producer and that the major companies "almost automatically" grant first run rights to each other in the 36 key cities.

Judge Thomas D. Thacher was the first defense attorney to speak. He represents Paramount and its affiliates. He vigorously defended the system of distribution and claimed that the term "Big Eight" resulted in an over-simplification of the situation by the government. As examples of pictures produced independently he cited "Gone With The Wind" and "Rebecca" stating, "The Government will claim that these are not independently made, because they were distributed through two of the defendants, but we will show they were independently produced," he said.

Paramount has an investment of $72,000,000 in theatres numbering 1200 but it owns more than 50% of only 400 of this number, Judge Thacher pointed out.

The legal right of a producer to distribute his own pictures and show them in his own theatres was conceded by the Government. But when a producer goes out to get other pictures, he creates a monopoly, Williams said. On Wednesday also, John W. Davis, for Loew's and Ralph Harris, for 20th-Fox, traced the histories of their companies to show that there was no monopoly but sharp competition. Louis Frohlich, Columbia attorney, stated that that company had distributed 90 independent pictures in the last 10 years. Edward C. Raftery, speaking for Universal and United Artists said the former has more selective contracts with independents than with majors and the latter is distributing the product of 13 independent producers. Col. Wm. J. Donovan, RKO attorney, waived the opening address.

Schenck Flays U.S. Indictment

Charges Are Unfair He Says; Sure of Vindication

Following his indictment by a Federal Grand Jury in New York this week on charges of income tax evasion, Joseph M. Schenck, chairman of the board of 20th Century-Fox made the following statement:

"Income tax problems are always complex and subject to dispute. The charges made against me are grossly unfair.

"Two of the best auditing firms in New York, Boyce, Hughes and Farrell, and Webster, Horne and Blanchard, after a recent audit, have advised me that for the years in question I have overpaid rather than underpaid my taxes. Mr. Hughes is the former president of the American Society of Certified Public Accountants and Mr. Webster is the Chairman of the Board of Examiners of the New York State Certified Public Accountants.

"The claim that I made a false statement to a Government agent about another person's tax is not true.

"I am confident that when all the facts are finally determined full vindication will result."

One of the two indictments returned charges him with fraud, conspiracy, perjury and making false statements to a Government investigator, and the other was concerned solely with tax evasion. The Government named the figure of $400,000 as the amount it claims Schenck owes for the years 1935-37.

The charge of making false statements relates to the answers Schenck is charged with having made to questions asked by James Ronayne, special agent of the Intelligence unit of the Internal Revenue Bureau, when he was investigating the income of Willie Bioff.



Bill Scully, Universal general sales manager, listens to Robert Stolz, famed Viennese composer, as he explains some of the original score he has composed for Deanna Durbin's newest "Spring Parade." While Mr. Stolz is probably one of the most prolific composers of musical comedy and light opera music on the continent, and is best known here for his "Two Hearts in Three Quarter Time," he preferred to take up his work anew in this country.

The Box Office Slant

Susan and God

(Hollywood Preview)

MGM **Comedy-Drama** **115 mins.**

(Prod. No. 39, Nat'l Release, June 7)

Cast: Joan Crawford, Fredric March, Ruth Hussey, John Carroll, Rita Hayworth, Nigel Bruce, Bruce Cabot, Rose Hobart, Constant Collier, Rita Quigley, Gloria De Haven, Richard O. Crane, Norma Mitchell, Marjorie Main, Aldrich Bowker. **Credits:** Directed by George Cukor. Screenplay by Anita Loos, based on the play by Rachel Crothers. Director of photography, Robert Planck. Art director, Cedric Gibbons. Film editor, William H. Terhune. Produced by Hunt Stromberg.

Plot: Joan Crawford, a rattle-brained society woman, comes home from Europe with a new religious cult. Her selfishness has broken up her own home causing Fredric March, her husband, to resort to drink, and her daughter Rita Quigley, a great deal of unhappiness because she feels she isn't wanted. Joan messes up the lives of most of her friends with her interference, and doesn't realize that she should first try and straighten out her own problems. March prevails on her to try a little of her "Godliness" in her own home and for the first time in her life she realizes that her daughter is an important part of her existence. It isn't until she has practically lost March to Ruth Hussey, that she settles down and tries to become the wife and mother that she should have been right along.

Comment: Here's adult entertainment, especially good for the feminine trade that looks like a natural boxoffice hit and should click in a big way in the class situations. It's a sparkling, sophisticated comedy-drama of the drawing room variety, with brilliant performances and direction; the kind you read about but very seldom see. Produced on a lavish scale, much of the applause of the picture rightly belongs to the craftsmanship of Director George Cukor, and the two stars, Joan Crawford and Fredric March. The former's characterization is superb, the finest in her long career and one that will not only please her host of fans, but will reestablish her at the boxoffice. Fredric March gives a faultless portrayal, with Rita Quigley, the neglected daughter, running him a close second. Splendid contributions are turned in by Ruth Hussey, John Carroll, Rita Hayworth, Nigel Bruce, Bruce Cabot and Rose Hobart, just a few of the stellar supporting cast. Producer Hunt Stromberg rates credit for a film that will take our minds off the tottering world. Take advantage of the marquee strength in all your advertising and advance exploitation. Windows and cooperative newspaper ads should be arranged with shops handling women's apparel and luggage. Your exchange has some swell tie-up stills on these. **(ADULT)**

Catchline: "The religion she adopted as a fad helped her meet a crisis."

AUDIENCE SLANT: SWELL ENTERTAINMENT FOR THE FEMME TRADE . . . AND THEIR MALE FRIENDS.

BOX OFFICE SLANT: A NATURAL BOX OFFICE HIT FOR THE CLASS SITUATIONS.

Island of Doomed Men

(Hollywood Preview)

Columbia **Drama** **61 mins.**

(Nat'l release, May 20)

Cast: Peter Lorre, Robert Wilcox, Rochelle Hudson, George E. Stone, Don Beddoe, Charles Middleton, Earl Gunn, Addison Richards, Walter Miller, George McKay, Howard Hickman and others. **Credits:** Original screenplay by Robert D. Andrews. Photography by Benjamin Kline. Art director, Lionel Banks. Music director, M. W. Stoloff. Directed by Charles Barton. Associate producer, Wallace McDonald.

Plot: Robert Wilcox joins the undercover division of the F. B. I. and is assigned to work on the case of a man using slave labor on an island diamond project. He contacts Addison Richards, another operative, but Richards is shot before he can more than tell him the man they seek is Peter Lorre. Wilcox is convicted of the murder. Lorre follows his usual practice of having parole candidates assigned to him, then subjecting them to inhuman slavery. He has known Wilcox as a federal operative, and plans especial tortures. When his wife, Rochelle Hudson, also a prisoner, shows interest in Wilcox, his hatred increases. Wilcox effects a deal with Charles Middleton, Lorre's captain of guards, and leads a revolt, after Lorre has discovered Rochelle smuggling his keys to Wilcox and threatened death to both. Wilcox gets into the house, but as Lorre shoots Middleton and turns on Wilcox, he is stabbed in the back by George E. Stone, the cook. With Lorre dead, Wilcox and Rochelle fly back to the United States.

Comment: With plot plausibility and everything else sacrified to action, booking of this picture will have to be determined by your audience's reaction to such stories, and to Peter Lorre. Lorre's performance matches his usual high standard to earn all of its acting honors, and Lionel Banks' setting are unusually effective. Charles Middleton stands out as the guard. With the war fanning the always active interest in maps, special windows in stores handling maps and globes (with one made by your own artists showing the "Isle of Doomed Men" centering the display) and a contest for the best maps by drawing students in your schools are both effective exploitation stunts to use with this feature. A lobby display of the whipping post, various types of lashes and other instruments of torture will undoubtedly arouse advance interest among a large number of patrons. Similar results can be obtained by lobby boards made up of stills showing Peter Lorre in the various horror roles which he has played. **(ADULT)**

Catchline: "A fiend reviews all of the horrors of human slavery."

AUDIENCE REACTION: ONE FOR THE PETER LORRE AND ACTION FANS.

BOX OFFICE SLANT: HARDLY STRONG ENOUGH FOR OTHER THAN A SUPPORTING FEATURE.

Legion of Decency Ratings

(For Week Ending June 8)

SUITABLE FOR GENERAL PATRONAGE

Life With Henry — Frontier Crusader

On the Spot — Prairie Law

SUITABLE FOR ADULTS ONLY

Fatal Hour — Susan and God

Four Sons

OBJECTIONABLE IN PART

Phantom Wagon

Earthbound

20th Cent.-Fox **Drama** **67 mins.**

(Prod. No. 34, Nat'l Release, June 7)

Cast: Warner Baxter, Andrea Leeds, Lynn Bari, Charley Grapewin, Henry Wilcoxon, Elizabeth Patterson, Russell Hicks, Christian Rub, Ian Wolfe, Lester Scharff, Reginald Sheffield, Pedro de Cordoba. **Credits:** Executive producer, Sol M. Wurtzel. Directed by Irving Pichel. Screenplay by John Howard Lawson and Samuel G. Engel. Based on a story by Basil King. Art direction by Richard Day and Lewis Creber. Film editor, Louis Loeffler.

Plot: Baxter, much in love with his wife Andrea, is called away from his "second honeymoon" in Switzerland by a telegram. On the way to Paris, he meets Grapewin, a mysterious personage, who warns him about the Bible. In Paris, he finds that Lynn Bari sent the telegram as she had left her husband, Wilcoxon, and was still in love with Baxter. She kills Baxter and Wilcoxon takes the blame. But Baxter, whose soul is denied either Heaven or Hell, is earthbound and invisible to everyone except Grapewin. He attends his funeral, the trial of Wilcoxon and tries in vain to persuade his wife to confront Lynn with the evidence of her guilt. Finally she does and consigning her future to God, he finds through Grapewin, that he is released.

Comment: This, Warner Baxter's finale for 20th-Fox, is the screwiest type of picture he has ever made. There is no explanation of the character of Grapewin and no explanation of his more or less ectoplasmic existence nor its termination. Audiences are likely to be more bewildered than amused at the turn of events. Technically it has a number of faults as well, probably made necessary because of the nature of the story. With the star dead throughout most of the picture, it is, to say the least, unusual and bizarre. Sell it from the "spirit" angle using a scrim in front of a blow up of Baxter in lobby displays. Because Baxter and his wife are celebrating their fifth anniversary in the picture's opening, run a contest for the best letters on "How we spent our fifth anniversary." **(ADULT)**

Catchline: "The surprising adventure of a ghost haunted by the living."

AUDIENCE SLANT: BEWILDERMENT WILL PROBABLY BE THE AUDIENCE'S CHIEF REACTION AND SOME PEOPLE MAY MISINTERPRET THE PICTURE ENTIRELY.

BOX OFFICE SLANT: BECAUSE OF ITS UNUSUAL NATURE, ITS DRAWING POWER IS LIKELY TO BE SPOTTY.

On the Spot

(Hollywood Preview)

Mono. **Melodrama** **61 mins.**

(Prod. No. 3915—Nat'l Release, June 11)

Cast: Frankie Darro; Mary Kornman, Mantan Moreland, John St. Polis, Robert Warwick, Maxine Leslie, Lillian Elliott, John Beck, Leroy Mason, Jeffrey Sayer, David O'Brien and others. **Credits:** Screenplay by Joseph West and Dorothy Reid from original story by Joseph West. Photography by Harry Neumann. Film editor, Russell Schoengarth. Directed by Howard Bretherton. Associate producer, Grant Withers.

Plot: Jeffrey Sayer, New York's public enemy No. 1, staggers into the village drugstore, calls New York and falls over dead before he can give Frankie Darro, the soda clerk, and Manton Moreland, porter, a mes-

(*Continued on page* 18)

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 71





HOW TO STAY IN FRONT OF THE 8-BALL!

PREPAR





"Nice work Leo! We depend on you to keep the nation entertained!"

EDNESS!

Here's
CHEERFUL news!
Your show-shop is
SECURE, Mr. Exhibitor,
Against all
Competition
RIGHT NOW
And
ALL SUMMER LONG!
Because M-G-M has
HITS! HITS! HITS!
And your public wants
AMUSEMENT
More than ever!
That's why we
SPENT A FORTUNE
For your
PREPAREDNESS!



(continue please!)

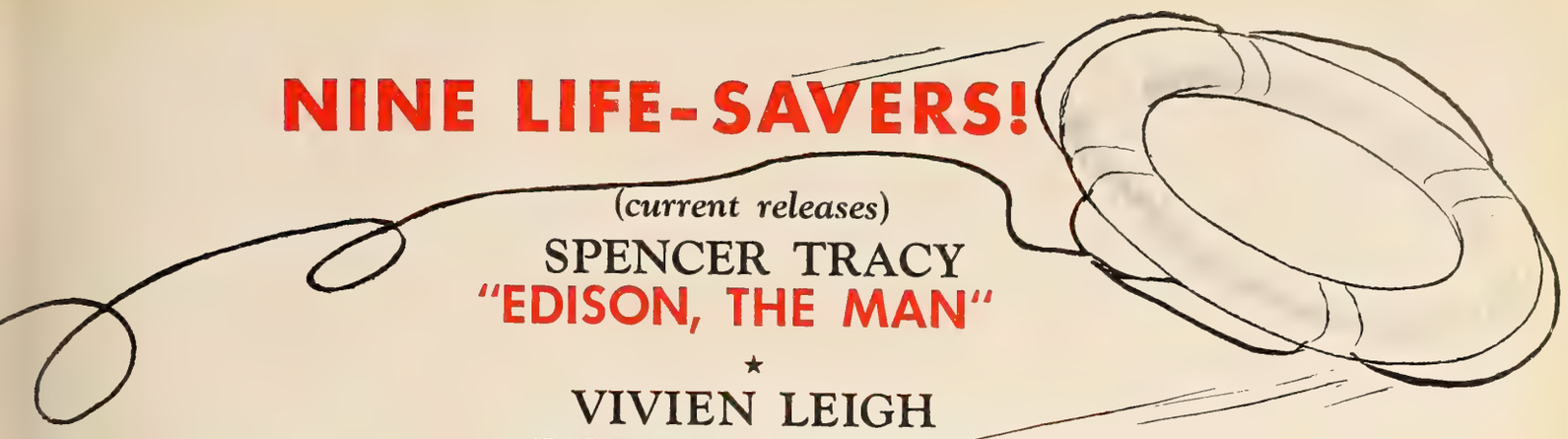


"Without M-G-M there would be no profits for me this year," says Mr. Exhibitor.

"Millions for preparedness" says Leo!

10 MILLION DOLLARS IN 9 BIG M-G-M SHOWS right now and all Summer!

NINE LIFE-SAVERS!



(current releases)

SPENCER TRACY
"EDISON, THE MAN"

★

VIVIEN LEIGH
ROBERT TAYLOR
"WATERLOO BRIDGE"

★

(in coming weeks)

JOAN CRAWFORD
FREDRIC MARCH
"SUSAN AND GOD"

★

MARGARET SULLAVAN
JAMES STEWART
Robert Young • Frank Morgan
"THE MORTAL STORM"

★

JEANETTE MacDONALD
NELSON EDDY
"NEW MOON"

★

"ANDY HARDY MEETS DEBUTANTE"
Mickey Rooney • Lewis Stone • Judy Garland

★

GREER GARSON
LAURENCE OLIVIER
"PRIDE AND PREJUDICE"

★

CLARK GABLE
SPENCER TRACY
CLAUDETTE COLBERT
HEDY LAMARR
"BOOM TOWN"

★

NORMA SHEARER
ROBERT TAYLOR
"ESCAPE"

LIFE SAVERS!

Brief Facts About 9 Great M-G-M Pictures!



Spencer Tracy has received the finest critical notices of the year and his box-office stature rises to even greater heights as "Edison, The Man" engagements enthrall the public with this truly magnificent entertainment.



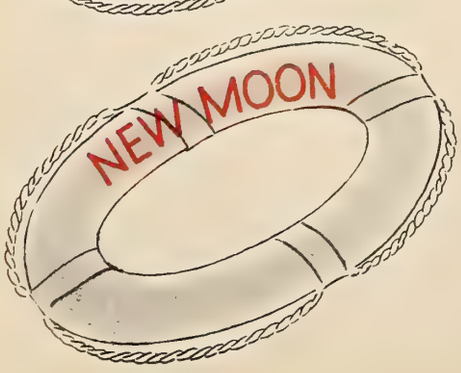
"Waterloo Bridge" one of the year's best films presents Vivien Leigh in another memorable role and brings to the public a new Robert Taylor. Box-office and public agree that it's his most appealing job. Three weeks at Capitol, N. Y.



Joan Crawford and Fredric March make a swell box-office combination in "Susan and God." Joan does a job that will delight all who loved her sensational role in "The Women." The famed stage comedy hit has been brilliantly produced in the M-G-M manner. A sensation at its Preview!



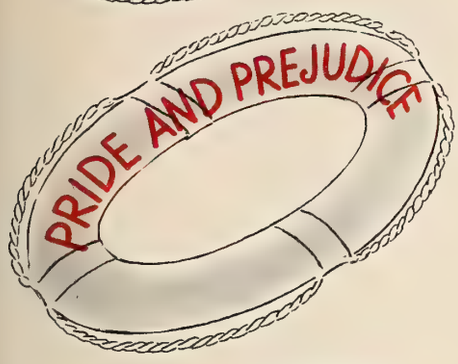
"The Mortal Storm" is *excitement* on the screen! M-G-M did such a swell job of the best seller that the author wrote: "I'm delighted." And what a cast: Margaret Sullavan, James Stewart are the sweethearts. Robert Young, Frank Morgan do great work. It's terrific!



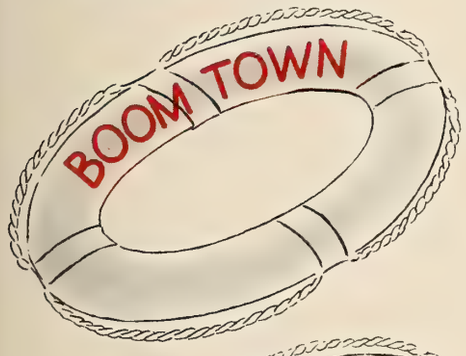
Of all the operettas in which Jeanette MacDonald and Nelson Eddy have appeared "New Moon" is musically and romantically the best! The public is ready for this type of scintillating attraction and M-G-M has made a great musical show for them. Previewed! And it's Perfect!



How marvelous that at this time when the public wants to forget troubles, M-G-M delivers the most uproarious of the entire Hardy series. "Andy Hardy Meets Debutante" has, in addition to Lewis Stone and Mickey Rooney, Judy Garland. It's finished and it's a sure HIT!



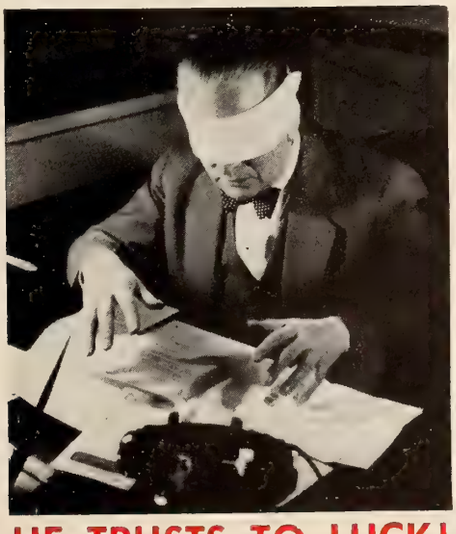
Just previewed before an audience that never stopped laughing in Riverside, Cal. "Pride and Prejudice" is without question a glorious audience attraction. Greer Garson (Mrs. Chips) will be famous all over again. Laurence Olivier co-stars. Fun and romance in a grand movie.



Clark Gable! Spencer Tracy! Claudette Colbert! Hedy Lamarr! Yes, they're all in one picture "Boom Town" and it's a powerful yarn of oil millionaires and their lives. Only M-G-M packs such a star-studded box-office wallop, and what a show it is!



Norma Shearer gets the prize role of the year, the fascinating Countess in the best-selling novel "Escape." Robert Taylor co-stars and the cast is hand-picked to assure that this will be one of the greatest of box-office attractions. Something to watch for!



HE TRUSTS TO LUCK!

This exhibitor faces coming months with no assurance of attractions big enough to cope with the competition of the season and the times.



THE WISE OWL SAYS:

M-G-M exhibitors know from past experience that M-G-M *plans* its production so that its customers are equipped with big pictures when things are toughest!

(over)



WE'RE NOT MAGICIANS!

There is no trick about M-G-M operations, which now assure you preparedness at the box-office. M-G-M is geared to be the leader of this industry by virtue of its experience, its resources and its personnel. Preparedness now and for the difficult Summer period meant careful planning months ago. Plus the willingness to invest 10 million dollars in entertainment to safeguard the theatre investments of our customers. No wonder that year after year exhibitors place their faith in the capable hands of **THE FRIENDLY COMPANY.**

PRINTED IN U.S.A.

SHOWMEN'S TRADE REVIEW

presents

New Horizons for Theatre Design

Featuring a Group of Original Portrayals

BY

MICHAEL J. DeANGELIS

THEATRE ARCHITECT



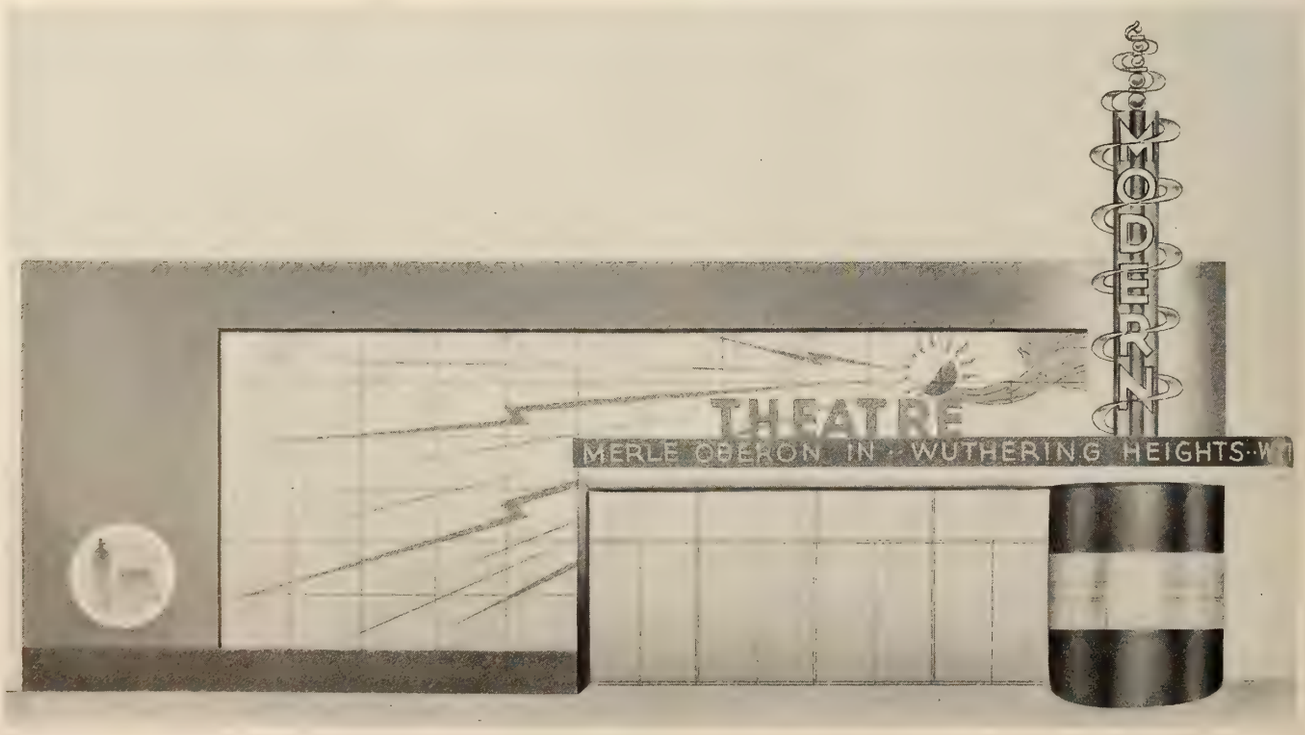
Exterior adaptable to inside block plot, in metropolitan or larger town locations. Display sign integral with front and is adaptable especially to traveling attraction board for display of titles, star names and catch-lines. Glass doors are provided for in this as well as other exteriors suggested by Mr. DeAngelis. Luminous indirect lighting, permitting wide range of effects and excellent display space, are among the outstanding features of this exceptional example of adroit blending of architecture and showmanship.

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Above—Interior for the larger theatre. Converging walls lead to stage opening, which is notable for restrained use of ornamentation of proscenium. Indirect lighting decorates ceiling, and halo effect accents decorative portion. Sidewall treatment especially suited to "black light" for decorative effects.

Below—Exterior for corner location. Vertical corner sign of glass with theatre name either rotating or stationary within the tubular tower, which is ornamented by spiral of bright metal for reflection of color lighting. Illuminated facade of glass with changeable lighting from behind.





Exterior. Silhouette sign for theatre name top feature of this suggested design created with a special view to adaptability for between-block or corner unit of commercial building, for individual theatre structure in city or neighborhood locations. Striking and attractive display is a notable quality of this exterior, with its circular entrance and its recessed display cases an integral part of the structure. A provocative design for solving problem where marquee is unsuitable or prohibited by zoning regulations. Extraordinary effects capable of revolutionizing the appearance are possible with the lighting. Changes of colors to conform to seasonal appeal or even to express dramatic mood and character of the outstanding attraction by changeable lighting scheme.



Right—Combining great simplicity with colorful treatment, the auditorium scheme here suggested uncompromisingly breaks with heavy proscenium treatments completely outmoded by the motion picture. Lines flow naturally to the stage and screen and the treatment eliminates decorative distractions from the screen and stage. The design provides an excellent medium for lighting of the latest type, including "black light."



Suggested exterior marked by notable flexibility for application to downtown or smaller cities; as individual theatre or unit of commercial building. Especially suited to corner plot. Design is exceptional in its resources for utilization of modern lighting, and offers opportunity for wide range of effects by floods as well as indirect lights, with color rotation for animated effects possible if desired. Distinct departure from conventional is achieved in the vertical sign, which is especially adaptable to luminous glass construction material, with dissolving floodlighting for color effects at sign base. Marquee sign can be either rotating or stationary. Construction with standard building materials and wide variety of coloring can be accomplished with the execution of this design.

MOTION pictures have set the pace for so many things—from the style of milady's hair-do up to and including the plan and decoration of stores operated by the butcher, the grocer and the restaurant keeper—largely, I suspect, because the motion picture requires of men who can succeed in any of its many activities an energy, originality and daring to do that which is different. And, I suspect, that when and if the picture industry ever becomes wedded to set ideas or traditions, its hold on the public will wane and its popularity shrink far below the eminence it has enjoyed for many years.

Picture production has progressed at a feverish rate, showmanship has gone on apace. I wish I could say that theatre architecture and design has kept astride of their rapid forward march. As an architect who has specialized in theatre design, so to say would be pleasing, even if it might be self-flattering to architects.

But don't hasten to blame the architects. Nor is the blame upon the theatre owner if motion picture theatre design has for several years past shown a tendency to timidly venture forth and suddenly return again to the familiar ground upon which it began its eventful life. To begin with, in the theatre the show will always be the thing. This fact combined with economic changes which require sharp cutting of costs helped to set the stage for the rather conservative and inhibited efforts whose results are to be seen in many—though by no means all—of the theatres which have been built during the past several years.

But it is because theatres set styles now observable in many establishments surrounding them (the stores, cafes and restaurants) that the theatre must drive on to newer and changed forms. Otherwise the distinction needed for the theatre as an outstanding attraction of the community or the business section of its location will be lacking, and thus the theatre will be inferior to the merchandise—motion picture entertainment—it offers.

For this reason the author of this dissertation and of the drawings which illustrate it, has devoted thought and study to the subject of doing something different in the design of motion picture theatres. Not change for its own sake, but change based upon sound necessities arising from competition, budget requirements and—most importantly—changes that will utilize to their fullest value the new materials and apparatus which are now available.

The competitive situation, in most cities, has reached a point where theatre buildings which do not have a character distinctly different from those now in existence have little chance of success. And the competition is not merely between theatre and theatre, but also between theatres and other businesses whose operators have learned well from picture showmen the value of colorful, distinctive exteriors and interiors, the lure of lighting which was cradled and developed in the theatre; the courteous and cordial service developed to a high degree by showmen.

Now I am not declaring that the mere appearance of the exterior of a theatre will insure the success of its operation. But ex-

Michael J. DeAngelis



Long before he graduated from the drawing board in the workshop of an architect firm in his native Rochester, Michael J. DeAngelis was "nuts," to quote himself, about theatre architecture. Thus his execution of pencil flourishes which are the between-jobs preoccupation of young architects usually took the form of theatre designs.

Along about the time he was receiving important assignments at this same office the theatre building boom of the mid-twenties was getting under way and the commission to design a theatre for the Schine interests came along. DeAngelis plunged into the job of planning the Temple Theatre, Fairport, N. Y. This was in 1926.

Like most of the architects who have succeeded in theatre specialization, DeAngelis has a certain "flair" for showmanship which takes the form of great admiration of the progressive and prominent picture theatre men in the exhibition field. He is a keen student of showmanship methods and keeps unusually well informed on all matters pertaining to specialized theatre equipment.

T.K.

Showmanship A Vital Element of Design

perience has proved that the showman whose theatre has in its exterior aspects the showmanship qualities of dramatic appeal, distinction, the attraction and gaiety of color which excites the emotional responses of the public, that exhibitor most certainly has a powerful and profitable tool of showmanship.

No less important is the interior. It is true in most instances that people can see the same picture in a number of different theatres within reasonable traveling distance of their homes. Individual operation, showmanship both in the presentation of the show and the service provided, today is a prime requisite of successful theatre operation. Equally important to that success is a theatre which has been designed and built along lines that fill the requirements of showmanship.

Necessary Facilities for Proper Operation Cannot be Subordinated

Adequate space and arrangement for the handling of crowds at show-breaks; sight and acoustical conditions that permit full enjoyment of the picture and its music and dialogue; safety of patrons, their comfort; proper provision for projection and lighting apparatus; exterior and lobby treatments which provide the necessary facilities for display of advertising for current and coming attractions; design which fully utilizes the building plot; all these things are primary requisites in theatre building. But something far more is equally important and it is up to the architect to supply its demand—a demand which is most widespread today among theatremen. This, of course, is a building that will be more than an adequate shelter for the patrons of his shows. It is a building that must be a definite part of his show—a building that partakes of the attraction value and "selling" qualities of his newspaper advertising, his street ballyhoo and his publicity stunts. The problem posed for the architect is not one simple of solution. The newspaper advertising, the street ballyhoo and the publicity stunt can be changed like the shadings of a chameleon to match the background of current events, special occasions or conditions arising from day to day or season to season. The theatre is there to stand for several years, its physical attractions must be both striking and lasting in appeal. But the problem if not simple, certainly is not impossible of solution. For example, the demand for more "action" in a theatre's make-up is easily had by proper use of the wide range of lighting effects now available to the architect. And the many outstanding features which the motion picture today has to offer the public also can be heralded more effectively, I believe.

Recent Advances in Specialized Equipment a Boon to Theatremen

Notable advances have marked development of facilities for more adequate headlining of attractions on the outside of the theatre. Attraction boards, for example, have been improved by the so-called silhouette letters and designs for billing titles, star names and pictorial effects. But in the direction of more of this "action" out front I believe we can go still further. In illustrations prepared for this discussion there is a detail in this connection in the adaptability of the design to "traveling" signs brought into the front both for their value in headlining the program features and selling slogans emphasizing the adventure, the thrills, the drama and entertainment that is to be found within the showhouse.

Before going any further, permit me a sort of digression. Due to the fact that there is a considerable segment of the exhibitor body which appears to believe that architects seem wholly concerned with spending money for the theatre builder—I would like again to emphasize that effectiveness, attraction value, "flash" as well as solid construction can be had at costs which are far from excessive. And it has been my purpose in proposing new directions for theatre design to meet first of all the necessity and demand for sensible building first, last and always. The rich and fussy but uninteresting ornamentation which once was considered the mark of distinction for the motion picture theatre is costly—very costly. Effects, appeal, attractions which have the flavor of the drama and spectacle of the motion picture are necessary. In this connection it seems unnecessary to refer to the amount of money that theatre builders have spent for architectural effects and materials which, within a few weeks, were to be noted by their absence from view because the showman had more important and far more "selling" matters to display; namely posters and photographic blow-ups. Design which does not take

(*Continued on next page*)



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Striking Effects Achieved at Low Cost

(*continued from preceding page*)

into account the needs of showmanship in this respect is pretty expensive, and its employment, most likely, is responsible for the belief by many theatremen that the architect is "a spender."

The interior design of theatres has become more sensible. It can go further in that direction. For so long has the theatre been more or less traditionally a rectangular enclosure with entrance doors at one end and a proscenium arch at the other that it seems to have become habit for straight-sided walls, like those of a shooting gallery, to be the usual plans of auditoriums. As a matter of fact such design is costly. It puts into the auditorium a lot of seats from which patrons who pay their admission in good faith and because of coming in later than others get only about one per cent of the value of the show because they can't see the pictures properly and can't hear the actors distinctly.

Planning Now Guided by Factors Of Theatre's Functional Purposes

Far better from the standpoints of desirability and construction costs, is the so-called Continental type in which the auditorium walls converge toward the stage and give greater width at the entrance. Thus many dead seats on sides are eliminated and building materials are not wasted.

The handling of interior plan, too, has vastly improved over the days when irrespective of whether or not limitations of the building plot required it, there often was a long, corridor-like outer lobby. Auditoriums now are, wherever possible, brought to the front, so to speak. Thus patrons more quickly pass from the point of admission into the pleasing atmosphere of the theatre itself because foyers have been brought forward, and the standee space at the auditorium rear enlarged to utilize the areas which in the past were not infrequently occupied by spacious outer lobbies.

Adventuring Out Toward New Horizons in Theatre Design

But primarily I am here concerned with design that will strike more boldly in the direction of newer ideas of form harmonized with the functional purposes of the theatre building. These designs express the ideas and ideals which according to my beliefs and study constitute the particular requirements of practical, profitable theatre appearance and plan.

I should merely like to add that behind each of these suggested designs there has been a great amount of consideration given to the highly practical factors of suitability, feasible of execution with materials readily available at reasonable cost and labor charges. For an important element of successful theatre specialization demands of the architect an intimate familiarity with the market. Specialized theatre equipment, as well as building materials, it has been my experience, plays a most important part and one which has a way of expressing itself in details of the blueprints themselves. Improvements in various specialized equipments undoubtedly have influenced theatre design, and it is my belief and experience that only by keeping in the closest possible touch with development and change in these equipments, as well as the building material market, can the architect realize his greatest potential service to the showman who builds or remodels a theatre.

If I have dwelt at lengths that to some may seem quite excessive, on the subject of practicality, I must plead that this very thing has been impressed upon me vividly and continuously through the many years I have spent in theatre specialization. That the ever present regard for this most necessary factor need not stultify imagination and flexibility to the changing conditions of an ever-changing world is what has been the chief purpose of presenting the studies which are reproduced in this publication. It would be a source of great satisfaction if that one thing were conveyed and graphically demonstrated by these suggested designs.

Design as a Vehicle for the Full Utilization of Modern Lighting

It would take more than any drawings or reproductions thereof—even were such reproductions executed in color—to convey the great amount of variety and highly colorful effects that are quite possible with these suggested designs. Color of the printed page is not the color of skilful lighting, and lighting by means of apparatus available at no great cost has been the element constantly in mind when these suggestions were worked up through all the processes from original idea to finished drawing.

The flambuoyant color to which great masses of the entertainment-going public reacts, undoubtedly impels practical showmen to liberally poster their theatres with the paper available from exchanges or worked up by their own art departments. Frequently there is protest over this by those interested in the attractions of fine materials and interesting architectural design. But we who design theatres cannot escape responsibility if later our creations are masked under posters, cutouts, blow-ups and the other paraphernalia of showmanship. But along with the architect, the rank and file of showmen must join the leaders in their craft by seeking ways to produce effects more startling, more attractive and more luring to the entertainment-seeker.

Economical Enhancement of the Showmanship Value of Theatres

Here lighting plays a tremendous role. The New York World's Fair designers dipped deep into the paint pots, but there is little ground for argument that lighting stepped in and produced effects far beyond some very fond hopes of many of its most ardent boosters.

As vehicles for lighting effects the theatres of today can greatly enhance their beauty as well as their drawing power. This lighting can be flexible and resourceful without anything like the expense even less versatile lighting cost years ago.

It does not seem extremist, to me at least, to envision lighting as a direct and every-day tool of the showman in connection with the



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changing requirements of particular attractions or programs. To deal in the obvious as a means of conveying this thought, take the case of the theatre showing a so-called "horror" film. Liberal use of green spots and glaring paper is not uncommon in billing for such shows. Very well, the eerie mood—so long as such is in the showman's opinion the element which will sell tickets to his show—might well pervade important portions of his theatre by means of light, which is more beautiful and more emotional than mere posters. Indirect lighting which is quite importantly stressed in the suggested designs here can supply the source by circles and rays of lights picking up the box office, the attraction display panels—and all by methods no more involved than inserting fluorescent tubes of the desired color. Change from the eerie green of the horror picture to the pinkish gaiety of the musical comedy thus would involve no more effort or ladder-climbing than that required for the replacement of tubes or lamps in the usual type of marquee.

Lighting to Effect Change of Mood and Atmosphere

Similarly the theatre may be dressed in becoming garb for the summer or winter season, and it may be given a variety that well could make it a source of constant interest and curiosity to people very familiar with the theatre because they lived, worked or frequently traveled by its location.

This and the lines of the theatre design provide means which have great potentialities for producing the "action" demanded by the showman of every element of his theatre—but not at the cost of expensive construction or limiting the functional efficiency of his plant—to repeat again what has been said repeatedly.

As often has been remarked, ideas are not of much value unless they are acted upon. That thought is what strikes one who has according to his belief evolved ideas which have practical application, and so I hope I may be forgiven for expressing the keen desire I have to see the picture theatre strike out in new directions, and particularly toward the goal which is indicated by the thoughts and visualized ideas expressed in words and illustrations as presented here.

Theatremen, as has been remarked early in this discussion, have a keen sense of the value of doing that which is, if not revolutionary, at the very least "different," and because of this fact I have confidence that the changes which appear to be needed to give new impetus to picture-going will not be long in materializing.



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The Box Office Slant

On the Spot

(*Continued from page* 10)

sago for the man he phoned to. The sheriff, John Beck, doesn't believe their story that he left no message, and neither do Leroy Mason, Sauer's partner (the new public enemy No. 1) or Maxine Leslie, girl detective sent in on the case. Mason is shot while seated at the fountain, and the village becomes a beehive of news reporters and police. With Mason's two bodyguards threatening violence to Darro and Moreland unless they deliver the message; Beck promising arrest and Mary Kornman, Darro's sweetheart, jealous over Maxine's attention to him in an effort to get it; they figure the shot must have come from across the street and arrange for Moreland to announce he knows the killer, then walk along the street, while Darro hides in the loft. The killer gets away, leaving a part of his coat sleeve, and Darro is suspected. When Robert Warwick, town banker comes into the store with a bag, Darro sees his torn sleeve, gives him knockout drops instead of medicine. He proves to be a famous bank-robber, with the loot in the bag.

Comment: This one is strictly for the action fans, and will not rate better than a supporting feature, with story and casting of feminine players sharing the blame, since Bretherton's direction, Frankie Darro's pepper and Manton Moreland's hard work with the comedy situations get all there is to be had. Selection of women players all noticeably taller than Frankie made him look too juvenile a lead to make his romantic scenes logical. Since its appeal is sure to center mainly in juvenile audiences, exploitation stunts aimed at this group are most likely to be effective. Check newspaper libraries and see if you can uncover any cases where the bravery and shrewdness of a soda fountain or drug store worker led to the capture of criminals. Darro plays a youngster ambitious to be a doctor, and his chemical experiments have startling results in several cases. A letter contest in your high school papers with prizes to students offering the funniest short stories about their own mishaps in the chemistry laboratory is another possibility. **(FAMILY)**

Catchline: "A drug store soda clerk and three big time gangsters really wake up a small town."

AUDIENCE SLANT: ONLY FOR THE ACTION FANS.

BOX OFFICE SLANT: EXPLOITATION CAN MAKE IT ONE TO HELP SATURDAY MATINEE BUSINESS FROM THE YOUNGSTERS.

Safari

(Hollywood Preview)

Para. **Drama** **86 mins.**

(Prod. No. 3937—Nat'l Release, June 14)

Cast: Douglas Fairbanks, Jr., Madeline Carroll, Tullio Carminati, Lynne Overman, Muriel Angelus, Billy Gilbert, Thomas Louden, Clinton Rosemond, Jack V. Carr, Ben Carter, Edward Earle, Billy Bevan and others. Credits: Screenplay by Delmer Daves, from a story by Paul Hervey Fox. Photography by Ted Tetzlaff. Process photography by Farciot Edouart. Film editor, Eda Warren. Art director, Ernest Fegte. Directed by Edward H. Griffith. Produced by Anthony Veiller.

Plot: Tullio Carminati, planning a West African hunting trip, brings his fiance, Madeleine Carroll, and her friend, Muriel Angelus, along on his yacht. He wires ahead for Lynne Overman, trading post operator, to get him the best hunter possible to direct the safari. Overman promises him Douglas Fairbanks, Jr., host to a birthday dinner at Billy Gilbert's hotel, but Fairbanks refuses, saying he is going to get into the European war. Madeleine rolls dice with him, and he loses. With Muriel staying on the yacht, the safari heads for the interior. Fairbanks takes Madeleine in his plane when he goes to scout big game. They encounter a tropical storm making it unsafe to fly back so they spend the night in the jungle. Carminati takes Ben Carter, one of the best boys, hunting and returns to camp after wounding a lion, without checking the boy's safety when he follows the wounded animal. Next morning, there is a near fight, Carminati is angry because he feels Madeleine is using Fairbanks to make him jealous. Fairbanks is embittered when he finds Carter dead. Later, seeking lions, Carminati deliberately hits one in the shoulder and Fairbanks is badly clawed when he goes in for the animal. This breaks up the hunt, also Madeleine's engagement and opens the way for her new romance with Fairbanks.

Comment: In cast and production values, this is such a picture as it indicates; in story and dialogue it suffers materially from hackneyed lines which went out with stage melodramas of a full generation ago. Also hurting its reception is the fact that Fairbanks goes through the entire jungle hunt without disturbing the creases in his immaculate trousers or his hair comb. Regardless of billing, all of the film's honors are stolen by Lynne Overman, whose work as the old Scotch trader gives it not only the chief interest-holding moments, but much of its humor. Assisting nicely in the latter during the short times they occupy the screen are Billy Gilbert and Muriel Angelus. On the technical side, camera work by Ted Tetzlaff is good throughout, and the process backgrounds used to simulate African scenes earn top praise for Farciot Edouart. Lobby and front decorations to indicate West African scenes, costuming of house employees in safari outfits and arrangements for windows with stores featuring camp and hunting equipment are all natural steps to arouse interest in this feature. **(FAMILY)**

Catchline: "The jungle proves a 'man' more worthy of a beautiful woman's love than a baron."

AUDIENCE REACTION: AMUSEMENT OVER ANTEDATED DIALOGUE WILL HURT ITS RECEPTION.

BOX OFFICE SLANT: THE NAMES MAY PUT IT OVER.

Love, Honor and Oh-Baby!

(Hollywood Preview)

Universal **Mystery-Comedy** **60 mins.**

(Prod. No. 4036; Nat'l release, June 7)

Cast: Donald Woods, Kathryn Adams, Wallace Ford, Mona Barrie, Warren Hymer, Marc Lawrence, Hobart Cavanaugh, Eddy Waller, Irving Bacon, Thomas Jackson, Matt McHugh and others. Credits: Screenplay by Charles Upson Young, based on Elizabeth Troy's original story. Photography by Stanley Cortez. Film editor, Ted Kent. Art director, Ralph M. DeLacy. Directed by Charles Lamont.

Plot: Donald Woods, moody young author, downcast over being jilted by his girl friend, uses Hobart Cavanaugh, waterfront bartender, to contact the killers of one Luffo, murder ring head and arrange for his own murder. He pays one thousand dollars, with an additional four to be delivered when he is gone. Meanwhile, Wallace Ford, radio news reporter, starts a one-man campaign to show up the police and expose Luffo. Woods defends Kathryn Adams from an annoyer and suffers a head injury. She takes him home, where she meets Ford. Woods has lost his memory on recovery and does not know why Warren Hymer and Marc Lawrence, professional killers, are trailing him. Kathryn calls to see Woods, they go for dinner and a drive and end up by marrying. His memory returns. Seeking to call off the murder, he contacts Mona Barrie, reputed "moll" of Luffo, at the cafe where she sings. She gets him drunk, which angers Kathryn, and also learns Hymer and Lawrence are chiseling on Luffo. Kathryn sees Woods meet Mona a second time, and plans to leave him; but Ford takes her with him as they trail Woods when the killers take him to Luffo. Through a clever ruse, Ford traps "Luffo," who proves to be Mona, reunites the newlyweds and gets his story.

Comment: While a lack of names will prevent this serving as a singleton in larger locations, judicious combination of fast action, well cloaked mystery and comedy thrills will give it such a rating elsewhere and insure a fine supporting feature with any heavy dramatic romance. Credit for this belongs more to the director and the players than their lines, since screen treatment of the story does carry some quite hackneyed dialogue. Woods, Hymer and Lawrence carry the bulk of the action, with Wally Ford standing out in a shorter role. Of the women, Mona Barrie handles the heavy's part with grace, and displays a surprisingly fine singing voice while novice Kathryn Adams is easy on the eyes. Few of the comedy situations are new, but novel camera angles by Stanley Cortez do much to offset this. Any advertising and exploitation angle which stresses the comedy treatment of this mystery can be effectively used on this one. Women's page editors might be interested in a letter contest from wives who married after a brief courtship, giving their reasons for believing such a step conducive to a lasting romance, using ducats or promoted prizes for the winner. The fact that Ford plays a radio newscaster suggests the use of teaser spots in the style of such programs, building to your own selling copy. **(FAMILY)**

Catchline: "He hired a murder ring to kill him, then had to uncover the big boss to save his own life."

AUDIENCE SLANT: CLEVER STORY AND GOOD CHARACTERIZATIONS SHOULD HOLD ANY AUDIENCE'S INTEREST.

BOX OFFICE SLANT: LACK OF NAMES WILL HOLD THIS TO AVERAGE BUSINESS.

Manhattan Heartbeat

(Hollywood Preview)

20th-Fox **Drama** **72 mins.**

(Prod. No. 46, Nat'l Release, July 12)

Cast: Robert Sterling, Virginia Gilmore, Joan Davis, Edmund MacDonald, Don Beddoe, Paul Harvey, Irving Bacon, Mary Carr. Credits: Directed by David Burton. Screenplay by Harold Buchman, Clark Andrews, Jack Jungmeyer, Jr., and Edith Skouras, from a play by Vina Delmar and Brian Marlow. Based upon a novel by Vina Delmar. Director of photography, Virgil Miller. Film editor, Alexander Troffey. Executive producer, Sol M. Wurtzel.

Plot: Virginia Gilmore and Joan Davis, two shop girls, meet Robert Sterling and Edmund MacDonald on the train returning from their summer vacation. Sterling, an airplane mechanic, deathly afraid of falling in love and thus ruin his chance of buying his one desire, a flying field, makes a very bad impression. Despite his plans, he falls for Virginia and then tries to make up for his discourtesy by calling her every day. Before long they get married. They skimp and save so that Sterling may buy the flying field, but a blessed event changes all their plans.

Comment: Here is a picture that the majority of theatregoers will enjoy, an appealing, straight-forward yarn about the boys and girls of America who are afraid to marry on meagre salaries. It has a down-to-earth quality that will tug at the heart strings and bring genuine delight to most audiences. Two newcomers, Robert Sterling and Virginia Gilmore, have the leading roles, each fulfilling his assignment creditably and showing great

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 71

promise for the future. Joan Davis and Edmund MacDonald are splendid in supporting roles, contributing numerous hearty laughs with their comedy and giving the picture many entertaining moments. The picture has been well directed by David Burton. Contact the personnel manager of department stores and other shops and arrange to post advertising material on employe bulletin boards. Offer passes and other prizes to those who write the best letters taking sides on the question whether early marriages are advisable, advertising contest on screen, in newspaper ads, etc. Tieup with ticket offices of transportation companies, using stills from the picture. **(FAMILY)**

Catchline: "He hated women and she was afraid of love."

AUDIENCE SLANT: A DOWN-TO-EARTH STORY ABOUT THE BOYS AND GIRLS OF AMERICA THAT WILL TUG AT THE HEART STRING AND BRING GENUINE DELIGHT.

BOX OFFICE SLANT: LACK OF NAMES MAKES IT JUST A SUPPORTING FEATURE.

Mercy Plane

(Hollywood Preview)

Producers Drama 73 mins.

(Nat'l Release, April 5)

Cast: James Dunn, Frances Gifford, Matty Fain, William Pawley, Edwin Miller, Harry Harvey. **Credits:** Directed by Richard Harlan. Art director Fred Preble. Associate producer, Sigmund Neufeld.

Plot: When James Dunn, a test pilot, is believed responsible for the theft of the Mercy Plane, he hires out to a fake airplane company to find out what goes on. Frances Gifford, sister of the head of the company, is herself an expert flyer; Dunn arranges to take her on a trip in her plane, which he wrecks in the mountains. His plan to catch the crooks works out, when they pick up his call and come to the rescue in the Mercy Plane.

Comment: Just another cops and robbers story that is average entertainment for the action fans in the smaller houses. It has a few discrepancies in the story, and because of its low budget, is handicapped with poor material. The acting of James Dunn and Frances Gifford manages to overcome that enough to turn it into adequate filler. Best running spot would be on a Saturday matinee for the youngsters. Entire production is on the "quickie" order. Model planes could be spotted in your lobby. A man dressed as an aviator will attract attention around town. **(FAMILY)**

Catchline: "He turned crook to clear his name."

AUDIENCE SLANT: THE KIDS WILL HISS THE VILLAIN, IF NOT THE WHOLE PICTURE.

BOX OFFICE SLANT: STRICTLY FOR THE SATURDAY MATINEE TRADE.

Fugitive From Justice

Warner Bros. Drama 53 mins.

(Prod. No. not set—Nat'l Release, June 15)

Cast: Roger Pryor, Lucile Fairbanks, Eddie Foy, Jr., Sheila Bromley, Morgan Conway, Donald Douglas, John Gallaudet, Lottie Williams, Joe Devlin, Steve Darrell, John Harmon, Robert Emmett O'Connor, Thomas Jackson, Eddy Chandler, Ed Keane, Willis Claire, Gus Glasmire, Bernice Pilot, George Lloyd, Michael Conroy. **Credits:** Associate producer, Bryan Foy. Directed by Terry Morse. Screenplay by Alex Gottlieb. Original story by Leonard Neubauer. Director of photography, Arthur L. Todd. Art director, Stanley Fleischer. Film editor, Thomas Pratt.

Plot: Douglas, attorney for a mob of gangsters, jumps his bail and flees. The gang wants to get him to silence him and the gang leader's girl wants him because she is a half beneficiary of his $1,000,000 insurance policy. But Pryor, insurance agent wants to keep him alive. So with the help of Lucile, Douglas' sister, and her mother, he contacts Douglas and snatches him from the gang. However, the police want to kill Douglas, too, since he is accused of killing a cop. While the police have him besieged in a building, Pryor and Gallaudet, a radiocaster, turn him over to the G-Men.

Comment: This is one of the "B" pictures Warner Bros. wasn't going to make. Its only merit is its brevity, enabling it to be played off on a bill with a strong feature which runs long. The picture has action, but the action is so improbable and distorted that many an audience will laugh at it rather than thrill. The cast is full of nobodies, none of whom stand out at all. Technically, and because of its subject matter, it looks as though it were made about 10 years ago. A prop display of clues left by Douglas can be put in the lobby. Publicity about contax lenses will tie in with the picture. Hire some one to follow a route through town leaving clues and offer prizes to anyone identifying him as the "Fugitive From Justice." **(ADULT)**

Catchline: Everyone wanted him dead—just one man fought to keep him alive."

AUDIENCE SLANT: JUST ANOTHER GANGSTER PICTURE.

BOX OFFICE SLANT: FILLER MATERIAL.

Rocky Mountain Rangers

Republic Western 58 mins.

(Prod. No. 966—Nat'l Release, May 24)

Cast: Robert Livingston, Raymond Hatton, Duncan Renaldo, Rosella Towne, Sammy McKim, Leroy Mason, Pat O'Malley, Dennis Moore, John St. Polis, Robert Blair, Burr Caruth, Jack Kirk. **Credits:** Directed by George Sherman. Associate producer, Harry Grey. Screenplay by Barry Shipman and Earle Snell. Original story by J. Benton Cheney. Based on characters created by William Colt MacDonald. Director of photography, Jack Marta. Film editor, Lester Orlebeck. Musical score, Cy Feuer.

Plot: Sammy McKim, pal of the Mesquiteers, is killed by Mason, head of a band of outlaws. Vowing vengeance, Livingston makes himself up to resemble the Laredo Kid, gets in with Mason's gang. With the aid of Hatton and Renaldo, he succeeds in stamping out the band of outlaws, just after the real Laredo Kid turns up.

Comment: Those who follow the Three Mesquiteers can always count on this trio to furnish a maximum of thrills and action. Their latest picture, while having a plot that may seem a bit stereotyped, manages to inject a few new twists and keeps the spectator on the edge of his seat throughout most of the footage. It's perfect outdoor entertainment for the action fans, and the performances are all that could be desired—in a western. Distribution of the Mesquiteer fan photos, liberal displays of action posters and window cards, should be highlights of your selling campaign. **(FAMILY)**

Catchline: "The Mesquiteers race to new action adventures in the colorful old west."

AUDIENCE SLANT: GOOD FOR THE WESTERN FANS.

BOX OFFICE SLANT: SHOULD DO AS WELL AS OTHERS IN THIS SERIES.

Overnight

(Hollywood Preview)

Mundus Drama 66 mins.

Cast: Robert Donat, Pearl Argyle, Miles Mander, Roy Emerton, Graham Souten. **Credits:** Director Rowland V. Lee. Scenario and dialogue, Arthur Wimperis and Dorothy Greenhill. Production manager, David B. Cunynghame.

Plot: Robert Donat is a bank clerk in a small town who steals five hundred pounds to celebrate one night of London life. On board the train he meets Miles Mander, a crook, who befriends him after he sees the money he carries, and who introduces him to Pearl Argyle, his accomplice. Love blooms between Donat and Pearl, so that instead of robbing him, she warns him of his danger and makes him promise to go back to the bank and return the money. For fear that Mander will steal it from him if he finds it on his person, she puts the money in her purse and arranges to bring it to him at the bank the following morning. True to her word, Donat replaces the money and they both look forward to a happy future.

Comment: Made in England, this is evidently one of the first pictures with Robert Donat, this year's Academy Award Winner. Judging by the style of the gowns worn by the feminine star, it must have been made at least eight years ago, but has just been released. It is interesting to note the progress Donat has made in so short a time and the only recommendation for the picture is Donat's name for your marquee. Just average entertainment, as it moves along rather slowly and much of the English dialogue is difficult to understand. Sell the title in teaser advertising and play up the fact that Robert Donat is "Mr. Chips" and this year's Academy Award Winner. **(ADULT)**

Catchline: "Robert Donat in one of his first pictures."

AUDIENCE SLANT: THEY MIGHT FIND IT INTERESTING TO NOTE THE PROGRESS DONAT HAS MADE IN SO SHORT A TIME.

BOX OFFICE SLANT: JUST AVERAGE ENTERTAINMENT WITH DONAT'S NAME FOR THE MARQUEE.

The Ghost Breakers

(Hollywood Preview)

Paramount Comedy mins.

(Prod. No. 3939—Nat'l Release, June 21)

Cast: Bob Hope, Paulette Goddard, Richard Carlson, Paul Lukas, Willie Best, Pedro de Cordoba, Virginia Brissac, others. **Credits:** Produced by Arthur Hornblow, Jr. Directed by George Marshall. Screenplay by Walter DeLeon, based on a play by Paul Dickey and Charles W. Goddard. Director of photography, Theodor Sparkuhl. Film editor, Ellsworth Hoagland. Art directors, Hans Dreier and Robert Usher.

Plot: Inheriting a castle in Cuba, Paulette gets an offer for it from Lukas, but he warns her not to go to the haunted estate. She gets another from Quinn, whom she invites to her hotel room. Hope, seeing him slink down the hall, fires at him, thinks he has killed him. Then Hope goes with Paulette to Cuba as a "ghost breaker," and there runs into Quinn's twin brother. Spooky things happen at the castle, but all is well when it is discovered that Quinn wanted to protect a mine found under the castle from Richard Carlson, a well-known criminal.

Comment: 85 minutes of almost continuous laughter should make this a worthy successor to "The Cat and the Canary" at the box office. Hope's portrayal is an excellent example of the work he does best. Paulette Goddard is splendid and Willie Best stands out vividly in a supporting role. George Marshall's fine direction is responsible for the breath taking suspense sequences, in addition to getting good pace into the film. Besides continuous laughter, the picture has plenty of romance, thrills and chills and loads of suspense. It was undoubtedly made because of the success of "The Cat and the Canary." For exploitation see Showmanalysis on page 30 of this issue. **(ADULT)**

Catchline: "They had a tryst with a ghost."

AUDIENCE SLANT: THEY OUGHT TO LIKE IT FROM EVERY ANGLE.

BOX OFFICE SLANT: SHOULD DO BUSINESS SIMILAR TO WHAT YOU DID WITH "THE CAT AND THE CANARY."

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For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 71



CITADEL of SWING

Appealing to the Youth of Today, to Oldsters Who Want to Stay Young— That's a Paramount Theatre Custom

By RALPH COKAIN

THE trial was reaching its climax. Everything looked black for the defendant. He hadn't stolen those apples, but circumstantial evidence placed him near the scene of the crime. Suddenly, the prosecuting attorney shook his finger, bellowed out:

"Young man, where were you on the morning of January 26, 1938?"

"Me?" answered the timid witness. Then his face brightened up. *Now* he could prove he didn't steal those apples. "I, sir," he said, in a confidential voice, "was at the New York Paramount that morning, with a million—well, almost a million—other swing fans."

Such a trial never existed, of course; but if it had, our defendant would have had an excellent alibi, and few would have dared questioned his veracity. For it is a fact that on Wednesday morning, January 26, 1938, practically every swing fan (or jitterbug) from the five boroughs swept down en masse on the Paramount Theatre for the opening performance of Benny Goodman and his band on the stage, Mae West in "Every Day's a Holiday" on the screen.

They must have awaited the event eagerly for weeks. As early as five o'clock that cold, bleak January morning, bright-eyed youngsters were sparring among themselves for choice positions in the line that by eight o'clock was to extend around the corner on Broadway down 43rd to Eighth Avenue, and even up Eighth Avenue. No sooner had the doors opened (ahead of schedule) than the house, empty five minutes before, was filling rapidly.

When the band made its appearance, the music was just too much for swing-mad fans. High school kids left their seats to get out into the aisles and truck on down. (Some say it was all pre-arranged, but Paramount officials to this day declare solemnly they were as completely surprised and aghast as the old maid who got into the theatre by mistake that morning). Anyway, the antics of the jumping jitterbugs crashed newspapers and the wire services. If anyone had doubted that the Paramount was the haven of swingsters, this tumultous display of twentieth century hopping and jumping, pecking and trucking, certainly cast away that doubt..

Even before that memorable morning, however, and since, the Paramount has been in the throes of the most profitable policy in its history. When the house officially opened its doors in November 1926, elaborate stage presentations and screen offerings constituted the entertainment. And business was good, too, for during those years business was booming everywhere.

Then came sound to knock the bottom right out of "in the flesh" entertainment. The policy still continued, of course, but receipts began to decline. The stock market crash of 1929 didn't help matters, either, but its full effects weren't felt until around 1931 and 1932. It was in the latter year, shortly before the decentralization of Paramount-Publix theatres took place, that officials of the New York Paramount decided on a straight sound policy which lasted about three years.

Suggests Stage Band Policy

In 1935, the theatre's capable manager, Bob Weitman, while conferring with Y. Frank Freeman, then vice-president in charge of theatre operations, put forth the suggestion that the Paramount inaugurate a stage band policy. Shortly thereafter the policy went into effect and is still operating profitably.

"Every week since that time," declared Weitman, as he chatted with us in his office, "this theatre has made a profit. Not a losing week have we had in the five years or so that band presentations have been in effect."

"The policy started a vogue," Weitman continued. "For one thing, it started a band craze. With this theatre as their 'show window,' more and more bands got additional bookings; many musicians who had been jobless since the advent of sound pictures were working again. And with the bands bringing more people to the theatre, more additions were made to the house staff. It all had the effect of putting people back to work, and thus notably decreasing the ranks of the unemployed. It wasn't long before theatres throughout the country, noting how our band policy had 'caught on,' were adjusting operations to permit the same kind of policy in their own situations. What we started, others have taken up, and I don't think there could be better proof of its practicability than that."

With the inauguration of the new policy, a "favorite band poll" among patrons was instituted as a guide to future bookings. In the first year of this poll, there were approximately 30 favorite bands. By the third year (1938), when the poll was discontinued, there were 120. Although patrons are no longer asked to name their preferences, hundreds of letters still pour into the Paramount every week. From these letters, supplemented by orchestra standings according to such magazines as *Downbeat* and *Metronome*, careful checkups of radio programs and night clubs, Crossley ratings, etc., Stage Show Booker Harry Kalchein derives the information he needs to know in booking bands that are most currently popular with the public.

Seldom—very seldom—does an attraction run for less than two weeks. Engagements generally run from two to four, and sometimes five weeks. Broadway pedestrians have by this time become accustomed to the crowded sidewalks in front of the Paramount.

We asked Manager Weitman to account for the efficiency of the ushers in handling such tremendous crowds. He assured us it is all a matter of organization; every usher knows his duty and performs it capably. The captain, directing the work from the lobby and out in front, knows just how many to send to the lobby, to the orchestra or balcony, as the case may be. The show is carefully scheduled in advance so that every usher will know when to expect the "break." When the house is full to capacity, including standing room, those seeking admission must wait in line outside—and they do so without complaint.

Sixty ushers work in three shifts—one in the morning, one in the afternoon, and another in the evening. There is a Chief of Service, two assistants, and three Captains. It is interesting to note that a large percentage of the boys are college trained for such professions as teaching, art, pharmacy, law, etc.—careers which they can take up in the future, meanwhile earning their livelihoods as ushers while preparing themselves. Many, it can be truthfully stated, find the theatre "gets into their blood," and after a period from, say seven to ten years, find themselves advancing, step by step, to executive positions.

Without doubt the Paramount cashiers are the fastest ticket-sellers in the world. They have to be, otherwise they couldn't cope with as many as 5,000 rabid movie fans seeking to plunk down their coins for tickets within the short time space of an hour. There are four cashiers, their hours and duties equal; there is no chief, no assistant. Each, it may be said, is full-fledged and capable of handling the duties of a chief.



Jack McInerney
His job: to see that people know about and attend the Paramount. And they do.

This fact applies also to the projectionists, of whom there are fourteen, each man working five hours a day, three days a week, in shifts. Formerly, there were eleven; but when a plan was presented whereby additional employment could be given and convenient working hours could be scheduled, with total salaries remaining the same, it was immedi-

ately adopted. That plan is still in effect.

All is not work for the Paramount house staff. The ushers have their club rooms in the lower depths of the 3,664-seat house, where they play ping pong, practice on punching bags, read books, etc. One gets a narrow viewpoint if he remains in his own house and never sees what's going on outside; so the boys, during their leisure, are permitted to visit other Broadway theatres. Basketball is another diversion, and the team schedules games with teams of other theatres.

Frequently, parties are given to which the ushers and their families are invited. For the entire house staff, the lobby is turned into a ballroom once a year, at which time members of the then current stage show, plus outside talent, provide entertainment. This is an event to which every staff member looks forward with keen anticipation.

Weitman Entrusted with Management

With Jack McInerney as advertising direcor, as well as Kalchein, stage show booker, Weitman is entrusted completely with management of the theatre.

"No theatre could be more independent," Weitman said, "even though it is owned by a large corporation. We do our own hiring and firing; book our own stage shows—the indedendent theatre owner in the field could have no more freedom in the operation of his theatre than do we here at the Paramount."

We then asked him to give us an idea of the bands and personalities that have appeared at the Paramount—and the list is a veritable Who's Who of stage, screen and radio.

Among the bands are Glen Gray, Hal Kemp, Isham Jones, Eddy Duchin, Fred Waring, Richard Himber, Little Jack Little, Guy Lombardo, Ray Noble, Louis Armstrong, Ozzie Nelson, Russ Morgan, Shep Fields, Bob Crosby, Red Nichols, Phil Spitalny, Jack Denny, Lud Gluskin, Vincent Lopez, Will Osborne, Enric Madriguera, Clyde Lucas, Al Donahue, Artie Shaw, Benny Goodman, Xavier Cugat, Dixieland Jazz Band, Ina Ray Hutton, Emery Deutsch, Mal Hallet, Hudson Delange, Benny Meroff—

(Our pencil was becoming quite stubby, and our supply of note paper was running low, but Weitman continued with the parade of leaders.)

—Tommy Dorsey, Bunny Berigan, George Hall, Clyde McCoy, Cab Calloway, Kay Kyser, Sammy Kaye, Red Norvo and Mildred Bailey, Jimmy Dorsey, Gene Krupa, Chick Webb, Mark Warnow, Raymond Scott, Larry Clinton, Count Basie, Blue Barron, Henry Busse, Harry James, Woody Herman, Jimmy Lunceford, Glenn Miller, Teddy Powell, Jan Savitt, Johnny Green, Bob Chester, Van Alexander, Matty Malneck, Dick Stabile and Mitchell Ayres.

Imposing List of Personalities

Personalities appearing in conjunction with the bands include Ethel Merman, Gracie Barrie, Hal LeRoy, Martha Ray, Yacht Club Boys, Shirley Ross, Ken Murray, Ben Blue, Cass Dailey, John Boles, Patricia Ellis, Abbott & Costello, Tony Martin, Ella Fitzgerald, Dorothy Lamour, Mischa Auer, Billy Gilbert, Lanny Ross, Jane Froman, Cliff Nozarro, Bob Hope, Jimmy Durante, Frances Langford, Mitzi Green, Andrews Sisters, Ella Logan, Ethel Shutta, Three Stooges, Connie Boswell, Ann Miller, Maxine Sullivan, Buddy Clark, Eleanor Whitney, Lupe Velez, Allan Jones, Mary Martin, Dick Powell, Jimmy Savo, Bert Wheeler, Barry Wood and the Ink Spots. (Our pencil was gone by this time.)

Weitman, by the way, never dreamed of being a theatre manager back in his Cornell days; he studied for the time when he could carry a black bag, listen to heartbeats and prescribe treatments for ailing patients. But, somehow or other, a stronger desire enveloped him—he wanted to go into show business. He wrote to Jack Barry, a Publix Theatre official, and with a favorable reply, went to the Publix managers training school for six months, learning all phases of theatre operation.

His first job was doorman at the Rialto



Bob Weitman, Paramount Manager

From his suggestion in 1935 that the Paramount Theatre inaugurate a stage band policy has stemmed an operation without a losing week since that time.

Theatre at the time that house was operated by Paramount. That was in 1927. Taking tickets was only part of his job, however, for shortly afterward he assumed other duties that ranged from porter, projectionist and advertising man to assistant manager, and then manager of the Rialto. From there he was transferred to the Brooklyn Paramount, which he managed for three years, after which he was appointed city manager for five houses then under Paramount control—Brooklyn Paramount, New York Paramount, Rivoli, Rialto and Criterion. His association with McInerney, who was city press representative for the five theatres, had its beginning at this time. Back to Brooklyn he went, and with the closing of the Brooklyn Paramount, was sent to Detroit to conduct a theatre survey there. Returning to New York, he was appointed manager of the Paramount, the position he still holds.

Weitman seems almost a "babe-in-arms" compared to many veteran theatremen; but don't let that fool you. What he lacks in years is more than made up by the training and experience he has had. One gets the impression, on first acquaintance, that responsibility for one of the nation's largest and most unique theatres falls on the shoulders of a man who just couldn't be prepared to cope with its numerous problems. But a few minutes' conversation soon dispels that. You discover he is fully capable of handling his charge; that he has perhaps forgotten more than others many years his senior and in similar capacities ever knew. His smile is infectious; he makes you feel right at home. He can be busy adding a column of figures or signing a stack of checks; but he'll talk just as fluently and listen just as attentively to his visitor as he would if he were sitting, relaxed, in a big armchair. You don't resent his attention to duties while you're there, for you quickly discover he's capable of doing two things at once, and doing them well. When you consider that his "responsibility" has been operating profitably every week since 1935, that his employes are happy and enthusiastic in their work, you realize that here is a man with all the attributes of an ideal theatre manager.

No matter where you are, you've probably heard about the Paramount and the success of its band policy. Most likely, too, news of the jitterbugs swinging in the aisles and of the large crowds seeking admission to the theatre have reached your ears. It's the job of Jack McInerney to see that the greatest number of people know about the Paramount and make it their entertainment headquarters. That he has succeeded, there can be no doubt.

McInerney a Former Newspaperman

The congenial advertising director, after graduating from Columbia University, entered the newspaper field. Later, he handled publicity for a number of important legitimate stage shows. He joined Paramount in Canada in 1925 and a few years later was named press representative for the five Publix theatres in New York, working with Weitman, who was city manager. He was the founder of *Publix Opinion*, a house organ circulated among Publix managers. Since 1936, he has held the advertising post at the Paramount.

He will tell you he's not exactly a swing addict; that his music preference, if it swings at all, swings to the sweeter melodies. But who would question the fact that the blaring of trumpets, the rhythmic clap-clap of ardent fans, is sweet music to the ear—especially to the ears of those who guide the operations of the New York Paramount?



It's a Typical Paramount Opening-Day Crowd

If you happen around Times Square some morning, what you'll more than likely see is revealed in the photograph above, which shows a typical opening-day crowd awaiting the first opportunity to gain admission to the Paramount. It is not unusual to observe a line four and five abreast, extending around the corner down 43rd street to Eighth avenue, and up Eighth avenue to 44th street. They wait patiently.

COMPLETE LISTING OF 1939–1940

COLUMBIA

1939-40

Sold 40 features, 15 Westerns.
Will deliver all.
Completed 27 features, 9 Westerns, 3 special releases.
Being Edited 6 features, 3 Westerns, 1 special release.
In Production 7 features, 1 Western.

COMPLETED

Hidden Power
Those High Grey Walls
U-Boat 29*
Scandal Sheet
Miracle on Main Street
Blondie Brings Up Baby
Stranger from Texas (W)
Beware Spooks
Mr. Smith Goes to Washington
Amazing Mr. Williams
Cafe Hostess
Fugitive at Large
My Son Is Guilty
Music in My Heart
His Girl Friday
Taming of the West (W)
Two-Fisted Rangers (W)
Ten Days in Paris
Outpost of the Mounties (W)
Lone Wolf Strikes
Convicted Woman
Pioneers of the Frontier (W)
Five Little Peppers at Home
Blondie on a Budget
Outside the 3-Mile Limit
Men Without Souls
Too Many Husbands
Bullets for Rustlers (W)
Blazing Six Shooters (W)
Man With Nine Lives
Doctor Takes Wife
21 Days Together*
Babies For Sale
Island of Doomed Men
Lone Wolf Meets a Lady
Mad Men of Europe*
Passport to Alcatraz
Man From Tumbleweeds (W)
Texas Stagecoach (W)

* *Special Release.*

BEING EDITED

Fugitive From a Prison Camp
Out West With the Peppers
Great Plane Robbery
Military Academy
West of Abilene (W)
Durango Kid (W)
Return of Wild Bill (W)
Girls of the Road
I Married Adventure*
Missing Evidence

* *Special Release.*

IN PRODUCTION

Howards of Virginia
He Stayed for Breakfast
Five Little Peppers at School
Arizona
It Happened in Paris
Blondie Has Servant Trouble
Pinto Kid (W)
March of Crime

METRO-GOLDWYN-MAYER

1939-40

Sold 44-52 pictures.
Will deliver 49.
Completed 38 and "Gone With the Wind."
Being Edited 9.
In Production 2.

COMPLETED

1 The Women
5 Blackmail
4 Thunder Afloat
3 Dancing Co-Ed
6 Fast and Furious
8 Marx Bros. "At the Circus"
9 Babes in Arms
10 Bad Little Angel
7 Ninotchka
11 Remember?
12 Secret of Dr. Kildare
13 Another Thin Man
14 Joe and Ethel Turp Call on the President
2 Henry Goes Arizona
15 Nick Carter, Master Detective
16 Judge Hardy and Son
17 Balalaika
18 Earl of Chicago
20 Shop Around the Corner
19 Congo Maisie
22 Lambeth Walk
26 I Take This Woman
21 Broadway Melody of 1940
24 Man From Dakota
25 Northwest Passage
23 Strange Cargo
27 Ghost Comes Home
28 Young Tom Edison
29 Florian
32 And One Was Beautiful
30 Dr. Kildare's Strange Case
33 Two Girls on Broadway
34 Forty Little Mothers
35 Twenty Mule Team
36 Edison the Man
37 Waterloo Bridge
39 Susan and God
40 Phantom Raiders
Gone With the Wind—*Special Release*

BEING EDITED

New Moon
I Love You Again
Gold Rush Maisie
Captain Is a Lady
Busman's Honeymoon
Pride and Prejudice
Mortal Storm
One Came Home
Andy Hardy Meets Debutante

IN PRODUCTION

I Do
Boom Town

MGM (continued)

1940-41

Selling 52 features.

IN PRODUCTION

Strike Up the Band
Escape
Bad Man of Wyoming

MONOGRAM

1939-40

Sold 30 features, 16 Westerns.
Will deliver all.
Completed 20 features, 11 Westerns, 1 extra release.
Being Edited 1 feature, 2 Westerns.
In Production 1 feature.

COMPLETED

3931 Fight For Peace*
3936 Crashing Thru
3919 Heroes in Blue
3937 Fighting Mad
3923 Phantom Strikes
3951 Roll, Wagons, Roll (W)
3938 Yukon Flight
3952 Westbound Stage (W)
3912 Gentleman from Arizona (W)
3930 Danger Ahead
3918 Secret Four
3907 Fatal Hour
3922 Hidden Enemy
3917 Chasing Trouble
3961 Pioneer Days (W)
3924 East Side Kids
3962 Cheyenne Kid (W)
3928 Murder on the Yukon
3925 Torpedo Raider
3953 Rhythm of the Rio Grande (W)
3902 Son of the Navy
3911 Tomboy
3915 On the Spot
3916 The Human Monster
3921 Midnight Limited
3926 Mysterious Mr. Reeder
3929 Sky Bandits
3963 Covered Wagon Trails (W)
3964 Land of Six Guns (W)
3965 Kid From Santa Fe (W)
3954 Pals of the Silver Sage (W)
3955 Cowboy From Sundown (W)

* *Special Release.*

BEING EDITED

Wild Horse Range (W)
Last Alarm
Golden Trail (W)

IN PRODUCTION

Kid Reporters

1940-41

Selling 26 features, 24 Westerns.

PARAMOUNT

1939-40

Sold 52 features, 6 Westerns.
Will deliver 46 features, 6 Westerns.
Completed 38 features, 5 Westerns.
Being Edited 8 features, 1 Western.

COMPLETED

3901 Death of a Champion
3954 Range War (W)
3902 Beau Geste
3903 $1,000 a Touchdown
3904 Honeymoon in Bali
3908 Disputed Passage
3955 Law of the Pampas (W)
3905 What a Life
3906 Jamaica Inn
3907 Television Spy
3913 Llano Kid
3909 Cat and the Canary
3910 Rulers of the Sea
3911 Our Neighbors—the Carters
3912 Night of Nights
3914 All Women Have Secrets
3915 Gulliver's Travels
3916 Great Victor Herbert
3917 Emergency Squad
3918 Geronimo
3919 Remember the Night
3956 Santa Fe Marshal (W)
3920 Parole Fixer
3921 Light That Failed
3922 Sidewalks of London
3923 Knights of the Range
3924 Seventeen
3957 Showdown (W)
3925 Women Without Names
3926 Road to Singapore
3927 Farmer's Daughter
3928 Adventure in Diamonds
3929 Dr. Cyclops
3930 French Without Tears
3931 Light of the Western Stars
3932 Buck Benny Rides Again
3933 Opened By Mistake
3934 Typhoon
3935 Biscuit Eater
3936 Those Were the Days
3958 Hidden Gold (W)
3940 Way of All Flesh
3937 Safari
3938 Ghost Breakers

BEING EDITED

3939 Queen of the Mob
3959 Stage Coach War (W)
3941 Untamed
3943 Night At Earl Carroll's
3942 Golden Gloves
3944 Comin' Round the Mountain
3945 Down Went McGinty
3946 Northwest Mounted Police

PARAMOUNT (continued)

1940-41

Selling 46-50 features.

BEING EDITED

Date With Destiny
I Want a Divorce
Life With Henry
Dancing on a Dime
Texas
Three Men From Texas

IN PRODUCTION

Mystery Sea Raider
Victory
Rangers of Fortune
Rhythm on the River
The New Yorkers

RKO-RADIO

1939-40

Sold 54 features, 6 Westerns.
Will deliver 44 features, 6 Westerns.
Completed 33 features, 3 Westerns.
Being Edited 6 features, 2 Westerns.
In Production 3 features.
In Preparation 2 features, 1 Western.

COMPLETED

3 Full Confession
2 Day the Bookies Wept
1 Nurse Edith Cavell
4 Three Sons
10 Flying Deuces
6 Allegheny Uprising
12 Sued For Libel
81 Marshal of Mesa City (W)
5 Meet Dr. Christian
11 That's Right, You're Wrong
8 Reno
13 Two Thoroughbreds
15 Hunchback of Notre Dame
82 Legion of the Lawless (W)
16 Mexican Spitfire
14 Married and in Love
9 Abe Lincoln in Illinois
61 Queen of Destiny
21 Saint's Double Trouble
18 Marines Fly High
7 Vigil in the Night
19 Swiss Family Robinson
91 Pinocchio
20 Little Orvie
17 Isle of Destiny
22 Millionaire Playboy
23 Primrose Path
83 Bullet Code (W)
30 Courageous Dr. Christian
27 Curtain Call
24 Irene
31 Beyond Tomorrow
25 My Favorite Wife
32 You Can't Fool Your Wife
28 Bill of Divorcement
33 Saint Takes Over

BEING EDITED

26 Tom Brown's Schooldays
84 Prairie Law (W)
35 Anne of Windy Poplars
85 Stage to Chino (W)
34 Thousand Dollar Marriage
39 Cross Country Romance
36 Dr. Christian Meets the Women
37 Millionaires in Prison

IN PRODUCTION

40 Dance, Girl Dance
42 One Crowded Night
38 You Can't Be Too Careful

IN PREPARATION

43 Wildcat Bus
85 Triple Justice (W)
41 Stranger on the Third Floor

1940-41

Selling 53 features.

BEING EDITED

Dreaming Out Loud
Ramparts We Watch
Villain Still Pursued Her

IN PRODUCTION

Men Against the Sky

REPUBLIC

1939-40

Sold 30 features, 24 Westerns.
Will release all.
Completed 19 features, 13 Westerns.
Being Edited 4 features, 2 Westerns.
In Production 2 features, 2 Westerns.

COMPLETED

911 Flight at Midnight
912 Calling All Marines
951 Arizona Kid (W)
961 Kansas Terrors (W)
913 Sabotage
914 Jeepers Creepers
905 Main Street Lawyer
915 Covered Trailer

FEATURES FROM ALL DISTRIBUTORS

REPUBLIC (continued)

919 Village Barn Dance
964 Pioneers of the West (W)
920 Forgotten Girls
952 Cowboys from Texas (W)
962 Saga of Death Valley (W)
941 South of the Border (W)
953 Days of Jesse James (W)
916 Thou Shalt Not Kill
917 Money to Burn
963 Heroes of the Saddle (W)
918 Wolf of New York
942 Rancho Grande
991 Ghost Valley Raiders (W)
129 Hi-Yo Silver
954 Young Buffalo Bill (W)
901 Dark Command
921 In Old Missouri
922 Grandpa Goes to Town
965 Covered Wagon Days (W)
943 Gaucho Serenade (W)
923 Crooked Road
906 Gangs of Chicago
966 Rocky Mountain Rangers (W)
902 Women in War

BEING EDITED

The Refugee
Grand Ole Opry
Wagons Westward
Carson City Kid (W)
One Man's Law (W)
Scatterbrain

IN PRODUCTION

Carolina Moon (W)
Girl From God's Country
Sing, Dance, Plenty Hot
Ranger and the Lady (W)

1940-41

Selling 28 features, 30 Westerns.

TWENTIETH CENTURY-FOX

1939-40

Sold 52 pictures.
Will deliver all.
Completed 49.
Being Edited 3.

COMPLETED

1 Elsa Maxwell's Hotel for Women
2 Chicken Wagon Family
3 Stanley and Livingstone
4 Quick Millions
5 Adventures of Sherlock Holmes
6 Charlie Chan at Treasure Island
11 Rains Came
8 Stop, Look and Love
9 Here I Am a Stranger
10 The Escape
7 Hollywood Cavalcade
14 Pack Up Your Troubles
18 Shipyard Sally
13 20,000 Men a Year
19 Heaven With a Barbed Wire Fence
15 Drums Along the Mohawk
16 Too Busy to Work
20 Daytime Wife
21 City in Darkness
24 Honeymoon's Over
26 Barricade
22 Inspector Hornleigh On Holiday
29 Everything Happens at Night
12 Cisco Kid and the Lady
17 Swanee River
27 City of Chance
23 He Married His Wife
28 High School
30 Man Who Wouldn't Talk
31 Little Old New York
32 Young as You Feel
33 They Came by Night
34 Charlie Chan in Panama
40 Grapes of Wrath
25 Blue Bird
37 Free, Blonde and 21
Girl Must Live
36 Star Dust
39 Viva Cisco Kid
42 Johnny Apollo
41 Shooting High
43 So This Is London
38 I Was an Adventuress
44 On Their Own
45 Lillian Russell
51 Girl in 313
34 Earthbound
47 Four Sons
48 Charlie Chan's Murder Cruise
46 Manhattan Heartbeat

BEING EDITED

52 Sailor's Lady
49 Lucky Cisco Kid
50 Maryland

1940-41

Selling 52 features.

BEING EDITED

Young People
Girl From Avenue A
Pier 13
Street of Memories
Elsa Maxwell's Public Deb No. 1
Bride Wore Crutches

IN PRODUCTION

Brigham Young
Charlie Chan in the Wax Museum
Return of Frank James
Ghost of the Cisco Kid
Great Profile
I Married a Nazi

UNITED ARTISTS

1939-40

Sold 35 pictures as follows: Goldwyn—3, Roach—7, Selznick—3, Wanger—6, Korda—5, Small—7, Chaplin—1, Fairbanks—1, Lesser and Lubitsch—1, Loew—1.

UNITED ARTISTS (continued)

Completed 16 pictures as follows: Goldwyn—3, Roach—6, Selznick—2, Wanger—4, Korda—3, Small—2, Lesser—1.

Not to be delivered: Selznick—1, Wanger—2, Korda—2, Chaplin—1, Fairbanks—1, Loew—1.

COMPLETED

Four Feathers (Korda)
Real Glory (Goldwyn)
Man in the Iron Mask (Small)
They Shall Have Music (Goldwyn)
Winter Carnival (Wanger)
Housekeeper's Daughter (Roach)
Eternally Yours (Wanger)
Intermezzo (Selznick)
Lion Has Wings (Korda)
Over the Moon (Korda)
Of Mice and Men (Roach)
Raffles (Goldwyn)
Slightly Honorable (Wanger)
Chump at Oxford (Roach)
House Across the Bay (Wanger)
My Son, My Son! (Small)
1,000,000 B.C. (Roach)
Saps At Sea (Roach)
Our Town (Lesser)
Rebecca (Selznick)
Turnabout (Roach)

The following will be delivered on this year's program in addition to the above.

BEING EDITED

South of Pago Pago (Small)

IN PRODUCTION

Kit Carson (Small)
Captain Caution (Roach)

IN PREPARATION

Son of Monte Cristo (Small)
Life of Rudolph Valentino (Small)
Two Years Before the Mast (Small)
An Ernst Lubitsch production.
Loew-Lewin production.

These will complete the 1939-40 program. Any other pictures being made for 1940-41 release but sold previous to this season will be available for contract holders.

1940-41

Selling 22 pictures as follows: Chaplin—1, Goldwyn—1, Korda—3, Selznick—2, Wanger—2, Small—1, Roach—5, Lesser—1, Lubitsch—1, Loew-Lewin—2, Roosevelt—1, Rowland—1, Pascal—1.

Being edited, 3 pictures as follows: Chaplin, Goldwyn, Korda, 1 each.

In production, 3 pictures as follows: Wanger—2, Pascal—1.

BEING EDITED

Great Dictator (Chaplin)
Westerner (Goldwyn)
Thief of Bagdad (Korda)

IN PRODUCTION

Foreign Correspondent (Wanger)
Long Voyage Home (Wanger)
Major Barbara (Pascal)

UNIVERSAL

1939-40

Sold 40 features, 3 from Harry Edington, 7 Westerns, 7 outdoor pictures and "The Mikado."

Will deliver all except 2 from Harry Edington.

Completed 35 features, 6 Westerns, 6 outdoor pictures, "The Mikado," and 1 from Harry Edington.

Being Edited 3 features, 1 outdoor picture.

In Preparation, 1 Western.

COMPLETED

4010 The Under-Pup
4051 Mutiny on the Blackhawk
4024 Hawaiian Nights
4044 The Mikado
4017 Two Bright Boys
4027 Witness Vanishes
4014 Rio
4035 Hero for a Day
4052 Tropic Fury
4020 Call a Messenger
4053 Legion of Lost Flyers
4030 One Hour to Live
4019 Little Accident
4058 Desperate Trails(W)
4059 Oklahoma Frontier (W)
4012 Tower of London
4016 Big Guy
4026 Laugh It Off
4054 Man From Montreal
4028 Missing Evidence
4011 Charlie McCarthy, Detective
4002 Destry Rides Again

UNIVERSAL (continued)

4021 Oh, Johnny, How You Can Love
4009 Invisible Man Returns
4041 Green Hell
4060 Chip of the Flying U (W)
4061 West of Carson City (W)
4055 Danger on Wheels
4004 My Little Chickadee
4038 Honeymoon Deferred
4032 Framed
4034 Double Alibi
4025 Zanzibar
4022 Ma, He's Making Eyes at Me
4001 It's a Date
4040 Half a Sinner
4018 Black Friday
4013 House of the Seven Gables
4033 Enemy Agent
4005 If I Had My Way
4031 Ski Patrol
4015 Alias the Deacon
4056 Hot Steel
4029 La Conga Nights
4036 Love, Honor and Oh, Baby
Sandy Is a Lady
4037 I Can't Give You Anything But Love, Baby
4062 Riders of Pasco Basin (W)
4063 Bad Man From Red Butte (W)

BEING EDITED

South to Karanga
Boys From Syracuse
Private Affairs
Black Diamonds

IN PREPARATION

Arizona Cyclone (W)

1940-41

Selling 52 features, 7 Westerns.

BEING EDITED

Slightly Tempted
Modern Monte Cristo
I'm Nobody's Sweetheart Now

IN PRODUCTION

Spring Parade
When the Daltons Rode
Mummy's Hand

WARNER BROTHERS

1939-40

Sold 48 features.

Will definitely deliver 45 pictures and three more now in production or preparation, may be released on 1939-40 contracts.

Completed 40 features.

Being Edited 2.

In Production 3.

3 more pictures will be delivered on 1939-40 contracts.

COMPLETED

452 Old Maid
419 Nancy Drew and the Hidden Staircase
461 Dust Be My Destiny
469 No Place to Go
462 Espionage Agent
418 Pride of the Blue Grass
463 On Your Toes
470 Smashing the Money Ring
403 Roaring Twenties
411 Kid Nightingale
402 Private Lives of Elizabeth & Essex
413 Dead End Kids on Dress Parade
458 We Are Not Alone
464 Return of Dr. X
471 Private Detective
481 Mad Empress
453 Four Wives
408 Invisible Stripes
415 Child Is Born
406 Brother Rat and a Baby
416 British Intelligence
451 Fighting 69th
420 Calling Philo Vance
421 Granny Get Your Gun
459 Castle on the Hudson
457 Dr. Ehlich's Magic Bullet
465 Three Cheers for the Irish
404 Virginia City
422 King of Lumberjacks
407 It All Came True
456 Till We Meet Again
468 Angel From Texas
423 Tear Gas Squad
Saturday's Children
Flight Angels
Torrid Zone
Murder in the Air
Brother Orchid
Gambling on the High Seas
Fugitive from Justice

BEING EDITED

Men on Her Mind
The Sea Hawk

IN PRODUCTION

They Drive By Night
River's End
Man Who Talked Too Much

1940-41

No announcement yet.

BEING EDITED

All This and Heaven, Too
Life of Knute Rockne

IN PRODUCTION

City For Conquest
The Letter
Man From Fleet Street
No Time for Comedy
Money and the Woman

"Society Pitchur? No! Give Me a Western!"

So Declare Action Fans Who Revel In Hard Riding, Fast Shootin' and A Hero Invulnerable to Enemy Guns

GROSSES on other types of film entertainment continually fluctuate, good now, bad tomorrow, better the next day. But not so with those outdoor sagas of the plains known as westerns. Ever since they started years and years ago as two-reelers, they've continued to provide entertainment for a certain portion of moviegoers who wouldn't give a plugged nickel for all the so-called "society pitchers" and "costume drammers" made.

And whether it's in the big city or in the small town, there's always a strong representation of western addicts. The remarkable thing about it all is that, except for the innovation of sound providing the crack of gun fire, the biff of flying fists and the galloping of horses, the basic structure of the outdoor film has changed but little.

Every Story Is Well Known

There are exceptions of course. In our duties of reviewing westerns, we have seen a few—but very few—in which the plot contained a new twist. On the whole, however, the story of every horse opera is so well known that the moviegoer is conscious of everything that's going to happen long before the picture is ended.

To a died-in-the-wool western fan, this repetition of a plot formula that by this time has become threadbare, is nothing at all. As a matter of fact, if the story deviates too much from the accepted formula, the fan is up in arms. He likes action, and plenty of it. He likes his hero glorified and invulnerable to the bullets of the villain and his henchmen. The utter absurdity of a score of shots being fired and none of them hitting their mark is never considered. What's important is the fact that the hero manages to keep from being hit. A guy who can do that is really a hero, make no mistake about it, and that's why he is revered so highly by the western fan.

Hero Rescues Frantic Heroine

The western hero can't meet his heroine through a formal introduction—at least not too often. Generally he's astride his faithful horse admiring the scenery when suddenly he spots a team of runaway horses dashing madly down the road in the valley below, pulling a wagon or buggy in which the frantic heroine is riding. (If she's not in the vehicle, there's no use bothering about a rescue.) There's always a way to reach the road, but it takes too long, so the hero takes that short cut he knows will enable him to head off the runaways. Quick as a flash—well, almost—he hits the road just as the horses dash madly by. He takes up the chase, catches up, brings the nags to a stop. Immediately he rushes to the heroine. If he doesn't say "Are ya hurt, ma'am?", someone has tampered with the script.

Let a western hero go mushy and the admiration of his fans melts like a dish of ice cream in a hothouse. He dare not kiss the heroine, even at the final fadeout. He might put his arm around her waist, while both look at the country beyond; the pair can smile at each other from either side of a horse; they can ride away together toward the setting sun; but kiss—never! Republic's Roy Rogers got a break—he was permitted to kiss his leading lady, but he had to appear in the cast of another picture, not a western, to do it. In "Jeepers Creepers," a hilly-billy comedy featuring Weaver Brothers and Elviry, the singing cowboy discovered, in kissing heroine Maris Wrixon, what he had been missing all along. It must have been tough to go back to the wide open spaces again, where men are men and women aren't kissed; but it would be tougher to see your popularity waning just because you kissed the rancher's daughter.

There's almost always a sure way to spot the hero, provided you find no other clue. His hat is always white—so spotlessly clean it looks as though it had just come from the cleaners. Through the thickest of battles, through frequent contacts with good old terra firma, in the path of flying bullets that ought to blow off anybody's hat, the hero's headgear comes up as fresh and new as ever. A black hat would never do, for black is reserved for the villain; but once in a great while an ingenious scripter will place a white covering on



"Why you—you—," the villain sputters, as the heroine seeks to calm him. "Go on—I'm not a-afraid of you or your kind," says the hero, defiantly. It's a scene from Monogram's "Cowboy From Sundown." Left to right, John McGuinn, Pauline Haddon and Tex Ritter.

the head of the menace just for fun; but once his deeds show him up, his hat takes on a "tattle-tale gray" appearance. But more about the villain later.

A western hero seldom has a home. He's not a resident of the town in which the story takes place. No, he drifted there. He's just a drifter. He happened to be out riding and just dropped in, in time to stop the villain from molesting the heroine (that's another way for the hero to meet the heroine). Sometimes the sheriff will rebuke our wanderer, then drag him off to jail. Watch closely, for when they get inside the door a smile comes over the sheriff's face, his hand extends toward the hero. They both smile.

"Tim Thomas!" the guardian of the law exclaims. "Best man in the U. S. Secret Service! I knew yuh'd come. Things 've been purty bad in these parts. 'Trigger' Tragger and his gang have the town sewed up; they're a rustlin' cattle and robbin' banks. Tim, it takes a square-shooter like you to rid the west o' these varmints. I'm countin' on ya. I'm makin' ya my deputy."

But it isnt long before the sheriff's faith in the hero is shattered. The crafty villain has put him in a compromising position, makes him appear as though he'd done a dastardly deed.

"Tim," the sheriff sadly laments. "I never thought you'd do a thing like that. Yuh ain't fit to wear the badge o' the law. Better hand it over and git outta town."

You and we and the fans know, of course, that the hero "don't git." He plays up to the villain, joins his gang, is readily "discovered," and is rescued in the nick of time by his old side-kick, the guy who furnishes any comedy a western might have.

Once in a while the hero's real identity is kept a secret to the very end. One doesn't have to tax his mental capacity too much to guess who the guy really is. But it's really a dramatic (?) and sensational (?) climax, when, after the menace has been properly subdued, our hero steps up to the sheriff, while the heroine and her father look on, and says "Tim Thomas, of the F.B.I."

In some westerns nowadays, the type of villain is changing. In the old days, he was a black-hatted, unshaven, ruthless gangster who made no bones about his intention to harass the hero. A few are still like that, and some are so typed the fans start hissing before they appear on the screen. Examples: Dick Curtis, Harry Woods. Yet, as we said before, the type is slightly changing. The coarse, unshaven, black-hatted varmint isn't the villain—he's the villain's henchman. Today, the suave, handsome menace sits behind a desk, poses as a public benefactor. He pals around with the hero and heroine; then he leaves them, walks to his office (usually in a saloon), looks suspiciously about him, nods at a couple of cut-throats, enters his office while they follow him.

Once inside, he seats himself at his desk.

"Morgan's shipping a head of cattle tonight," he says, his countenance a smirk, "you know what to do."

And so the henchmen go after Morgan, but Morgan eludes them, and they come back to the boss like dogs with their tails between their legs, and apologetically: "Boss, we tried to stop 'im."

"Don't Come Back Without Him"

"You fools!" cries the once smiling, beneficent public benefactor, "I oughtta fire both of you! Go after him again, and this time don't come back without him!"

Seldom does the modern villain ride with his henchmen. More often than not, he conducts his operations from a swivel chair. Near the end, however, he'll join the men and go out to menace the hero. Somewhere in the mountains a gun battle begins. More ammunition is fired than in any great battle of history, yet they miss their marks by a mile. Often more than 14 shots are fired from two six-shooters. The hero and his men succeed in picking a few off, but the hero can run ten yards between rocks with bullets whistling all around him, none hitting him.

Having had enough, the villain runs for it. After him goes the hero, finally catching up with him. They battle it out. If the villain wins! — ("Who's been tampering with this script again?")

Notice how, during a gun battle right on the main street, the windows withstand the barrage of gunfire. After a battle that should have caused considerable damage, the windows are still intact. Of course, the hero or villain occasionally breaks a window in order to have a clear field; but generally, the glass is as strong as the rock of Gibraltar.

He Must Sing (???) Too

It isn't enough that a cowboy hero these days ride, fight and shoot straight; the fans want him to sing, too. He who doesn't is an oddity; but the fact remains that a few non-singers (Donald Barry, Jack Randall, Bill Boyd, perhaps others) manage to hold their fans. One may debate the quality of a voice if the debater is not a western fan; but to the fan the sound of his hero's voice is far superior to that of any other so-called singing star.

Find faults with westerns all you please; pick out the boners; laugh at what you term incongruities. It makes no difference, for so long as that certain percentage of theatregoers lay their money on the line every week to see a sagebrush saga, just so long will westerns continue. And it doesn't look as though there will be any decrease in their popularity, for today, just as much as ever, they continue to please and entertain thousands of people from one end of the country to the other.

Selling the Picture

For Better Show Selling

Showmanalyses Have Appeared In STR on Following Pictures

Abe Lincoln in Illinois	Mar. 2
Alias the Deacon	May 18
Bill of Divorcement	June 1
Dark Command	Apr. 13
Dr. Cyclops	Mar. 30
Edison the Man	May 11
Ghost Breakers	This Issue
House Across the Bay	Mar. 9
Irene	Apr. 27
If I Had My Way	May 11
I Take This Woman	Feb. 3
It All Came True	Apr. 13
It's a Date	Mar. 16
My Favorite Wife	May 4
My Little Chickadee	Feb. 24
My Son, My Son!	Apr. 6
Northwest Passage	Feb. 24
1,000,000 B. C.	Apr. 27
Our Town	May 25
Primrose Path	Mar. 23
Saturday's Children	May 4
Son of the Navy	Apr. 6
Strange Cargo	Mar. 16
Swiss Family Robinson	Feb. 10
'Til We Meet Again	Apr. 27
Too Many Husbands	Mar. 23
Two Girls on Broadway	Apr. 20
Vigil in the Night	Feb. 17
Women in War	June 1

Curtis Cashes In With Four-Unit Award Show

Tough opposition caused no worry on the part of Gene Curtis, manager of the Paramount Theatre, Syracuse, N. Y., when he played "Sidewalks of London." Because Vivien Leigh had won an Academy Award, and because "Gone With the Wind" was also a winner, he decided to take advantage of those facts. Accordingly, the week was referred to as Academy Award Week, and the program was enlarged to include "Sons of Liberty" and "The Ugly Duckling," both Academy Award winners. The whole show was hailed as a "four-unit Award show."

For two weeks in advance there was a large lobby display of cut-out letters combined with lettered cards selling the four-unit show. Large, gold-painted "Oscars" were used with the display. Curtis also had a special trailer made, with an "Oscar" background, which not only plugged the show but emphasized Miss Leigh and her work in "Gone With the Wind."

Window tieups were arranged with the London Tie Shop and the London Luggage Shop, as well as with a jeweler whose window was devoted to a display of trophies, prize cups, "Oscars," etc.

On behalf of "Sons of Liberty," the *Jewish Ledger* ran a special story playing up the Jewish angle and mentioning the entire show. From radio station WFBL free announcements were promoted. A pet shop featured a window with baby ducks and a card on "The Ugly Duckling" and the rest of the show. Special readers in the newspapers emphasized the program.

The ads were prepared along special lines, and a large assist ad furnished by Paramount appeared in both Syracuse newspapers.

"Did I Look Like That?"

A really novel contest was planted by Manager Robert W. Brose, Oshkosh Theatre, Oshkosh, Wis., during his campaign on "Forty Little Mothers." In cooperation with the local *Shop-O-Gram,* the city's widely circulated official shopping news, and with the aid of local photographers, Brose challenged residents of Oshkosh to recognize pictures of themselves as babies. Passes were offered as prizes.

Tank Town Showmanship

"Ole Three-Sheet" Does a Little Reminiscing About the Manager Who Loafed in Front of Theatre

By "OLE THREE-SHEET"

REMEMBER when show business was called the "moom pitcher" game? Well, that word game may have been all right in the old days, but she's a big business now. Any house anywhere is an asset to the community—it is a community institution. Or at least it should be. If the manager is conducting the business as he should, he'll have no worry as to the respect of the patron and the business men in his community, no matter what the size, big or little.

To make our theatre come up to snuff, we must apply every rule in good business and good citizenship, as well as the Golden Rule in our daily contacts.

We occupy a peculiar position in the community—different from the heads of other businesses. We serve entertainment to all races, creeds, classes and ages. The white collar worker, the fellows in overalls, the rich and the poor—to all these people the theatre manager is the Ambassador of Entertainment (if the manager tries and plays fair), and they set him apart from the other business men in the community. The public eye shines like a headlight at a Hollywood opening, and it is focused on the theatre and the manager night and day. Therefore it is up to us to remember every minute that today, ours is a *real business* and not a game.

They speak of me as "Ole 3-Sheet." Well, speaking of 3-sheets reminds me of when the theatre manager of a few years ago used to stand around out in front in the cool of the evening. He would step out and do his "3-sheeting" act every night. I finally came to the conclusion it was a lousy act on account of the fellows who would drop by about that time and bunch up around him and "tune in" on a "new one."

There would be the busy buzz of men laughing and "Have you heard this one about—etc." And those good patrons would pass the manager who was too busy to say "Hello—come back again." Those patrons knew he was telling "the latest one" and were bound to figure it was the wrong place and time for his "act," plus the fact that he couldn't let a trim ankle go by without giving it the once-over. The manager was just loafing, they figured, so business must be on the blink. It couldn't be good with a careless manager like that, they reasoned. That's why a man I know is out of show business now and driving a milk wagon.

The moral—in my opinion—is this: Greet the patron with a smile. Make him feel that business is good. If business is good, he figures, well, this is the most popular theatre in town, so the pictures showing here must always be good. He'll buy that ticket, and feel like he got his money's worth, while we cuss, sweat, bite our nails wondering what the h——l can happen next to make business good or bad.

Bye now! I'll see you again soon!

(Another in this series on "Tank Town Showmanship" will appear in an early issue.)

Advance Display, Special Section Feature "Blue Bird" Campaign

An advance display in third dimension, utilizing the ship scene on the 24-sheet, hidden lights and a scrim curtain, was built by Manager Hal Honore of the Sequoia Theatre, Redwood City, Calif., on behalf of "The Blue Bird," assisted by Russell Gibson.

Another feature of the campaign on the Shirley Temple picture was a four-page section which appeared in the *Redwood City Tribune.* Printed in blue ink in keeping with the picture's title, the section was inserted in a regular edition of the newspaper, and couldn't have escaped the eyes of readers.



Swell Street Ballyhoo for "One Million B.C."

When the recent world premiere of Hal Roach's United Artists release, "One Million B.C.," took place at Loew's Theatre, Louisville, Ky., one of the highlights of the campaign was this ballyhoo truck which traversed the entire city. The specially constructed pre-historic animal attracted plenty of attention, as did also the young man and woman attired in costumes similar to those worn by the characters in the picture.

Program Exchange

We Hear From an Islander, Learn of A Real Live Baby Giveaway, But Make No Comment on the Weather

BELIEVE it or not, this is the seventh anniversary of SHOWMEN'S TRADE REVIEW. As for the Program Exchange, we're not quite ready to celebrate, for our birthday doesn't come until September 3. By that time, this Department will be two years old. Think of it! Maybe we ought to celebrate prematurely, and that's just what we're going to do. However, we'd better write first; otherwise, we might not be able to do so when we return from celebrating.

Right now there are a couple of hundred Program exchange members in all parts of the United States and Canada. Charter members, of course, include Lloyd M. Mills, Willard Wagner, P. E. McCoy, J. E. Fowler, Milton Bundt, M. G. Lee, Pearce Parkhurst, Bill Whyte, W. A. Levee, E. E. Bair, William B. Justice, Sidney Poppay, E. N. Olsen, Ray Smith, Jack Farr, Frank Gee, Jack Post, Harold Grott, Sylvester V. Moorman, B. J. Edwards, Floyd Faubion and a number of others. Some of them are still active; others we seldom hear from. Be that as it may, however, we'll take it for granted that they're still putting out programs that pay.

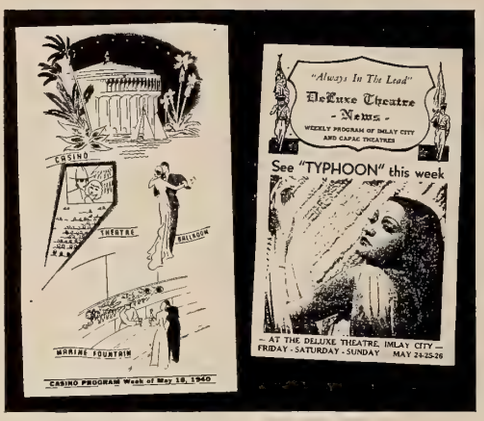
(Incidentally, we promised we wouldn't mention a word about the weather, about how nice and warm it is outside, how we'd like to be lolling on the beach. So the weather gets the air this time.)

Members! Send Us Your Programs

We wish we had the power to fly, like a bird, all over the country and visit every member. But since we can't, we'd appreciate it if you fellows who haven't sent us programs in a long time would get into the habit once more and tell us about any new ideas you may have inaugurated in your weekly or monthly house organs, etc.

Our biggest surprise of the week was to receive a program from L. M. Thomas of the Avalon Theatre, Avalon, Calif. It had never occurred to us, until we noted Thomas's program and looked at a map, that he is one member out there on an island—the only member on that island. Avalon seems to be the main city of Santa Catalina Island, and the Casino there seems to be a three-in-one affair, housing as it does a ballroom, a marine fountain and a theatre. All three are treated in the program sent us.

The front cover is cool and inviting, and suggests restfulness, relaxation and amusement. On the second page appears facts about the Casino, about "a truly 'different' theatre which, incidentally, has the most acoustically perfect screen auditorium ever built." After a description of the dance floor, there is a notation to the effect that "the Avalon Theatre auditorium is 138 feet in diameter with a ceiling height of 43 feet . . . here, in the delightful atmosphere of this unique theatre, are shown the finest in current screen features." Further down is an announcement that hearing aids have been installed for those who desire them.



They Vary, But Both Appeal

The cover on the left is from the program put out by L. M. Thomas, manager of the Avalon Theatre, Avalon, Calif., while that on the right is from the DeLuxe Theatre News, for which Harry Hobolth of Imlay City, Mich., is responsible. They vary in style, yet both are attractive.

Making Sure They Keep It

The next page announces the appearance of Kay Kyser and his orchestra at the Casino ballroom. There's a photograph of the Professor, with space below it for his autograph. In this way, Thomas makes it a certainty that his program will not only be seen, but will also be kept by a majority of those who receive a copy. Times of shows, admission prices, and schedules of dancing, complete the information on the page.

The back page is devoted to the week's program at the "world's most beautiful theatre." After studying the Casino Program, the thought came to us that this must be a unique operation, and we're sure other members would like to hear more about it. So won't you drop us a few lines, L.M., and give us the low-down on problems and interesting phases in connection with the Casino, particularly the Avalon Theatre?

Improving Each Week

Just received a copy of the DeLuxe Theatre News from Harry Hobolth, manager of the DeLuxe Theatre, Imlay City, Mich. Each week his program gets better and better, so that by this time it ranks with the best of them in that class. We noticed changes in the styles of type, new border rules, and a revised front page. Looking inside, we found the answer, for Hobolth has changed printers.

Nine merchants advertise in the program, and the DeLuxe manager pays tribute to them in an editorial headed "Our Advertisers." "You have been of service to us," he writes, "and we sincerely hope that during the coming years we will be of greater service to you."

Continuing, Hobolth points out that "it has always been our policy to advertise honestly and conservatively, not only for ourselves but our fellow business firms whom we believe are endeavoring to serve the public with quality merchandise and friendly cooperation."

No wonder he holds on to his advertisers. He knows how to treat them and how, incidentally, to make advertising in the DeLuxe Theatre News pay. We have heard several managers lament on various occasions that it was next to impossible to get merchants to advertise in their programs. We don't agree with them. We believe that if relations between the manager and the merchant are mutual; that if the manager makes it clear that his programs reach a major portion of the public, and that those who buy entertainment are the ones who buy other merchandise, the merchant will advertise. You've got to prove that it's worthwhile for the merchant to take space in your publication, for after all, what he wants is results.

Program Like a Handbill

The program for James Hayes' DeSoto Theatre at DeSoto, Mo., is now in the form of a handbill, although it's mailed to patrons in DeSoto and surrounding territory. With a lot of space at his disposal, Hayes can play around with all sizes of ad mats and create some good layouts.

Also in the form of handbills are the programs issued by Shelby McCallum, manager of the Benton Theatre, Benton, Ky. He announces a Frolic on the stage, and a "free, real live baby." Often we've seen these announcements, only to learn later that the "baby" was a little pig, or a puppy, or some other baby animal. But this time, we're wondering, for at the bottom is this notation: "A consolation prize will be given if the winner is unable to support the Baby or if the winner is unemployed . . . winner must also prove himself capable of making a good home for the Baby and is also subject to the approval of Amalgamated Orphans' Homes." Is it . . . a real baby, Shelby, just like you and I used to be? We'd like to have the lowdown, and to learn how the stunt was conducted and how it went over.

W. S. Samuel's program takes on a new shape this week. Folded, it measures 8½" by 9½", so you can imagine what a spread it is when opened to its full size. The larger format gives him the chance to experiment with larger mats; for example, a smash four-column ad on "Typhoon" dominates the second page. Samuel is celebrating a Greater Movie Season, and urges folks to "join the Rex parade." He lists some coming attractions, and they look like the cream of the crop.

Movie-News Honors Shirley Temple

A recent copy of Harland Rankin's Movi-News honored Shirley Temple, whose contract with 20th-Fox was dissolved a few weeks ago. It *would* be Rankin's luck to feature a star just when she is apparently leaving the screen. But don't lose heart, Rankin, for we believe and hope it won't be so awfully long until Shirley will be with us again.

For his safety slogan this week, Tom Pringle submits this thought: "When car meets car, usually a bang-up conversation takes place."

Looks as though we'd have to stop here, so we will. Keep your eyes on this space, allowing time out for sleeping, eating and other duties, and you'll find us here again next week. Meanwhile, let's hear from you.

Air Stunt for "Mothers"

A kiddies revue featuring local talent, placed on the air the morning of the opening of "Forty Little Mothers," was the highlight of the campaign put over for that film by H. McMullen, Colonial, Pittsburg, Kansas. The program carried liberal plugs for the picture. The program's sponsor announced that the first forty mothers and their children to arrive at the box-office would be admitted free, and himself paid for the tickets to cover this stunt.

—Your Application Blank—
Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name.....

Theatre.....

City.....

State.....



Keep their feet moving your way!

- Window-shopping is adventure today!... A pleasant diversion for millions of people.
- That's why window-*dressing* is a fine art!
- Make your theatre the principal show-window of your town ... goal of all window-shoppers ... the one place where they can be sure to get the thrill of seeing something new...alive...interesting!
- Dazzle their eyes with color... art! Quicken the pulse with dramatic catch-lines. Make them come to look and stay to buy.

Sell them with TRAILERS... LOBBY DISPLAYS...POSTERS.

Keep their feet moving your way with the Best Sellers in the Business...



NATIONAL Screen SERVICE • NATIONAL Screen ACCESSORIES
ADVERTISING ACCESSORIES, INC.

The Advertising Clinic

Newspaper Ads From Key Cities Show Modern Trends—Use of White Space, Reverse Cuts

ON the opposite page appears a round dozen newspaper ads from the key cities of the country. No two of them are alike and each one was selected for its unusual features or because it dominated the page upon which it appeared.

1. This shows the use of white space to good advantage and also an excellent use of half tone against a white background for a maximum effect. This one appeared on MGM's "Waterloo Bridge" in most New York newspapers. Note the billing of short subjects at the bottom. Without bold face type of heavy rules it puts its message over admirably. Size was 3 cols. by 8½ inches.

2. This one appeared in the *Atlanta Constitution* on the revised version of Warners "Confessions of a Nazi Spy." Its timeliness is what makes it most interesting. The ad has picked up lines out of current newspapers and used them to bring the picture's subject matter up to date. Note the three large swastikas. Size 3 cols. by 10¼ inches.

3. Here's one on a double feature, placed by Lester Pollock, in Rochester, N. Y. The reverse slugs and the coarse Ben Day of the word "Wow" at the top attract the eye immediately. Note how it brings out the comedy in "Forty Little Mothers" and the drama in "One Million B.C."—Size 2 cols. by 11¾ inches.

4. The Alhambra Theatre in Cleveland, a second run house, took this ad in *The Plain Dealer* on Universal's "If I Had My Way." The lack of illustration is more than compensated for by the unusual design which utilized some white space and the reverse type. Copy is at a minimum, which is also a good point. This measured only two cols. by four inches.

5. This decidedly unusual ad was placed by the Warner Theatre in Memphis on WB's "Saturday's Children." It appeared in the *Memphis Press-Scimitar*. The idea used was to superimpose the ad over the *Press Scimitar's* budget column, since the picture deals with how to get married on a small income. The effectiveness of an ad looking like reading matter among a lot of other ads cannot be overestimated. The same thing can be done with any picture dealing with a subject mentioned in the newspapers—particularly war pictures, etc. Size 2 cols. by 6½ inches.



Selling a New Personality

In a majority of the press book ads on RKO Radio's "A Bill of Divorcement," small boxes are devoted to plugging* MAUREEN O'HARA *in her "most brilliant performance," together with "raves" from columnists and critics. Thus the public is reminded of the girl who made such a hit in "Hunchback" and "Jamaica Inn."

6. Republic's "Women In War" was the subject of this ad placed by Loew's Criterion in the *New York Times*. The feminine angle is stressed and despite the fact that the picture is about the last war, a swastika is emblazoned on a plane in the upper right hand corner. Note the quotation marks in the form of bombs. Size 3 cols. by 4¼ inches.

7. Excellent use of half tone is exemplified in this ad on Paramount's "Typhoon" placed in the *Chicago Tribune* by B. & K. for the first run of that picture at the Roosevelt Theatre in Chicago. One almost feels the storm breaking over him when looking at this ad and the drama and sex appeal of the picture are put over nicely. Note the billing for shorts in the lower right hand corner. Size 4 cols. by 6¼ inches.

8. Comedy, drama and sex appeal are all stressed in this huge ad on Warner Bros.' "Torrid Zone" placed in the *Boston Transcript* by the Metropolitan Theatre in Boston for the first run of the picture in that city. While it may appear that the border is unduly black, this serves merely to frame a sort of scroll, tacked on a wall, which bears copy about the picture. Not much space is given to the second feature down in the lower right hand corner. Size 3 cols. by 14½ inches.

9. How to sell a comedy is best exemplified by this ad which appeared in the *Omaha World Herald* plugging the opening of Paramount's "Buck Benny Rides Again" at A. H. Blank's Omaha Theatre. No one seeing this ad could help knowing that the picture was funny and anyone seeking a laugh (who isn't these days) should be inexorably impelled to the Omaha Theatre. Size 3 cols. by 14¾ inches.

10. Judicious use of white space and an excellent method of advertising a double feature are shown in this ad plugging Republic's "Dark Command" at the State Theatre also in Omaha. Note that the times of showing of both features are given in the ad, something that too many of them lack. Size 2 cols. by 8¼ inches.

11. United Artists' "My Son, My Son!" is the subject of this ad placed in the *Memphis Commercial Appeal* by Loew's Theatre. For a large space ad, the use of Ben Day and cutout white boxes is effective. Note the billing of shorts at the bottom. This ad measured 12 inches by 4 cols.

12. The large heads of Vivian Leigh and Laurence Olivier, current favorites completely dominate this ad on Columbia's "21 Days Together" placed by E. M. Loew's Theatre in the *Hartford Courant*. Note the small space given to the second feature in the lower right hand corner. Copy on the right identifies the stars with recent performances. Size 6 cols. by 9 inches.



MGM Indianapolis Office "Cowhands" Ride High

When MGM's "20 Mule Team" caravan visited Indianapolis recently, a parade and civic reception by the Governor and Mayor was held, after which the caravan was publicly exhibited at the Indiana World War Memorial. Shown here are members of MGM's Indianapolis office ridin' high during the exhibition. From left to right: H. A. Wagner, salesman; J. A. Adams, salesman; Mrs. Klaska Johnson of the office staff; Thomas J. Cleary, salesman; F. B. Gauker, office manager, and Harold H. Marshall, MGM field representative for Indiana and Kentucky.

Miller's "Ninotchka" Herald Ties In With Furniture Store

A clever herald was distributed by Frank W. Miller, advertising manager of the Metropolitan Theatre, Morgantown, W. Va., for the engagement of "Ninotchka." Tieing in with a local furniture shop, Miller had numbers on the heralds, and if a number corresponded to any appearing in the window, the holder received a beautiful week-end luggage case free.

What made the herald clever was the fact that when folded it resembled an envelope, and carried the admonition to "please open at home." Furthermore, the "address" of "adorable 'Ninotchka'" had a large "Censor" stamp imprinted over it. No one receiving the herald would fail to open it.

Diamond Display Used to Plug "Adventure in Diamonds"

During the engagement of "Adventure in Diamonds" at the Criterion Theatre on Broadway, Publicity Director Phil Laufer arranged a display of diamonds which consisted of replicas of the 32 of the world's most famous and rarest gems imported from Antwerp, including the Tiffany, the Hope, the Orloff, the Koh-i-noor and the Cullinan.

As a means of protection, a burglar alarm system was installed, so that should anyone touch any part of the 40 x 60 frame containing the diamonds, a circuit of electricity would be broken, causing a bell to ring, thus directing immediate attention to the display.

Today the CAPITOL proudly
presents the new
Metro-Goldwyn-Mayer triumph
VIVIEN LEIGH
in her first role since GWTW
ROBERT TAYLOR
in the finest performance of his career
A PICTURIZATION OF ROBERT E. SHERWOOD'S
WATERLOO BRIDGE



1

GOVERNMENT EMPLOYEES: BE CAREFUL!

We Regret This Advertisement Has Caused

UNDUE ANXIETY

In the lands of the neutrals today's papers tell us the power of the "Fifth column." No longer can we dare to ignore it. Our President views with alarm the closeness of the disaster. Our Congress drops pro-Nazi aspirations to act with decision and as a man for any eventuality.

Therefore we present for your earnest study and thought a picture that will open the eyes of every red-blooded American. A picture that dares to call a swastika a swastika. A picture that will forever blast a spy out of the American sky they betray.

"CONFESSIONS OF A NAZI SPY"

STARRING

EDWARD G. ROBINSON

STARTS SUNDAY AND Mon.—Tues.—Wed.

DON'T TALK TO INQUISITIVE STRANGERS!

ROXY

LOCKED DOORS AREN'T ENOUGH!

2

WOW

Okay, Rochester, HERE'S SOMETHING to ring bells about! A SENSATIONAL 2-HIT SHOW-2 TOMORROW — BAL. 15¢ till 3 DOORS OPEN 11 a.m.

HIT NO. 1

IT'S A HOWL!

Eddie CANTOR IN THE STORY OF FORTY LITTLE MOTHERS

JUDITH ANDERSON
RITA JOHNSON • ROMETA GEARVILLE

HIT NO. 2

Greatest Thrills on Earth! Wonders Never Before Beheld by Men!

ONE MILLION B.C.

featuring Victor MATURE Carole LANDIS Lon CHANEY, Jr.

TODAY LAST TIMES

TOMORROW LOEWS

3

Today

ALHAMBRA

BING CROSBY

And GLORIA JEAN in

IF I HAD MY WAY

with Charles WINNINGER EL BRENDEL

PARK FREE

4

THE PRESS-SCIMITAR BUDGET COLUMN—

No Matter How High Your Bills Go—Keep Lots of [illegible] in Diet

Only Thing to [illegible] Up Is Pay The [illegible] Can,

By MARY [illegible]

"I have been work[illegible] sm faced with the [illegible] ing on just my hu[illegible] which is $16 a wee[illegible] "We made the m[illegible] too much furnitu[illegible] job would last. "We need a b[illegible] pay $15 a mon[illegible] expenses are: [illegible] insurance and [illegible] milk, $3.32; re[illegible] $13.62; laund[illegible] "W[illegible] are [illegible] tor's bill [illegible] groceries [illegible] anxious f[illegible]

Even [illegible] ing to [illegible] eads n[illegible] to pa[illegible] Yo[illegible] that [illegible] you[illegible] rent yo[illegible] do is to try [illegible] ments and get ou[illegible] ly as possible. If you [illegible] ation you may be [illegible] furniture payments [illegible] help you thru your emer[illegible] of a coming illness or op[illegible]

"IF YOU ONLY MAKE $20 A WEEK GET MARRIED!"

JOHN GARFIELD ANN SHIRLEY

SATURDAY'S CHILDREN with CLAUDE RAINS

Reese, Kent Smith, Moore • Lee Patrick

Screen play by JULIUS EPSTEIN

as you can [illegible] ng carefully [illegible] sure to get [illegible] heap and ex[illegible] You will have [illegible] groceries with [illegible] and remember [illegible] ables and green [illegible]

Carfare

[illegible] you can possibly [illegible] pay for high doctor [illegible] the carfare. If your [illegible] all within walking [illegible] his work, perhaps he [illegible] to work. If his health [illegible] walk ought to be good [illegible] the weather will not [illegible] from now on. That $3.50 [illegible] on the doctor bill.

WARNER FRIDAY

LAST 2 DAYS "Angel From Texas"

Grocers [illegible]	[illegible]
Gas and Fuels [illegible]	1.36
Laundry [illegible]	1.26
Advancement [illegible]	$1.00
Furniture [illegible]	11.00
Cartage [illegible]	2.00
Doctors and dentists [illegible]	1.00
Dues [illegible]	1.00
Recreations [illegible]	.40
Incidentals [illegible]	.62

5

Women in War

A New Republic Picture with ELSIE JANIS • WENDY BARRIE PATRIC KNOWLES • MAE CLARK

The BIG PARADE OF 1940!

Intimate...Daring...Marching men and lovely women thrown together in the frenzied life behind the front line trenches!

PREVIEW TODAY plus last times "BISCUIT EATER"

LOEW'S CRITERION B'way & 45th Street

6

Today 8:45 a.m.

A TORNADO OF TROPIC ROMANCE!

TYPHOON

in TECHNICOLOR!

DOROTHY LAMOUR
ROBERT PRESTON
LYNNE OVERMAN

PARAMOUNT WORLD NEWS

ROOSEVELT

MORE DEVASTATING THAN "HURRICANE!"

See... struggle of two lovers against nature's fiercest terror, the typhoon!... Raging forest fire turn a south sea paradise into a roaring inferno!... Mountainous tidal wave that literally swallows an island!

EXTRA! Latest PETE SMITH Hurry to "Hurry Before Your Eyes" Color Cartoon Paramount World News

7

A mighty novel becomes a screen masterpiece of emotions as deep as your own!

My Son, My Son!

Howard Estabrook

ARE YOU like William Essex (BRIAN AHERNE) a parent who centers his life and hopes on his child?

ARE YOU like Lina Vaynol (MADELEINE CARROLL) a woman who holds in her heart two men:...a father and his son?

ARE YOU like Oliver Essex (LOUIS HAYWARD) ...a son who wants to make a life for himself in his own way?

ARE YOU like Maeve O'Riordan (LARAINE DAY) ...a girl with the world at her feet... yet tortured by a love she can't confess?

Madeleine CARROLL Brian AHERNE Laraine DAY Louis HAYWARD

Edward Small presents my son, my son!

EXTRA DONALD DUCK in "DONALD'S DOG NAP"

The Friendly Theatre LOEW'S

EXTRA Walter Pidgeon "Saturday's Children" Feature Hit

11

Here Tomorrow!

CAGNEY! SHERIDAN! O'BRIEN!

Terrific!

in TORRID ZONE

with ANDY (Hi'ya Buck!) DEVINE HELEN VINSON Directed by WM. KEIGHLEY

IT'S A NEW WARNER BROS. SUCCESS

8

Last Day! ALICE FAYE DON AMECHE "LILLIAN RUSSELL" THE BISCUIT EATER

TOMORROW! METROPOLITAN

DOORS OPEN 12:30 P. M.

PLUS 2nd HIT! "FUGITIVE FROM JUSTICE" Bruce Bennett Lynne Roberts

STARTS Tomorrow! OMAHA 25¢ BIJOU-ESQUIRE-ARDLEIGH

Last Day! THE MAN FROM DAKOTA" • CONGO MAISIE"

I'SE HEADIN' FO' AN ALL TIME HIGH!

Paramount's ROARING RODEO OF ROMANCE ADVENTURE Laffs, Gals and Gags!

Paramount Presents JACK BENNY AND ROCHESTER in BUCK BENNY RIDES AGAIN

with ELLEN DREW VIRGINIA DALE LILLIAN CORNELL

with His RADIO GANG! PHIL HARRIS ANDY DEVINE Dennis Day

Added Attraction THE LION HAS WINGS

TELLS WHAT THE BRITISH ARE THINKING! Screenplay with RALPH RICHARDSON

9

STATE

"TODAY"

NEBRASKA-IOWA PREMIERE

Roaring from the screen comes the most turbulent story in all the violent history of the West!

Proudly we present 1940's most thrilling entertainment!

DARK COMMAND

From W. R. Burnett's Mighty Novel of Quantrill's Raiders

CLAIRE TREVOR JOHN WAYNE

WALTER PIDGEON

Roy Rogers • George Hayes • Marjorie Main Gene of Tonopah

Directed by RAOUL WALSH

A Republic Picture

See it at 1:20—4:27—7:35—10:55

Co-Feature! Another FIRST in Omaha! You'll love it!

A Perfect Gem of a Musical Comedy

See it at 12:15—3:54—7:33—11:12

"MA, HE'S MAKING EYES AT ME!"

(Gee, Connie, do you blame him?)

CONSTANCE MOORE

PRICES MATS. Sunday 25c Others 40c EVES. 40c

10

TWO ROMANTIC AND GLAMOROUS PERSONALITIES IN A GREAT STORY

Excitingly Together!

VIVIEN LEIGH LAURENCE OLIVIER and with LESLIE BANKS in 21 Days Together

with FRANCIS SULLIVAN

Ray Pelton • Esme Percy • Robert Newton

based on a story by John Galsworthy • Directed by Erich Pommer

A COLUMBIA PICTURE

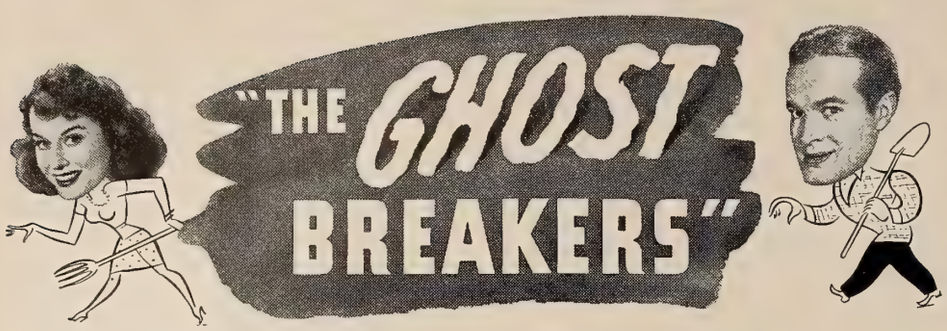




12

Starts TODAY! E. M. LOEW'S

ADDED FEATURE "MEN WITHOUT SOULS"



IN times like these, your patrons want to laugh. And a picture that has been designed for that purpose is "The Ghost Breakers," which you'll be playing soon. To us, it looks like an exploitation natural, and we're sure it will strike you in the same way. With Bob Hope and Paulette Goddard heading the cast, you have the assurance of good drawing power, for Hope has established himself as one of the leading comedians of screen and radio, while Paulette Goddard, after causing countless eyes to bulge by reason of her performance, beauty and pulchtritude in "The Women," should help materially to keep the box office ticket machine clicking merrily.

You have the opportunity for radio stunts, newspaper contests, merchant tieups, and a number of other stunts staged outside or in and around the theatre. You'll have a circus mapping out your campaign and putting it into effect.

On this page we have reproduced suggested ads for a four-day teaser campaign. You can get the mats from your Paramount exchange. For outdoor teaser cards and displays, it would be a good idea to use these teasers as a basis. Cover the town with window cards and posters. The more coverage you have, the more tickets you're going to sell.

Screenplay by Walter DeLeon, based on a play by Paul Dickey and Charles W. Goddard. Directed by George Marshall. Producer, Arthur Hornblow, Jr.

The wise exhibitor will grab at the chance to capitalize on Bob Hope's radio popularity. It depends, of course, on whether or not you have a station which carries his Tuesday evening broadcast, or one which airs local programs only, as to just how far you can go with this angle.

First, arrange for spot announcements preceding and following the broadcast, which takes place on Tuesday nights at 10 o'clock, E.D.T. Incidentally, Hope's broadcast on June 11 from Detroit will give the picture a vigorous send-off, as will also his broadcasts from Hollywood on June 25 and July 2. So bear these dates in mind.

There's a script available called "Bob Edwards' Chatter Column of the Air," which you can get from Paramount's home office at 1501 Broadway, N. Y. C. It is so written that parts of it may be lifted for "spotting" either on a local radio program or in the newspaper. It gives gossip and information about the players and background of the players in "The Ghost Breakers."

For a lively radio contest, invite those who think they can, to imitate Bob Hope on a program from your local radio station. Whoever is adjudged the best mimic, according to telephone calls received during and at the close of the program, should be awarded prizes of cash or theatre tickets.

Another good radio contest would be to have listeners send in jokes of the Hope calibre. Anyone who listens to his program knows his type of humor. As a matter of fact, you might urge prospective contestants to listen to the monologue which introduces his programs, and suggest that they base their jokes, or monologue, on that. The funniest entries could either be broadcast or published in the newspaper.

There are gags you can utilize in the lobby in advance, and then move them out in front

An SHB Showmanalysis (REG. U. S. PAT. OFF.)

when the picture opens. Ghost records should be played, and in the event none is available, you can obtain a couple at a reasonable price from Thomas J. Valentino, 729 7th Avenue, N. Y. C. The best thing to do would be to use the six-sheet, with a loudspeaker behind it. Better than any words can describe it, is the illustration of an animated lobby display in the press book. Show it to your artist, provide him with plenty of stills, including Still 1850-42 which serves for the blowup, and he'll do the rest. Your electrician will have to rig up the fan, of course, to make the ghosts wriggle.

Just before the trailer is projected, the lights can be dimmed and men wearing white sheets (ushers have fun doing this) can glide up the aisle from the stage, visible only by means of a small flashlight which they flash upward at their own countenances. From the loudspeaker system someone can announce that "this is a ghost-to-ghost hookup to tell you not to miss Bob Hope and Paulette Goddard in 'The Ghost Breakers,' etc." There are several variations of this stunt. A "ghost" can appear on the stage, or by means of a rope swung from one side of the stage to the other (in pendulum effect), a "ghost" can fly through the air. These stunts can be used for your "spook night" opening of the picture, in case you decide to have one, and based on past experience most exhibitors will tell you it's a good idea.

In spite of these "ghost" gags, don't get the idea that the picture is a horror show; that is, in the sense that most of us have come to apply the term. It is, as we said at the beginning, a comedy. So wherever you create any "ghostly effects," be sure the comedy angle follows right along.

A four-day contest in which readers are to fill "balloons" in illustrations with quips that will "break the ghost" is illustrated in the press book. There's also a one-time contest good either for the newspaper or for your house program.

Get individual stills of Bob Hope and Paulette Goddard, paste them on cardboard, then with a cut-awl, cut them up into a number of intricate pieces in jigsaw fashion. With an attendant on hand to explain the idea, invite people to try their hands at assembling the pieces. Those who succeed, within a designated time limit to be specified by you, in assembling the pieces to form two whole pictures, receive, say, a cash prize of a dollar and a guest ticket; those who form only one of the pictures receive a guest ticket. Much similar to this idea is the one shown in the press book, which shows a "ghost" with lines to be followed in cutting it out to get the pieces to form a silhouette of Hope.

Remember Feminine Angles

Don't forget the women! You'll find a swell piece of four-column art in the press book showing costumes designed for Miss Goddard by Paramount's fashion creator. Tie up with stores on bathing suits, house coats, and other feminine fashions. Get Still 1850-34; you can surely find several spots in which to use it. By the way, there are nine other stills available which you can use to promote tieups on luggage, flashlights, fishing tackle, and on dance schools, to name a few. We believe the best thing to do would be to order a full set of tie-up stills.

Laughing "ghosts," blowups of the two principal characters, and plenty of comedy scenes from the picture, should highlight your front. You'll find the 24-sheet a good item to use as you see fit on the marquee or as a sidewalk piece.

Get busy now and use every available angle. If you do, it's a safe bet you'll have a busy cashier. And what could be sweeter than that!









Arouse their curiosity with teaser ads in the manner of those reproduced above. You couldn't improve on these, because they've got what it takes to build up interest in "The Ghost Breakers." Here's another idea: Run these teasers, one to a page, ahead of your big opening ad. And after each one, put "See page so-and-so." This will lead patrons right up to the main ad smash on the amusement page.

Let's Go, Boys and Girls!



COMBINE BUSINESS WITH A GRAND WEEK IN

CHICAGO

The Midwest's Summer Vacation Playground

ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS

ALLIED 11th ANNUAL CONVENTION

AND EQUIPMENT DEALERS' EXPOSITION

Morrison Hotel

JUNE 19-20-21

Make your Reservations NOW!

JAMES SHIELDS 1940

Combat the Summer Slump

ON the opposite page of this 7th Anniversary issue are ideas on selling the coolness of your theatre—ways and means of acquainting the public with the fact that your cooling plant is in operation and that your theatre is the most comfortable place to be during these hot days. Putting aside the cooling plant angle, we present herewith several ideas to help you beat the summer slump:

The post card stunt may be even older than the hills, but it's always an attention-getter. An ordinary penny postcard will do. Address them to a few hundred residents whose names have been chosen from the telephone book, directory, or your own mailing list. The message should read: "Having a fine time; wish you were here. By the way, I saw (title of picture) last night. It's great!" Use Mary, Joe, or a similar name for the signature. Then arrange for someone in the summer resort or city* from which you expect to have them mailed, to mail them for you.

Never look on the circus as opposition during the summer months, because you can turn it into an unexpected advantage to your box office. Arrange a morning show for the kiddies on the Saturday before the circus opens, advertising that 20, 25 or more passes to the circus will be given to the luckiest kids. You can use your own system for designating the winners, but advertise it to the limit.

Before completing arrangements, find out where a letter will reach the circus, and address it to the Head of the Circus Publicity Dept. Explain your plan. It's easy to see where the circus will benefit, and your theatre should be crowded to the rafters that particular morning, making up for the business you may lose when the circus opens. And the total cost is a three-cent stamp!

Remember Graduation Time

Keep a watch on graduation time in your local schools and colleges. Arrange to entertain certain graduates at your theatre. A night could be set aside for this purpose, and by getting the cooperation of school officials and the newspaper, much goodwill can result from the gesture. It would be a good idea to place a large clock in the lobby, with names of graduates around the edge. The clock is set to run a certain number of days, and the graduates on whose names the hands stop are recipients of a season pass, and possibly, if you're a good promoter, of gifts from merchants. The stunt should get plenty of newspaper publicity, cooperative ads, and displays of the gifts in windows and in the lobby.

Graduates who win special honors might be placed in charge of the theatre for a day, functioning in every position from manager to usher. This would create a lot of comment, and would bring parents and relatives to the theatre on that particular day.

If your theatre is in the vicinity of beaches, rivers or swimming pools, you can make what might otherwise be a drawback work to your advantage. You can put on a series of aquatic sports to be carried over a period of several weeks; one week for distance swimming, another for fancy swimming, etc. A bathing beauty contest can be held, with stories about it running two or three weeks in advance, together with photographs of entrants and lists of prizes donated by merchants. The winning girl and her maid of honor could be tendered a banquet by a civic club, and photos could be made showing her at various stores being fitted for costumes she has won. If you plan to enter her in a state or national meet (Atlantic City Beauty Pageant, for example), give her a rousing send-off at the station by having a band playing, city officials present, and cameras clicking.

Even the bicycle comes in for a place on your summer selling schedule. For the younger riders, special Saturday morning shows can be given. There can be a race, and a bicycle inspection by safety experts, with those having the safest and best-kept bicycles being awarded a prize. Get police to keep a lookout on the riders and report to you. In this way, you'll have sort of a semi-official check yourself. Tie up with the Safety Council for a bicycle parade, in which banners are carried advertising your theatre.

In many communities, organizations send children to summer camps, but in order to do so, they depend on contributions from the citizens. If you can do it, it would be a good idea to announce that on a certain night a portion of your box office receipts will be donated to such an organization for the expenses of one or more children to be entertained at a camp. Those who have tried this stunt declare it has benefited their theatres materially.

* Note: STR has handled hundreds of these mailings for theatremen all over the country. We will even secure free postcards from a prominent New York hotel if you wish.

Don't Let the Folks Pass Your Theatre By; Engage in Activities That Will Lure 'Em to Your Door

Go After Summer Visitors

Visitors to summer resorts may read their hometown papers, but seldom do they read the resort paper. Thus your announcements must reach them in other ways. Get hotel managers to place your programs in their guests' mail boxes. Large beach umbrellas could have your theatre imprint. Cards listing your attractions could be posted at refreshment stands.

Get local merchants to cooperate with you in a stunt whereby passes to your theatre are given for every dollar's worth of merchandise purchased. This is an incentive for more buying on the part of the public, and means in most cases the purchase of extra tickets at the box office for other members of the family, so that you benefit by the arrangement. This same idea might be worked with the ice companies, a pass being given for every certain number of pounds of ice bought weekly.

Something similar should be arranged with the transportation companies whereby books of bus or street car tickets are sold at the regular rate of five- or ten-cents per ride. When the book has been used in its entirety, it is exchanged at your theatre for a pass. In this way you should get announcements on the front and back of the vehicles, as well as inside.

Tie Up With Soda Fountains

Tie up with restaurants and soda fountains to feature your weekly list of attractions on their menus. At soda fountains, for example, a sign on the wall behind the fountain could plug your theatre. Some kind of sundae or drink concocted by the manager could be named in honor of your theatre. Have several hundred small cards, each with a letter from the theatre name, imprinted and distributed to purchasers of refreshments. Those who collect enough letters to spell out the name can bring them to the theatre and exchange them for single passes.

An excellent summertime activity is the presentation of a kiddie dance revue on your stage, with pupils of the local dancing school participating. We have a report on such a stunt, which was put on last year during the month of June. The manager, in explanation, states that the weather was extremely hot, but that in view of the special stage show, staged on two evenings, his grosses were 25 percent higher on each evening than on the biggest Saturday night he had ever had. He plugged the show by means of a trailer run at every show a week in advance; a 40 x 60 display board in the lobby; photographs and readers planted in the newspaper; personal announcements from the stage; postal cards mailed to the theatre's regular mailing list; mention above the feature in his regular ads. In your own situation, you can add to this with special display cards placed in merchant's windows; with a bannered truck transporting the kiddies in the revue around town.

If you plan and carry out the details now, a summer fashion show should net extra dividends. You can't afford to wait too long, because fall and winter styles will be featured before you know it. To go into all the details entailed in putting on a fashion show would not be possible in our limited space. Suffice it to say that you must work hand-in-hand with the newspaper in lining up the merchants, in selecting the models, and in getting the proper publicity. Beachwear, playsuits, travel togs, summer house dresses, and summer formal and informal wear should be featured. You could include men's styles in the show, too.

It is not always comfortable in most institutions, such as orphanages, veterans' hospitals and old folks' homes, during the hot summer months. Gain goodwill for your theatre by inviting, at frequent intervals, these inmates to be your guests. Arrange for their transportation to and from the theatre. Likewise, newspaper carriers should be feted some summer evening.

Stage a Summer Cooking School

Housewives find it exceedingly difficult to prepare "cool" summer dishes that will keep their husbands and other members of the family satisfied. You have cooking schools in the winter; why not stage one in the summer, emphasizing the preparation of "cool" dishes? The editor of the newspaper's "market-basket" page could be in charge of the sessions, to be held just before the first matinee performance. The newspaper should cooperate with you in lining up merchants and in planning a page of cooperative ads or perhaps a small tabloid section containing not only the ads, but also a number of articles about the products to be used in the cooking school demonstrations.

Depending on your situation, a flower show in the lobby should be a worthwhile summer activity. Some of you may not be able to arrange it as elaborately as others; as, for instance, in the manner of the United Artists Theatre in Berkeley, Calif., where the four-day show took up all the space in the lobby. Be that as it may, local florists and horticulturists might be induced to cooperate with you in arranging a display of as many different types of flowers as are available. Flowers for weddings, flowers for table arrangements, flowers most easily grown in home gardens and flowers for miniature gardens could be shown. If the show is a success, and it certainly should be if handled properly, you can make it an annual affair. It's a civic enterprise that can draw maximum attention to your theatre. Besides, flowers aid in giving the house that "cool" atmosphere you desire in the summertime.

Don't stand by and watch the public pass up your theatre for the beaches and nearby resorts. Make up your mind now that you will use every effort to get them coming to your theatre during the summer. Then watch them to continue to come throughout the year.

Keep 'Em Cool Conscious

Sell Them On Summer Comfort Throughout the Summer by Emphasizing the Coolness

YOUR theatre may be the coolest spot in town, but do other people know that? Do you place your cooling plant in operation, and then expect theatregoers to continue coming to your theatre? Well, they might, and then again, there's bound to be a drop in attendance, caused partly by summer vacations, partly by the stubborn, yet persistent impression of some people that it just can't be cool enough in a theatre. Often we've seen people go for a walk, or a drive, or watch a ball game, with the temperature at least a hundred in the shade. If we had suggested going to a show, most of them would undoubtedly have frowned as they remarked: "Too hot for a show."

In most campaigns, advertising of a certain event takes place in advance and works up to a climax on the occasion of that event. Not so with a "cool" campaign. If you announce in advance that in June your cooling system will be in operation, it may tend to give patrons the impression, (even though they should know better) that the house is cool already, and many of them will declare it's chilly. Not until you are ready to place your cooling plant to work should the full force of your "cool" campaign be felt.

There Is Summer Business

But, of course, if you believe that people never go to the show during the summer, you're licked right from the start. People *do* go, even to small and stuffy houses in summer resorts. If these houses didn't attract good patronage, they'd never be able to continue operating—and yet they do. So it stands to reason that your own theatre, provided you keep it comfortably cool, can also do good business.

Don't use such words as "refrigeration," "always 70 degrees," "cold," etc. in your advertising. Approaching the public with these words will defeat your purpose, as many exhibitors who had this experience can testify. Stick to such slogans as "It's comfortably cool here," "Carefully air-conditioned for your health and comfort," "A delightfully cool retreat from the hot summer's heat," etc.

Copy Plugging Cooling Plant

When you're reasonably sure that it's just about time to put the old plant to work, put on a trailer bearing copy to this effect: "Are you worried about the summer heat? You're not if you're Rivoli patrons. We've just oiled our giant cooling plant, and it's ready to flood the theatre with cool, healthful air at a moment's notice. We keep in close touch with the weather, and at the first sign of a hot day, we'll start the plant rolling."

Keep reminding your patrons throughout the summer that your theatre is cool. At every show project a trailer with copy something like this: "Relax and enjoy the show in cool comfort. Our modern air-conditioning plant is in operation, providing cool, refreshing temperature. But it does more than that! It removes excess humidity! It filters the dust and purifies the air! If you want to keep refreshingly cool all summer, keep coming to this theatre."

Make Cashier Comfortable

Be sure your cashier is comfortable. If the air-conditioning system doesn't extend to her cage, provide her with an electric fan. No patron wants to see a show in the summer if the cashier is sweltering. She should always appear cool and comfortable, for she's the first person your patrons meet.

From your local florist promote cut flowers for display in the box office and around the foyer and mezzanine. A credit card in your lobby should be all that's necessary to get this cooperation. Promote ferns to hang around underneath the marquee. Some theatres have long boxes which are placed atop the marquee around the edge, with ferns growing over the edge. This permits little leeway for marquee displays on special attractions, however, so you may want to take this fact into consideration before you follow the suggestion. At any rate, keep the plants well watered every day.

Use Cool Colors for Decoration

Never use reds, oranges, purples for your color schemes during the summer, whether inside or outside the theatre. These shades are "hot." Supplant those "warm-colored" light bulbs with green or yellow bulbs. Warn your artist that all lobby displays must be designed in "cool" colors. Blue is a runner-up to green as the "coolest," so this combination should be ideal.

Valances and flags may be placed in front of the theatre, thus further adding to the attractiveness. We learn from exhibitors who have tried it that cellophane, first crushed and then straightened out, can be used to face cutout letters, and that when shaped into cones resemble icicles. Either green paper or green cellophane can be used as backgrounds for your displays and for the coverings of your still frames.

Arrange Miniature Waterfall

If you have the facilities, arrange a miniature waterfall as a lobby display. You might also use cutouts of a family group, all smiling and happy, with this copy: "We're always happy and gay because we regularly attend the Blank Theatre, where it's delightfully cool and comfortable." Have a life-size cutout of your cooling plant engineer set up, with this copy: "Our own weather man predicts cool and comfortable weather throughout the summer at the Blank Theatre." Depending on your budget, make your displays as simple or elaborate as you please. Another suggestion consists of a large potted plant, with copy to the effect that your cooling system filters enough dirt from the air to grow a garden and that the plant is growing in just such dirt. Place palms around the lobby, with "out of sight" fans swaying them.



A good suggestion for a marquee display is contained in the sketch above, taken from a manual issued by Loew's advertising department to its theatres. For the color scheme use blue and green, the coolest of colors.

Not all the activities in connection with your "cool" campaign should take place within and around the theatre. Work away from the house, too. Perhaps you could induce the newspaper to run a "cool slogan" contest; an institutional story, with a photo of your cooling plant, might be planted; a photograph might show the local weather observer pushing the button to start the plant, stating that he's more certain of even, cool temperatures in your theatre than outside; a photograph of a pretty girl in bathing attire would be good not only for the newspaper, but also as a lobby blowup.

Get Arctic Animal From Zoo

If you have a local zoo, get the authorities to send down a penquin, polar bear cub or some arctic animal, planting a story with the newspaper on the theory that the animal is suffering from the heat and the zoo superintendent figured the only place to find relief was in the theatre. Another good stunt is to have a girl walking the streets on a clear hot day carrying an umbrella on which is painted: "It's Cool at the Blank Theatre."

Many business institutions like to advertise the advantages of shopping in cool comfort, so why not sell the newspaper the idea of running a single- or double-truck display of ads from these merchants? Department stores, hotels, electric companies and restaurants should be represented.

Distribute Thermometer Cards

Several different types of heralds can be distributed. Small thermometer cards, if you can get them, would be effective, provided the copy explains that no matter what the temperature outside, it's always cool at your theatre; to people sitting on front porches during the evening distribute heralds which pose the question, "Why sit on the front porch when you can enjoy a great show at the Blank in cool comfort?"; tieups can be made with drug stores for heralds on "hot weather hints," in which ice cream, sunburn lotions, etc., are featured, together with the cool comfort of your theatre; tie up with five and dime stores to have "cool" theatre copy imprinted on their merchandise bags, with one of the stores' summer refreshments also featured.

Tie Up With Refrigerator Dealers

Arrange with local refrigerator distributors for a display in your lobby, with one or more dealers represented. An ad in the paper could invite the public to see the display. Cards at drug store soda fountains might read: "Two places to keep cool—at our fountain and at the Blank Theatre." Try to get merchants to inaugurate a "shop-in-the-morning-when-it's-cooler - and - attend - the-Blank-Theatre-in-the-afternoon" campaign. A beverage company should be contacted to serve soft drinks in your lobby, since this would be a boost for its product.

There are dozens and dozens of methods to keep the public aware of the cool comfort of your theatre. We have touched on some of them, in the hope that from these few ideas you can be inspired to devise additional ways and means to make your house the most popular place in town throughout the entire summer.

Points to Remember When Setting Dates

The Stars, Previous Performance, Weather, Other Competition and Other Influences Are All Factors

BOOKING the pictures, after you have bought them, is a task worthy of just as great an effort as the original deal. For the exhibitor who plays pictures late enough after release so that before booking them he can ascertain results in the first runs, the task is greatly simplified.

There are approximately 4,000 theatres in the country which play pictures first-run out of the can. Besides these there are plenty more which play them within two weeks of opening, necessitating bookings before the films have played elsewhere. It is to these theatremen that much of the trade advertising is directed and theirs is the most difficult task of booking.

What factors must be taken into consideration? We can roughly divide these into two parts: those over which the booker has no control and those in which he may exercise considerable discretion. Let us first deal with the former.

Factors Beyond Booker's Control

Factors over which the booker has no control include contract provisions, the time of year of release, order of availability of pictures and such often unpredictable outside influences as the weather, heavy competition such as school graduation night, boxing matches, percentage, war developments or what have you.

To overcome the first of these is not difficult. Suppose that a particular picture under contract must be dated for a week-end. If you can show the exchange that there are reasonable and serious grounds why you cannot play this picture on a week-end the exchange will without argument either allow you to play it in mid-week or substitute another picture which is suitable for a week-end booking. Different companies have different ways of doing this, but if you notify the company in writing immediately upon receipt of your notice of availability, you will be safe in all cases. It is even better to do so when you receive the first notice of designation of the picture as a week-end attraction under the terms of your contract. This, of course, does not apply to flat rentals.

Certain other contract provisions such as allocation of pictures, etc., can be adjusted by conference with your exchange manager, or, if you are too far from the exchange center, they generally can be adjusted through correspondence. But it is important to remember that the earlier you do these things the better, for delay may cause the exchange to designate playdates, and you may find yourself without a picture when you badly need it. Many exhibitors fail to take advantage of another general practice among exchangemen in this respect. For example, a holiday in most cases is considered the same as a Sunday and pictures requiring preferred playing time may be played on a holiday in most cases.

The order of availability of pictures is another factor that often affects bookings and causes problems. For instance, if you suddenly receive an availability of week-end pictures, seven in all, and date them one right after the other on seven successive week-ends, you may be forced to play some pictures out of the order of release. Some exchanges will permit this without question and in most cases will allow it with the approval of the exchange manager, who when shown the facts will generally agree. At the worst, this can be settled by paying in advance for one picture with the privilege of using it when you please.

Remember Cancellation Rights

Here also is the time to think of your cancellation privilege. If you come upon a sudden jam of product, take advantage of your cancellation privilege which runs from 10 to 20%. Should you find yourself short of pictures, you cannot, of course, avail yourself of the privilege, but in times of a product jam, you may have to cancel pictures, some of which ordinarily you might play.

Further in regard to time of availability, if, for instance, a picture whose appeal is mainly seasonal should become available out of season (a baseball story for December dating, for example), there are two remedies. Either cancel it under the terms of your contract, or pay for it with the privilege of using it later.

In many cases an exchange manager will allow you to cancel a picture on which this privilege has expired because of the time limit, provided you pick up one previously cancelled. So there's a way to use your baseball picture. The following spring, if a picture comes along that you suddenly find you don't want, pick up the December baseball picture in exchange.

Weather Is Unpredictable

If we could tell you what to do about the weather, our services would be much in demand. However, there is this to say: If for some reason such as adverse weather conditions, you sustain serious losses, exchange managers may arrange for you to repeat on the picture in exchange for dropping another that you do not want.

With regard to other factors of this kind, the exhibitor must be aware of such things as school graduations, local mass meetings, etc., and book accordingly.

Booking is such an important matter that it should not be done hastily. Be deliberate about it. If you are at a distance from the exchange always give the exchange several dates, labeling them first, second and third choices, so that if a print is not available to you on your first choice of date, another date can be pencilled in for you. Don't use snap judgment. Read the trade paper reviews on each picture. Stars are of some importance in booking but sole reliance cannot be placed on them. Subject matter and audience appeal are also paramount considerations.

A number of other factors must be taken into account. It is considered bad policy to play two pictures in a row with the same star or featured player. Trailers conflict with feature and the public becomes confused and perhaps fed-up with a star who is seen too often and in pictures too close together. The suitability of a picture for week-ends is another factor. Ordinarily it is bad business to play two biographical pictures consecutively. Two mysteries would be equally objectionable, and possibly even two musicals. The theatre playing single features must face all these problems but the double feature house has them not only doubled but manifolded, for the problems recur like geometric progression in this case.

Read the newspapers regularly as well as such fan magazines as you can. The former give you an idea of what is in work, while the latter will give you a tip on what stars are drawing public favor. STR's Hollywood section will give you an idea of what is going into production each week as will the weekly studio check-up. The Advance Dope page gives star, producer and director credits and a brief outline of the story, too. Use these to help you in setting dates.

Past Performance Not Always Guide

Past performance occasionally may be used as a guide in booking but not always. What a particular star did on his last picture is no indication of the box office draw of a future picture.

Booking is solely a matter of judgment influenced by all of the above factors. This judgment must be tempered by your own experience, trade paper reviews and another very important element, namely, trade paper advertising. If a company thinks its picture is a box office hit, it will use trade paper advertising to tell you about it.

Of course, now and then, even the best of bookers make mistakes. Few indeed, if any, foresaw the eventual sensational success of "The Thin Man." Many a picture which it was hoped would hit the bull's eye has flopped. But every exhibitor, when he makes a mistake in booking, must profit by it. If a picture failed to do business, try to ascertain why and further see whether you could not have foretold that before it was released. That's the cardinal test of good booking.

Money Dates (STR)

JULY

7th

AIR MAIL SERVICE started, 1929. Arrange to have a print shipped to you by air mail with appropriate ceremonies at the airport. Run a display of air mail stamps in the lobby with specimens contributed by local philatelists.

8th

BLOODHOUNDS MADE LEGAL AGENTS, 1911. This angle can be used on any mystery picture which has tracking dogs in it. Any short or feature about dogs can also be tied in with this event.

10th

WYOMING ADMITTED TO THE UNION, 1890. This should be a gala day in that state with this year marking the 50th anniversary of statehood. A picture of frontier days should be used as the attraction for this day.

DUEL BETWEEN BURR AND HAMILTON, 1803. This, one of the most famous duels in history, was about the last legal one and can be tied in with any picture involving duels.

June Bride Contest Sells "Irene" in Spokane, Wash.

Manager Oscar Nyberg of the Fox Theatre, Spokane, Washington, kept in mind the fact that June is the month of many brides and prepared an elaborate campaign in cooperation with merchants for the outfitting of a local "June bride of 1940," in conjunction with the run of "Irene."

The highlight of Nyberg's promotion was an attractive trailer run at the Fox ten days prior to the opening of the musical production. Merchants hooked up with the exploitation had representation on this, and articles represented included gowns, shoes, stockings, lingerie, hope chests, etc. The selection of the June bride was made from photographs, with the judges including a prominent clubwoman, society editor of a daily newspaper and a civic leader. The qualifications embraced charm, poise, attractiveness and beauty. Prizes were presented on the opening night of "Irene" with the bride and groom on the stage.

ERNST LUBITSCH

SOL LESSER

announce

2

Outstanding Productions

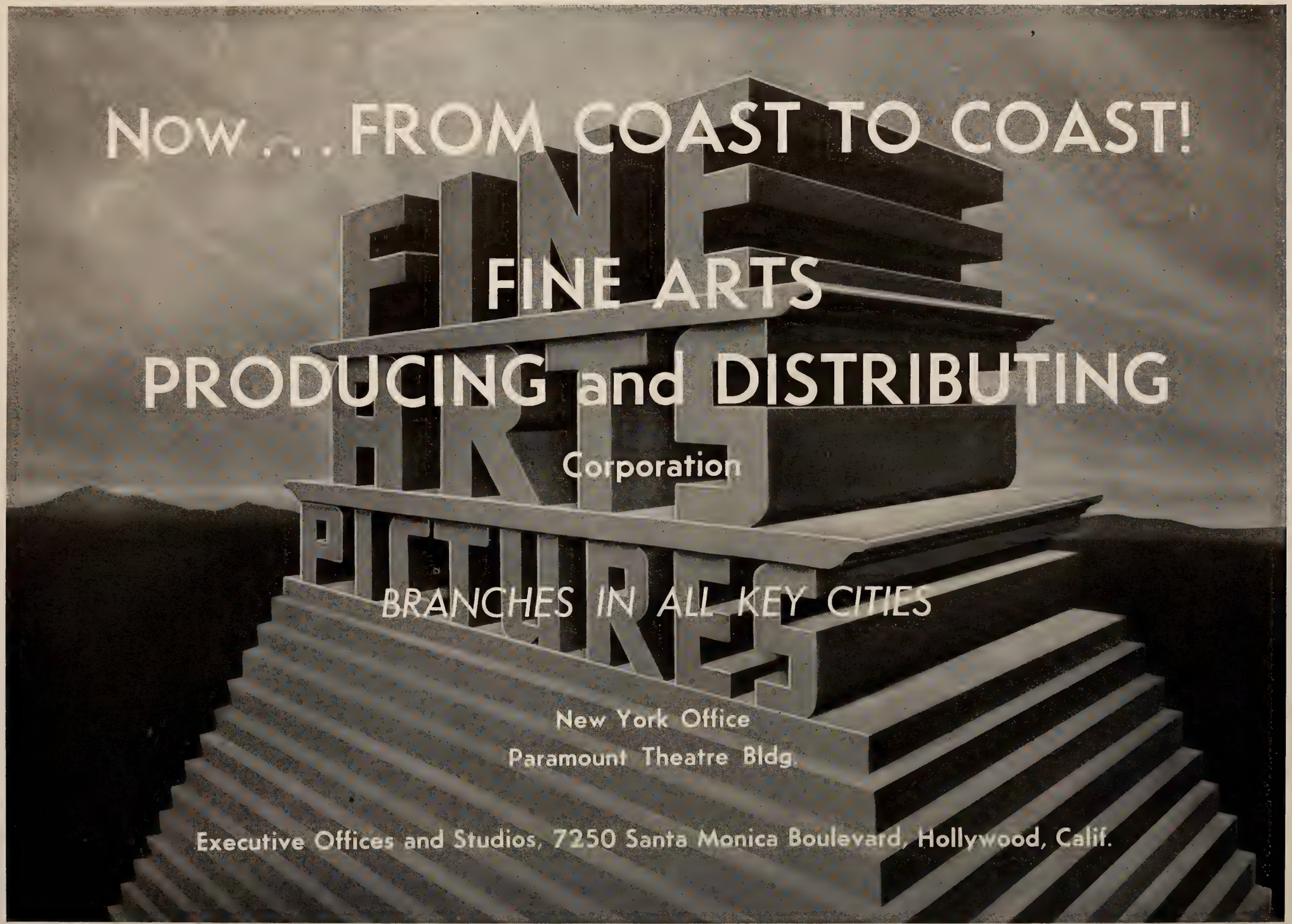
for

1940 – 1941

Released Through United Artists

Current Release:

"OUR TOWN"


NOW . . . FROM COAST TO COAST!
FINE ARTS
PRODUCING and DISTRIBUTING
Corporation
FINE ARTS PICTURES
BRANCHES IN ALL KEY CITIES
New York Office
Paramount Theatre Bldg.
Executive Offices and Studios, 7250 Santa Monica Boulevard, Hollywood, Calif.

Revival Plan Not Easy....

As a Permanent Screen Policy, It Requires a Long Build-up, Steady Selling, Declares One Who Knows

IS there a ready market for old and outstanding film productions? Would a revival policy be the answer to clearances, product shortages and what not? Would box offices require extra cash cabinets, with exhibitors using less thinking and less elbow grease in selling their attractions?

Those are questions many theatremen throughout the country are considering. Having tried many other business stimulants, some of them believe a policy of revivals is the answer to their prayers and that such a policy will meet with success.

Well, that all depends, according to A. Milo DeHaven, who until a few weeks ago when for reasons of poor health he had to enter Mayo Clinic in Rochester, Minn., was manager of the Belmont Theatre in Highland Park, Mich. It all depends on the situation involved and the persistence of the manager, for, as DeHaven puts it, "this type of policy as a permanent screen offering requires a long build-up, a steady selling program to reach the prospective patron who is not an average moviegoer or gift night hunter."

Perhaps Wrong Impression Gained

He was replying to various queries he had received as the result of a story which appeared in the April 6 issue of STR concerning the revival policy instituted in Highland Park. He felt that perhaps a wrong impression was gained from the article—an impression that no matter how old, there is always a ready market for old and outstanding pictures.

Not only has it taken years of study on the part of DeHaven to make his revival policy the success it is today, but he has also had to create a ready reference library for first-hand information concerning outstanding productions of yesteryear. But let him tell about it:

"After numerous years in developing this pet idea of mine, plus experimental stages of offering revivals once or twice a month, my brain child is at last bearing the fruits of its labor.

"Previous to my present affiliation, I tried out this policy with much success on a twice-monthly schedule in several Ohio towns, and found that pictures starring Will Rogers and Shirley Temple had the box office click as top money revivals, while here at the present situation Shirley would be a box office flop.

Select Pictures With Care

"I am firmly convinced that the smaller towns can never be successful with a strictly revival presentation policy, although an ever-so-often or frequent presentation . . . of presold demand revivals . . . might have a possible opportunity in the success of the venture. But the type of pictures must be selected with care, bearing in mind story, stars and previous acceptance of the program. A number of pictures should be selected for voting in order to give the first presentation under the policy a *demand* and *request* label.

"At my command is a full and complete file of copies of SHOWMEN'S TRADE REVIEW as far back as 1933, hundreds of stills, 11x14's, one-sheets, press books, mats and complete advertising accessories and exploitation material on all outstanding pictures so old that many exhibitors have forgotten all about them. One complete room, filled with this important data and accessories, is part of the specializing in revivals, and I never have to purchase other advertising material.

"To this collection, week in and week out, is added the cream-of-the-crop production material; at the year's end are added general trade reports, Academy Award listings, STR's annual LEADERS OF THE MOTION PICTURE INDUSTRY national survey. The wheat, so to speak, is separated from the chaff, and in this way my unique policy is kept alive.

"This will give you, in part, the requirements, and why the average exhibitor is not



A. MILO DeHAVEN

" . . . it takes a lot more than just a theatre, screen merchandise and a couple of one-sheets to be a 'movie man revivalist' . . ."

in a position to go into this sort of policy as a steady diet.

"It takes a lot more than just a theatre, screen merchandise and a couple of one-sheets to be a 'movie man revivalist.' It takes patience, a knowledge of the public's likes and dislikes, a strong appeal to those who shop only for the best when they go to the movies and want to see their favorite pictures time and again, and complete information on the box office hits of years past. The policy must be so engineered that you play not what you think might go over, but what the public actually demands."

To prove his point, DeHaven has forwarded us just a few of the hundreds of letters he received daily from patrons. As we understand it, when at least 50 requests on the same picture have been received, that picture is brought back for another showing.

Because many of these letters are so interesting, because they display varied tastes, and because they serve to prove that DeHaven's revival policy has "caught on," we have reproduced a few excerpts, as follows:

• "May I congratulate you on your splendid policy of showing revivals of requested old films? I patronize your theatre quite regularly as do many of my friends. Please try to secure the first Mae West picture, 'She Done Him Wrong,' also an old Republic picture, 'Frankie and Johnnie,' produced in 1934. Please try to get some old musicals such as 'Gold Diggers of 1933,' '42nd Street,' 'Footlight Parade,' etc."

• "I would suggest that you get pictures of earlier years. We, of the younger generation, have missed many pictures produced before 1934 or thereabouts. . . ."

• " . . . I have several pals who enjoy seeing Spencer Tracy, and if you could revive some of his pictures I would be very grateful to you. And I'm sure many others would, too."

• " . . . Inclosed you will find a petition which I circulated among my friends. All of us want to see 'Rose Marie'. . . . I'd just like to say that our family visits the Belmont very often. I'd rather see my old favorites come back there more than at any other theatre because the films are all good and the script and scenes don't bounce around."

• "Since you show most pictures that most people are very glad to have a chance to see again, perhaps you will consider . . . 'Bugle Ann' (I think I have the title of it right but am not positive). . . ."

• " . . . I was wondering if it wouldn't be profitable and interesting to run a Nelson Eddy cycle. I've known many people to remark how much they would love to see certain of his back pictures. Therefore, could you not start with his first picture, coupled with some other picture of course, and run them each week in sequence of their release up through 'Let Freedom Ring'? Such a move, advertised to the public, would be much appreciated. . . ."

Catching Up On Missed Pictures

• " . . . I've been catching up on all the pictures that I missed and seeing over again the ones I liked so well, and it's really been swell to be able to see them at your theatre. I would like to know if you intend showing 'Wings Over Honolulu,' 'Easy Living' and 'Torch Song'."

• "The tenth graders of Highland Park school request the movie, 'A Tale of Two Cities' to be shown at your theatre for educational purposes. The following students assure you that they will attend your theatre when this picture is shown." (Then follows a list of 200 names, each individually signed.)

• "We students of medieval history would like to make a request for the reappearance of . . . 'The Crusaders' . . ."

• "We have attended several old pictures that you have revived, and enjoy seeing them. As president of the Detroit (Highland Park is a suburb) Deanna Durbin Devotees, the club and I are wondering if it would be possible for you to revive the picture, 'Three Smart Girls' at some future date."

• " . . . I would like very much to see again 'Oil For the Lamps of China' . . ."

• " . . . If it is at all possible, many of my friends and I would like to see 'The Scoundrel' again, which you revived about a year ago. . . ."

• " . . . A short time ago you presented the picture, 'The Sign of the Cross.' The Pontiac Exchange Club, of which I am a member (the writer is a minister) would be interested in securing this film to be presented with the cooperation of Pontiac's churches and other civic bodies at some time in the latter part of Lent. . . ."

• " . . . I think it would be nice to bring back 'Go Into Your Dance' . . ."

Friend Anxious to See "Waltz"

• " . . . I am most anxious to have you play 'The Great Waltz' around the 14, 15, 16, 17 or 18th of September as I have a very dear friend coming to visit me on those dates from Chatham, Ont., who is very anxious to see the picture. . . ."

• " . . . we were away at the time, so won't you please bring them back again?"

In addition to receiving letters like these, DeHaven has also received "Request Cards," which are available at the theatre for those who wish to use them. His revival policy is also plugged over radio station WXYZ.

Should you revert to a policy of revivals? Only after having learned through DeHaven's explanation just what such a policy entails can you answer that question.

Great Pictures



TECHNICOLOR



Box Office Records

Top Gross Picture 1937	A Star Is Born
Top Gross Picture 1938	Snow White and the Seven Dwarfs
Top Gross Picture 1939	Jesse James
Top Gross Picture 1940	Gone With the Wind

(Box Office Digest's Ratings)

TECHNICOLOR

MOTION PICTURE CORPORATION

HERBERT T. KALMUS

President

Strange Customs For Nassau Theatregoers

Patrons Arrive in Evening Clothes By Ancient Carriages, Buy Seats From Diagram At Island Theatre

CARRIAGE trade is a term of long standing in the motion picture business but in few places does the expression apply so realistically as in Nassau in the Bahamas. Here in a quaintly picturesque setting of typically British Colonial environment the theatre has retained its two-a-day status, with many patrons arriving in victorias, attired in evening clothes. Yet theatres on this island are served from the Atlanta exchanges. The Savoy, Nassau's leading theatre, is situated on Bay Street in the heart of the city's business district. It was built in 1938 following a series of conflagrations which razed three previous theatres within a short space of time. Owned and operated by C. W. F. Bethell, a member of the Bahamas House of Assembly, the Savoy is modern in its appointments, the walls of the auditorium decorated with panelled monotone mural paintings of picturesque street scenes from the British Isles. The theatre has 645 seats of alternate maroon and blue upholstery. There are 510 orchestra seats and 135 in the balcony where smoking is permitted.

Higher Admission in Balcony

Contrary to policy in the United States a higher admission is charged for balcony seats than orchestra in Nassau and all seats are reserved for each performance. When you step up to the box office to buy or reserve your seats the cashier holds up a chart about 11 x 14 in size, with all reservations crossed off, thus enabling the patron to choose and see at a glance just where he will sit.

Heating is no problem in the Bahamas with the year round temperature hovering between 75° and 85° from January to January. Air conditioning is not even necessary as blower fans on the roof bring the sea breezes off the water into the theatre.

The constant white population of Nassau is slightly over 3,500 not, of course, considering the large American and Canadian winter and summer colonies. From this strictly Bahamian potential drawing population, Mr. Bethell counts nine hundred as regular movie goers while the others attend only when a picture possesses particular appeal to the individual. Booking presents a difficult problem due to the shortage of prints available near release date. A print is out of the exchange almost ten days to accommodate a Nassau two or three day booking, thus major companies are reluctant to tie up a new print until it has completed the more remunerative first runs in southern key cities.

Some pictures are played close to or on release while many fall far behind release due to the print situation. Standard accessories from the exchanges are augmented by special displays from a Miami art studio. Programs printed in New York are issued weekly and distributed to shopkeepers, offices, homes and hotels.

Patrons Take Movies Seriously

Nassau theatre goers take their evening at the movies quite seriously. Many dress formally and entertain dinner guests before a theatre party, going on to one of Nassau's clubs after the show. Bahamians particularly seem to enjoy pictures with a British cast or background. They applaud President Roosevelt and each performance is patriotically closed with a colored trailer of King George VI, over which is superimposed the inscription "God Save the King." This is accompanied by the synchronized music of the national anthem with the audience respectfully standing at attention. After seeing a show in Nassau it's hard to believe it's only 200 miles from American shores.



There's Still Carriage Trade

Carriages of ancient vintage still call for and deliver patrons to the Savoy Theatre in Nassau in the Bahamas. The neon trimmed marquee is one of the few neon signs in the entire colony.

Showmen's Parade

TONY LAURIE, formerly in the Warner office in Cleveland, has been appointed assistant manager of the Variety Theatre, succeeding GUY ELLIS, who has been appointed assistant at the downtown Hippodrome. DON REILLY, who has held the latter post, was promoted to manager of the State in Lima.

JOHN R. ELLIOTT, long a well known showman in Youngstown, Ohio, has been appointed superintendent of the city's airport.

DAN J. GILHULU, manager of the State and Ohio Theatres, Cambridge, O., has been promoted to city manager of the four Shea Theatres in Ashtabula.

JOHN WALSH, manager of the Fulton Theatre, Pittsburgh, will be relief manager on the Shea-Hyde Circuit during the period the Fulton is closed.

Instead of naming Col. CECIL E. VOGEL as city manager for Loew's in Memphis, JOSEPH R. VOGEL, Loew theatre chief, appointed ROBERT KILGORE as manager of the Palace now a Loew house.

FRANK J. REIMER has been appointed manager of the Quimby Theatre in Fort Wayne, Ind. and has already made some policy changes in the four theatres.

WILLIAM E. McCARTY, manager of the Majestic Theatre, Burlington, Vt., has swapped jobs with EDWARD BRIDEAU, manager of the Princess, Berlin, N. H.

Theatres Bring Back Films of Silent Era

INAUGURATED some time ago, the policy of reviving old silent films is proving successful for the Miami Theatre in New York. For six months the little house on Sixth Ave. has been transporting its patrons back to the days of Lon Chaney, Mary Pickford, Wallace Reid, Charlie Chaplin, and other satellites of the silent era. Not only the feature, but the short subjects as well, are without sound. Musical accompaniment is by a pianist.

A typical example of the programs to be seen at the Miami is the one which opened there recently and which, according to reports, broke all attendance records. The feature was "The Phantom of the Opera," starring Lon Chaney, and supplementary subjects included "A Small Town Idol," with Ben Turpin, Louise Fazenda, Charlie Murray and Ramon Novarro; a Charlie Chaplin comedy short with Roscoe "Fatty" Arbuckle entitled "The Knockout," and the second episode of the old silent chapter play, "Plunder," starring the serial queen of yesteryear, Pearl White.

It is said that these programs not only revive nostalgic memories for old-timers, but also provide the means for the modern generation to find out what sort of motion picture entertainment pleased mother and dad. Furthermore, it is pointed out, they enable patrons to compare the pictures of today with those of yesterday, to note the strides made in acting, lighting, photography, settings, directorial technique, etc.

Another retreat to the "good old days" was made recently with the opening of the 48th Street Music Hall where, amid an atmosphere not unlike that of the old music halls, patrons enjoy a drink of beer, eat a sandwich while viewing some ancient melodrama such as "The Drunkard" or "The Face on the Barroom Floor," meanwhile cheering the hero and hissing the villain. The policy has proved successful, according to reports.

Coinciding with the policies established by the Miami and the 48th Street Music Hall is the formation of Motion Picture Jubilee Productions, with central exchange offices at 1600 Broadway, to handle the distribution of old-time slapstick comedies on a nationwide scale, according to an announcement by Morton W. Miller, president. Comedies featuring such early screen favorites as Snub Pollard, Ben Turpin, Charlie Chaplin, Roscoe Arbuckle, Al St. John, Mabel Normand, and Lee & Moran, are among those on the company's release schedule.

Miller pointed out that the New York experimental showings of a number of Snub Pollard and Ben Turpin comedies have left no doubt as to their popularity among present-day audiences. He added that a number of theatres, to dramatize the revival of the flicker-day films, are already planning to stage "Old-Time Movie Nites," ushering in the spirit of the pie-throwing film era.

The comedies available for early distribution have all been synchronized and are standard 35 mm. prints of two-reel length. In addition, each comedy bears a title message to the audience, which states that "one of the most glorious and valuable chapters in the history of the American film is the birth and development of the 'slapstick' comedies," and expresses the hope "that for a fleeting moment they may recapture the spirit of the clowning genius of yesteryear."

Some Life *says* Showman's Wife

She Discusses Every Phase of Business With Her Husband and Gives Him the Feminine Slant

By *Leboria (Bo) di Lorenzo*
New Paltz, New York

THERE are a thousand and one angles to this business of "show business." Perhaps in a small village like New Paltz not all of them are applied; but, considering what we have to work with, we make the most of everything.

I have become fascinated with the work entailed in the operation of a small theatre. Ours is located in a village of fifteen hundred population located eighty miles north of New York City on the west bank of the Hudson River. It is a typical small-town operation depending on rural and school patronage. There are no industries except fruit growing. We know about 90% of our patrons by name and our theatre is as much a part of the life of the village and the surrounding community as is the school and the church.

Discusses Business With Boss

My husband and I discuss every phase of the business together and neither acts without the other's advice. Naturally, pictures are our greatest concern and their proper booking is just as important to us. We try to effect our film deals to the tastes of our audiences and every booking is geared to complement the social activities of our village societies and lodges and the calendar of activities of our State Normal School with a registration of six hundred students. We make an effort to get every last dollar of revenue out of every picture we have to play and we never miss an opportunity to play up to the tastes of the people whom our little theatre serves.

Personally, my main work is the management of the theatre. The cleaning, ventilating and maintenance; the mailing of programs and other business-getting circulars; the handling of supplies; and the job of relief cashier are all part of my weekly routine. My husband looks after contracts, the advertising, and attending to other matters where a man can do a better job. One of these is the handling of the money give-away. Heavens, what a horror I have of that! I have never had the jitters as much as when I've been in the theatre relieving the cashier on a give-away night. You see, I never like to have a winner present. I'm the type who enjoys holding the jack-pot as long as possible as a lure for business. Tom had to go away to a convention once and I'll never forget that Thursday night. I had to be in the theatre, of course, and I must tell you that my heart was in my mouth during the drawing. I didn't dare handle it on the stage myself. I had our doorman do it. And as my luck would have it, someone won that night. You can imagine my feelings! My better half takes a more generous viewpoint on this matter, contending that when the winner collects it gets a round of applause and that's what an audience likes. "Applause," he says, "can't be bought. It's the token that an audience gives a show, or performance, which has met with its approval and is the most-wanted thing in a showman's life."

Whoops! No New Car

If there are any headaches in the business they come when the boss decides to do without the new Buick I've been planning on, in order to get some new type equipment. He's a demon for wanting his shows as perfect as they can be and he never allows my personal plans to stand in the way of improving our equipment. But, in the final analysis, I have had to agree. Headache or none, I blow my bubbles away and let him improve the theatre and the business.

I said before that I have become fascinated with the work. By this I mean the meeting of film salesmen, bookers and others connected with the picture business. I get a tremendous thrill in attending a screening to determine a picture's worth. I relish the position in life which is mine because of the interest manifested by the people of our village in the shows. But above all else, I treasure the opportunity which the business affords to serve the people and the feeling of contentment which is ours when we see an attendance record topple before the mightiness of the latest hit from Hollywood.

Giving Him the Woman's Angle

From our experience we have learned that the audiences have gone on a selectivity basis and choose their pictures with much greater care than was apparent heretofore. Years ago it seemed people just "went to the movies" of a night. Now they "go to see such and such a picture" regardless of the night, weather, or other contingencies. Like everyone else, I have my own woman's taste, and my husband consults with me regularly regarding the make-up of shows. In this day of double-features, we have our moments of matching wits with what the bookers have available and what we think our audience will like.

We have found that small-town people have as much interest in pictures as their big-city cousins and this is best reflected in our playing of what might be termed the "Class" or "High-brow" pictures. In the few years we have spent in New Paltz, our best-attended shows have been those which have story value above star value. We lay our emphasis on our pictures, and never consider that anything else does more than lure patrons to the box-office who are not movie-fans. By selecting programs with the greatest care we have been able to convert many, who came principally because of a chance to win something, into patrons who now turn out for almost every new show. And impressed by our programs and our service, these new patrons are sending their children to our weekly Saturday matinee, thus building our business into the success which it deserves to be.

If there is anything which "the showman's wife" gets a kick out of, it is, being a "Showman's Wife."



Erickson's Six-Shooter Display

This lobby display, showing a collection of old six-shooters of the type used during the time depicted in the film, was arranged by Manager E. R. Erickson of Warners' Rhodes Theatre, Chicago, on Universal's "Destry Rides Again." "These were loaned by a local doctor," Erickson informs us, "and believe you me, not very many men folk resisted the temptation to stop, look and even handle the guns."

Rankin's Drawing Contest

In connection with the showing of "Blondie Takes a Vacation," Manager Harland Rankin of the Plaza Theatre, Tilbury, Ontario, staged a Blondie Art Contest, with boys and girls invited to draw pictures of Dagwood, Blondie and other characters in the cartoon strip. First, second and third prizes were five, three and two theatre passes, respectively. Hundreds of drawings were submitted, and Basil Markle, local artist, had a tough job on his hands selecting the winners.

Courtesy Tickets for "Vigil" In Form of Police Summons

Through a tieup with the Youngstown, O., police department, one hundred courtesy tickets in the form of summonses were given out by Manager Edward Prinsen of the Palace Theatre during the run of "Vigil in the Night."

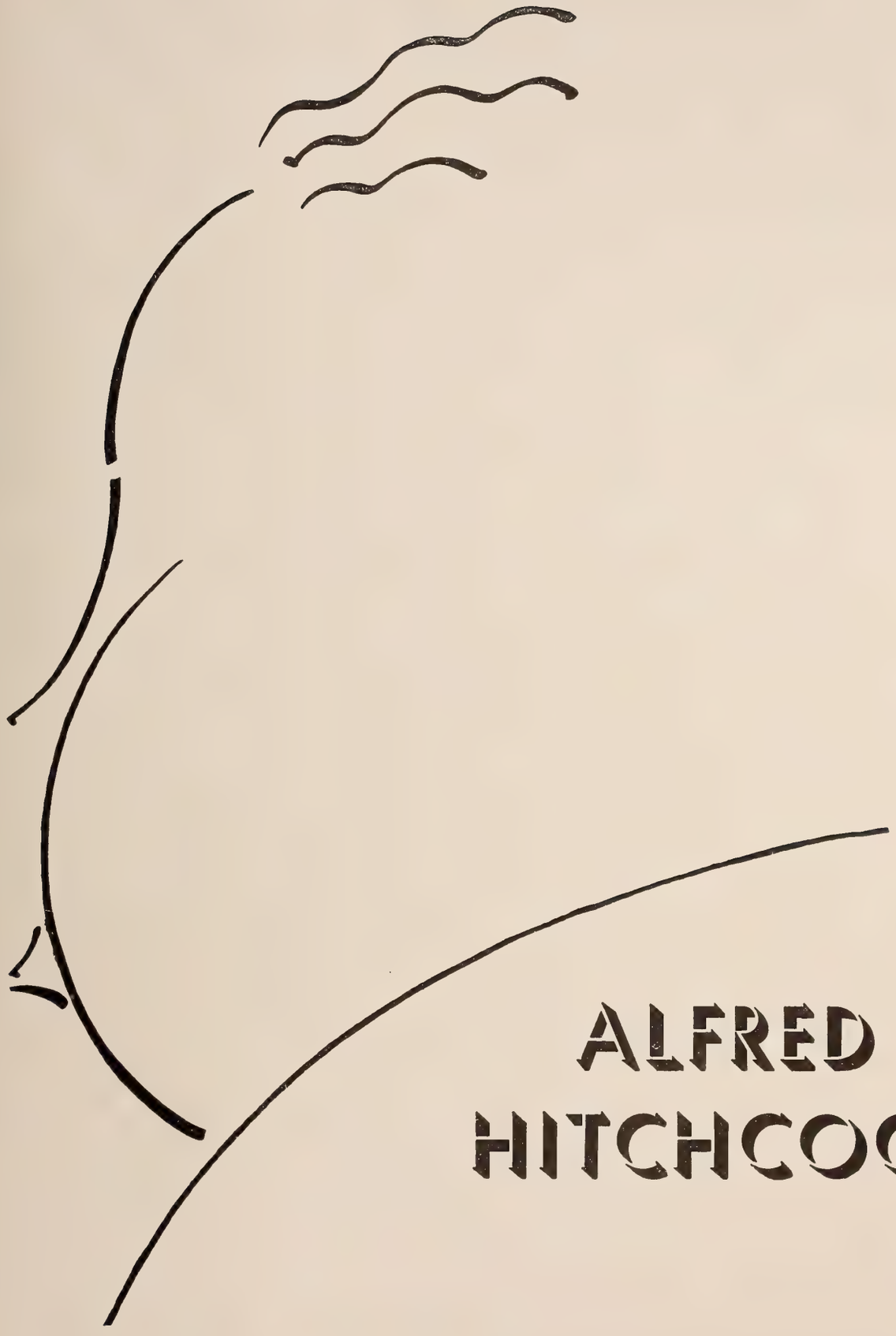
The summonses called to the attention of careful drivers that they had not violated any of the traffic regulations and for their courtesy and vigil were asked to accept the summons, good for two admissions.

Manager Prinsen's stunt won the co-operation of the newspaper *Vindicator* which carried daily stories and art, while Station WFMJ plugged the stunt twice a day.



A Cake Book

Edward Small, producer of "My Son, My Son!" here holds a book actually baked as a cake, sent to him by Charles Perry of the Aldine Theatre in Philadelphia, where the picture is now in its fourth week.



ALFRED HITCHCOCK

The Short Subject



Rocket Ship Display

Backed by a sky drop to give a realistic touch to the suspended rocket ship, this display was created by Manager G. A. Romine and his assistant, J. F. McGuin, for the opening of Universal's chapter play "Flash Gordon Conquers the Universe" at B & K's Senate Theatre, Chicago. In addition to the display, ten advance one-sheets were placed in candy stores adjacent to the schools in the neighborhood, and a tieup was made with a candy company whereby every boy and girl attending the first episode would receive free candy.

March of Time Gets Impressive Selling

Instances of vivid showmanship in the campaigns on recent issues of the March of Time are reported by Albert E. Sindlinger, director of advertising and promotion for that organization.

There are seventeen examples of how two-cent stamps with letters to principals of parochial schools (offering special student tickets on "Vatican of Pius XII" release) have more than paid for the film rental of this issue.

A campaign put over by Manager S. L. Morris of the Palace Theatre in Lockport, New York, brought cooperation between the theatre, school and church that is almost unbelievable. Aside from the splendid box office returns, Manager Morris states, "My tie-up on the March of Time has done more to cement theatre-community relations than any single thing in a long time."

And scores of other exhibitors have substantiated Morris' opinion recently. In many sections of the U. S. letters show how many theatre managers used the Vatican issue, even during Lent, to create goodwill as well as increased boxoffice returns.

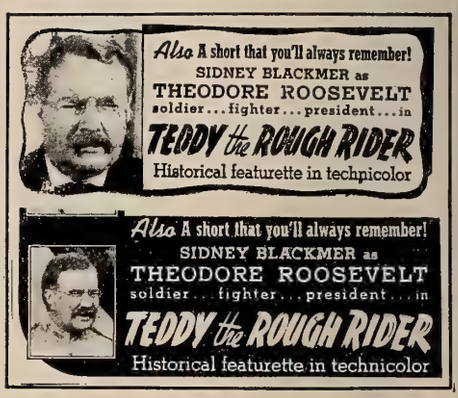
One of the most important items in the reports of exhibitor exploitation recently is the increased use of March of Time's exclusive pictures by newspapers. On the Vatican issue full-page tearsheets, many of them in gravure, came in from the *Bridgeport* (Conn.) *Herald, San Francisco Chronicle, Washington* (D. C.) *Daily News, Hartford* (Conn.) *Times, Minneapolis Star-Journal* and other leading U. S. newspapers.

Hundreds of theatres used the mats on this issue.

On "Canada at War," March of Time's exclusive picture mats were again used extensively—in hundreds of U. S. and Canadian newspapers. The *New York Post,* for example, ran a couple of March of Time's pictures on page one, with full credit in the caption. Some March of Time pictures were so exclusive that both the Associated Press and Times Wide World sent them by wirephoto to their member-newspapers throughout the world.

Louise Cotter, publicity director of the Brandeis Theatre in Omaha, said the *Omaha World Herald* used pictures from the wirephoto service on three different occasions prior to the playdate at the theatre, giving both March of Time and the theatre credit in the caption.

And another item is the attention being given to radio as a medium of selling the subjects. Frank Remsburg, manager of the Paramount Theatre in Goldsboro, North Carolina, in his campaign on "Canada at War" made arrangements with the local radio station to broadcast the commentary directly from the theatre.



Advertising "Teddy" in Dallas

These are samples of the slugs used in the Palace ads, Dallas, Texas, for Warner Bros.' Historical Featuret, "Teddy, the Rough Rider." One consisted of black letters on a white background, while the other was reversed, according to the general makeup of the ad. In either case, the subject was given good billing.

Short Subjects for 1939-40 and 1940-41

Series	1939-40 Sold	1939-40 Completed	1940-41 Sold
COLUMBIA			
All Star Comedies	18	17	18
Cinescopes	6	5	10
Columbia Tours	6	8	10
Color Rhapsodies	16	11	16
Community Sings	10	6	10
Fables Cartoons	6	4	8
Fools Who Made History	6	2	none
How's Your I.Q.	none	..	6
Moments of Comedy	6	none	none
New York Parade	none	..	6
Pals and Pets	6	none	none
Phantasies Cartoons	10	6	8
Screen Snapshots	12	9	12
Stooge Comedies	8	7	8
Washington Parade	6	5	6
World of Sports	12	8	12
TOTAL	128	88	130
METRO-GOLDWYN-MAYER			
Cartoons	18	7	18
Crime Doesn't Pay	6	3	6
Carey Wilson Miniatures	9	all	10
Metroscopix	1	..	none
Our Gang	8	7	9
Passing Parade	8	3	9
Pete Smith Specialties	13	8	14
Robert Benchley	4	all	none
Fitzpatrick Traveltalks	12	all	12
TOTAL	79	53	78
PARAMOUNT			
Animated Antics	none	..	10
Color Classics	6	4	none
Color Cruises	7	all	6
Gabby Cartoon	none	..	8
Headliners	10	9	8
Paragraphics	10	8	6
Popeye	12	8	12
Popular Science	6	5	6
Puppetoons	none	..	6
Robert Benchley	none	..	4
Special Cartoon	none	..	1
Sportlights	13	12	13
Stone Age Cartoons	12	6	none
Symphonics	3	all	none
Unusual Occupations	6	5	6
TOTAL	85	56	86

Series	1939-40 Sold	1939-40 Completed	1940-41 Sold
RKO-RADIO			
Disney Cartoons	18	7	18
Edgar Kennedy	6	5	6
Information Please	13	10	13
Leon Erroll	6	3	6
March of Time	13	10	13
Radio Flash	8	5	none
Ray Whitley	8	4	4
Picture People	none	..	13
Reelisms	13	10	none
Sportscopes	13	10	13
TOTAL	98	64	86
TWENTIETH CENTURY-FOX			
Adventures of a Newsreel Cameraman	4	all	4
Dribble Puss Parade	6	4	none
Fashion Forecasts	4	3	4
Father Hibbard's Alaskan Adventures	none	4	4
Magic Carpet of Movietone	6	4	4
Sports Reviews	6	all	6
Terrytoons	26	all	26
TOTAL	52	51	52
UNIVERSAL			
Cartoons	13	8	none
Going Places	15	11	15
Musicals	13	8	13
One Reel Subjects	none	..	13
Special Subjects	1	1	1
Stranger Than Fiction	15	11	15
TOTAL	57	39	57
VITAPHONE (WARNER BROS.)			
Broadway Brevities	10	all	10
Color Parade	10	all	10
Featurets	8	all	8
Looney Tunes	16	all	16
Melody Masters	10	all	10
Merrie Melodies	26	all	16
Special Subject	1	1	none
Merrie Melodies	26	all	26
TOTAL	87	87	86
GRAND TOTAL	586	438	575

Columbia Sets National Tieup For "Threads of Nation"

Columbia Pictures arranged an interesting tieup with the Cotton Textile Institute on behalf of the natural color short, "Threads of a Nation." Twenty thousand two-color brochures were prepared for distribution by the Cotton Textile Institute to cotton mills, department stores and dry goods stores throughout the United States. Further distribution of the brochure is being made by Columbia Pictures to its various accounts.

The tieup was effected by Al Sherman and Jose Schorr of the Columbia home office publicity department in cooperation with Baldwin, Beech & Mermey, publicity firm representing Cotton Textile Institute.

Short Subject Reviews

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning June 8)

CAPITOL—The Flag Speaks (MGM) rev. 5-4-40; Stuffie (MGM) rev. 3-9-40.

CRITERION—Screen Snapshots No. 7 (Col.).

GLOBE—Boobs in the Woods (Col.); Pleasure Bound in Canada (Col.)

PARAMOUNT—Onion Pacific (Para.) rev. this issue; Playmates from the Wild (Para.) rev. 5-18-40; Argentina (Para.)

RADIO CITY MUSIC HALL—Cavalcade of Academy Awards (Vita.) rev. 5-18-40.

RIALTO—A Criminal Is Born (MGM) rev. 7-9-38; Television Preview (Para.) rev. 5-18-40.

ROXY—'Taint Legal (RKO-Radio); Catnip Capers (20th-Fox) rev. this issue.

STRAND—Cross Country Detours (Vita.) rev. 4-13-40; Radio and Relatives (Vita.); Spills and Thrills (Vita.).

CHICAGO LOOP

(Week Ending June 8)

APOLLO—Television Preview (Para.) rev. 5-18-40; Hardships of Miles Standish (Vita.).

GARRICK—Swing Social (MGM) rev. 6-1-40; Suva, Pride of Fiji (MGM) rev. 6-1-40.

ROOSEVELT—Spots Before Your Eyes (MGM) rev. 6-1-40; A Rainy Day (MGM); Blue Barron and Orchestra (Para.) rev. this issue.

UNITED ARTISTS—The Flag Speaks (MGM) rev. 5-4-40; Donald's Penguin (RKO-Disney) rev. 5-30-39.

Catnip Capers *(Good)*

20th-Fox (559) Tech. Terry-Toon No. 9 **7 mins.**

The mice are having a field day in the kitchen when the cat appears. One of them knocks over a box of catnip, and a whiff of the potent herb is enough to make the cat have one of the screwiest dreams ever drawn by an animator. The kids will love this Technicolor cartoon, and the adults will be amused. Paul Terry produced. Art and slug mats, as well as one-sheets, are available from your exchange to aid you in advertising the subject.

Wimmin Is a Myskery *(Funny)*

Para. (E9-7) Popeye No. 7

Popeye proposes to Olive Oyl, but she wants a night to think it over. She dreams they are married, and that their four offsprings, Pip-Eye, Pup-Eye, Pep-Eye and Peep-Eye, are regular little scamps causing no end of trouble. When Popeye comes for his answer the next morning, she turns him down cold. This is one of the funniest in the recent Popeye releases. Dave Fleischer directed. Give the subject the proper mention in your ads, in the lobby and on your marquee. Use a blowup of Popeye in the lobby.

Blue Barron & His Orchestra *(Good)*

Para. (A9-9) Headliner No. 9 **10 mins.**

An off-screen commentator hails the music of Blue Barron as the music of Broadway. Against a typical night club scene, the band performs in an entertaining manner, with vocal interludes and specialties offered by Russ Carlyle, Charlie Fisher, Ronnie Snyder, Tiny Wolf and Anita Boyer. Carlyle introduces the numbers in the "singing song title" fashion, while the commentator "sets the stage." Not for swing fans, the reel should nevertheless pleasantly enhance any program. Leslie Roush directed. Try for a story on the newspaper's radio page; also for a plug by your local radio announcer. Get displays in music store windows.

Sanctuary of the Seals *(Unique)*

20th-Fox (204) Newsreel Cameraman No. 4 **9 mins.**

An alternate title for this subject might be "The Private Lives of the Seals," for it shows the migratory instincts of these fur-bearing animals to the Pribilof island in the Bering Sea, where the mating season takes place. Bulls protecting their harems, baby seals being taught how to swim, and the battles between bulls are some of the high spots of this unique reel, which was produced by Truman Talley. You could arrange a window tieup with a store dealing in furs, urging women to see how the animals which furnish "that sealskin coat" live, and how they are protected by the Bureau of Fisheries.

U. S. Navy—1940 *(Timely)*

RKO (3111) March of Time No. 11 **19 mins.**

The whole naval establishment is examined in this subject, particularly appropriate because of the current discussions anent an increase in the fleet, particularly the air arm. The whole routine of the navy is shown in this subject, including some of its outstanding bases, some of the fighting ships, launching, the Marine Corps, the air force, etc. The subject also points out how much the fleet was weakened in the post-war years by the pacifists and the signers of the Naval limitation treaties. The subject can be tied to current newspaper headlines. Also tie up with Naval recruiting stations and post notices around any naval establishments in your vicinity.

Onion Pacific *(Satisfactory)*

Para. (E9-6) Popeye No. 6 **7 mins.**

Popeye and Bluto are in a race to win the railroad franchise, the former running the "Onion Pacific," the latter the "Sudden Pacific." Bluto, of course, puts every obstacle in Popeye's path, finally causes his train to crash. Consuming his spinach, the sailor converts the wreckage into a streamlined locomotive, wins the race and a kiss from Olive Oyl. Wherever Popeye cartoons go over, this one should please. It was directed by Dave Fleischer. Contact the Popeye Kid Clubs; use a blowup in the lobby.

The Foul Ball Player *(Fair)*

Para. (B9-5) Stone Age Cartoon No. 5 **7 mins.**

The game between the Marble Midgets and the Granite Giants is almost disastrous for the Midgets as the Giants take a formidable lead. But Butch, captain of the Granite team, is allergic to goldenrod, since he has hay fever. With the pollen blowing in his face, his sneezing costs the Giants the game. The cartoon was directed by Dave Fleischer. Try to get cards in sport shops windows, and banner the baseball fields.

4 Serials, 26 Two Reelers, 104 Single Reels for Columbia

Four serials, 26 two reel subjects and 104 single reels will be released by Columbia for the 1940-41 season, it was announced at the convention this week. The four serials will be as follows: Buck Jones in "The White Eagle," a story of an Indian pony express rider; "The Iron Claw," a mystery; "The Return of the Spider"; "The Adventures of Daniel Boone."

The two reel group will consist of eigh comedies starring the Three Stooges and 18 All-Star comedies with such stars as Charley Chase, Andy Clyde and Buster Keaton.

Two new series of one reel subjects enter the Columbia ranks this year. They are "How's Your I.Q." based on the national "quiz" craze, and "The New York Parade." There will be six subjects in each of these series.

Other series and the number of subjects in each is as follows: Color Rhapsodies, 16; Phantasies cartoons, 8; Fables cartoons, 8; Screen Snapshots, 12; Washington Parade, 6; World of Sports, 12; Columbia Tours, 10; Cinescopes, 10; Community Sings, 10.

. . NEWSREEL SYNOPSES . .

(Released Saturday, June 8)

PARAMOUNT (No. 81)—Godoy trains for Louis bout; Louis in training; Large U.S. liner tested; Statements on war news impact on Americans by William Green and Mrs. Dwight Morrow; Latest films from French war zone (to arrive via Atlantic Clipper and be attached to this issue).

MOVIETONE (Vol. 22, No. 78)—(Synopsis not available at press time, pending arrival of scenes from French war zone via Atlantic Clipper).

NEWS OF THE DAY (Vol. 11, No. 276)—U.S. recruiting campaign; Labor pledges aid for preparedness; Annapolis honors June Week girl; Fashions in beachwear; Hunting dogs in trials in Illinois; Latest films from French war zone (to arrive via Atlantic Clipper and be attached to this issue).

PATHE (Vol. 11, No. 93)—Vancouver Dam near completion; Italy opens empire exhibition; Back wage payoff at Shelbyville, Ill.; Motorboat race near Atlantic City; Latest films from French war zone (to arrive via Atlantic Clipper and be attached to this issue).

UNIVERSAL (Vol. 12, No. 882)—Air Corps school in Illinois; New recruits for army in New York; Work speeded at Brooklyn Navy Yard; World War Aces reunion at Portland, Me.; Aircraft head urges orderly expansion; Vancouver Dam near completion; Gloria Jean fashion show; Belmont race; Girls' roller skating at Del Monte, Calif.; Godoy trains for Louis fight; "Nine Old Men" baseball game.

(Released Wednesday, June 5)

PARAMOUNT (No. 80)—Indianapolis Memorial Day Race; Earthquake at Lima, Peru; French cities bombed; Refugees in Paris and London; Tank and plane concentrations on Western Front; Nazi bombers attack Red Cross ambulance units; Memorial Day observances in New York and Arlington Cemetery; Battleship "Washington" launched at Philadelphia; Roosevelt plans defense speed-up; Sec'y Morgenthau explains preparedness cost; Senate acts to give America quick enlargement of forces; Planes chief U. S. topic.

MOVIETONE (Vol. 22, No. 77)—Bombed cities in Belgium and France; Allied-German air battle; Allies prepare to combat next German stroke; Refugees in Paris; England rounds up enemy aliens; London youngsters re-evacuated; Battleship "Washington" launched at Philadelphia; Roosevelt plans defense speed-up; Memorial Day observances in New York and Arlington Cemetery; N. Y. harbor guns fired; Air show at Birmingham; Cardinal Dougherty's Golden Jubilee at Philadelphia; Indianapolis Memorial Day Race; Girls' polo match at Del Monte, Calif.; Hollywood Park racing season opens.

NEWS OF THE DAY (Vol. 11, No. 275)—Bombed cities in Belgium and France; Refugees in Paris; Allied fliers down enemy planes; Roosevelt plans defense speed-up; Battleship "Washington" launched at Philadelphia; N. Y. harbor guns fired; Cardinal Dougherty's Golden Jubilee; Clipper flies children from Europe (except Atlanta); Air show at Birmingham (Atlanta only); Hollywood Park racing season opens; Indianapolis Memorial Day Race.

PATHE (Vol. 11, No. 92)—Allied-German air battle; Britain prepares for Nazi invasion; Roosevelt names new defense council; Battleship "Washington" launched at Philadelphia; Earthquake at Lima, Peru; Track meet at Cambridge, Mass.; Indianapolis Memorial Day race; Air show at Birmingham (for the South only); Cardinal Dougherty's Golden Jubilee (Philadelphia only).

UNIVERSAL (Vol. 12, No. 881)—Memorial Day in New York; Roosevelt plans defense speed-up; Battleship "Washington" launched at Philadelphia; N. Y. harbor guns fired; Earthquake at Lima, Peru; U. S. ambulance unit bombed; Belgian refugees in Paris; Air show at Birmingham; Indianapolis Memorial Day Race; Girls' polo match at Del Monte, Calif.; Hollywood Park racing season opens.

Hollywood

STR West Coast Offices Guaranty Building 6331 Hollywood Blvd. Hollywood, Calif. Telephone, Hollywood 1390

. . . Program Notes From the Studios . . .

MARJORIE REYNOLDS has been assigned the feminine lead in the next mystery-drama BORIS KARLOFF will make for Monogram. The picture is one of two which will star KARLOFF before KEYE LUKE takes over top spot in the series.

DOUGLAS MCPHAIL will play opposite JUDY GARLAND in "Little Nellie Kelly," forthcoming MGM musical adapted from the GEORGE M. COHAN stage hit. MCPHAIL will be remembered for his fine work in "Babes in Arms." ARTHUR FREED, producer of "Strike Up the Band," will produce.

July 8 has been set as the starting date of FRANK CAPRA'S "The Life of John Doe," which he will produce and direct at Warner Bros. BARBARA STANWYCK will appear in the leading feminine role opposite GARY COOPER, according to an announcement made by CAPRA last week. The supporting cast will be tested immediately.

"Sing, Dance, Plenty Hot," new Republic picture starring RUTH TERRY and JOHNNY DOWNS, went before the cameras this week under the direction of LEW LANDERS. Vera VAGUE and BILLY GILBERT head a large supporting cast.

Columbia's "March of Crime," with BRUCE BENNETT, FLORENCE RICE and BARTON MACLANE in the leading roles, is now in production under the direction of JAMES MOORE. The cast also includes JOSEPH CREHAN, DON BEDDOE, JOSEPH DOWNING, HOWARD HICKMAN, EDWARD VAN SLOAN and O. J. KELLY.

FRANK FAY has been signed for an important role in RKO's forthcoming CAROLE LOMBARD and CHARLES LAUGHTON co-starring vehicle. The picture, as yet untitled, will go before the cameras this week with GARSON KANIN directing. FAY recently completed a featured role in Paramount's "I Want A Divorce."

The ANDREWS SISTERS have arrived at Universal for their first screen assignment, "Argentine Nights," in which they will appear with the RITZ BROTHERS. The picture will be directed by ALBERT S. ROGELL, with KEN GOLDSMITH as associate producer. Shooting starts within the next two weeks.

PRESTON STURGES started direction on Paramount's "The New Yorkers" with DICK POWELL and ELLEN DREW in the leading roles. PAUL JONES is producing.

With JOHN BARRYMORE in the title role, supported by JOHN PAYNE, MARY BETH HUGHES, GREGORY RATOFF, ANNE BAXTER and WILLIE FUNG, 20th Century-Fox's "The Great Profile" got the "go" signal from director WALTER LANG. The picture is the first for BARRYMORE in almost two years.

SOL LESSER has purchased a new story called "Wings of Tomorrow," and is negotiating with MGM to get WALLACE BEERY for the leading role.

MARGARET SULLAVAN has been signed to co-star with FREDRIC MARCH in "Flotsam," DAVID LOEW-ALBERT LEWIN production for United Artists release, The ERICH MARIA REMARQUE story will be directed by JOHN CROMWELL.

FRANK LLOYD has left for Santa Cruz with the cast and crew of "The Howards of Virginia," for a week's shooting on location. Principals making trip include MARTHA SCOTT and CARY GRANT.

HAL ROACH has renewed CAROLE LANDIS' contract and has assigned her to the top feminine role in "Road Show," now in preparation. She is currently working at Paramount in "Mystery Sea-Raider," and was last seen in ROACH'S "Turnabout."

Director IRVING CUMMINGS has set ALICE FAYE and DON AMECHE for the co-starring roles in "Down Argentine Way," scheduled to go into production next week at 20th Century-Fox. Both have returned from the East and have checked in at the studio to begin preperations for their stellar roles.

"The Ranger and the Lady," newest ROY ROGERS western with GEORGE "GABBY" HAYES featured, went into work this week under the producer-directorship of JOE KANE.

BLANCHE YURKA, noted stage actress, and BOB STEELE, cowboy actor, have been signed by Warner Bros. for major roles in "City of Conquest," JAMES CAGNEY'S new starring vehicle with ANN SHERIDAN in the feminine lead. The cast also includes GEORGE TOBIAS, J. ARTHUR KENNEDY and ANTHONY QUINN.

Two music students, NANCIE MCLAINE and OLIVER PREVORT, will be given a chance toward screen fame by ANDREW L. STONE, now preparing to put before the cameras, Paramount's "Interlochen." Shooting is set to start on June 17.



Rehearsal

GUS MEINS *goes over the dialogue with* ALAN MOWBRAY *and* JUDY CANOVA *between scenes of Republic's "Scatterbrain."*



Between Takes

DENNIS O'KEEFE, *left and* CONSTANCE MOORE *enjoy a chat with* ROBERT STACK, *who dropped in to visit on the set of Universal's "I'm Nobody's Sweetheart Now."*

Autry to Make Two Specials

GENE AUTRY is scheduled to star in two special productions at Republic, in addition to the six pictures on the regular program. The studio plans to sign feature casts of name artists drawn from the four corners of the world, to work in support of AUTRY in the two specials. As usual, SMILEY BURNETTE and JUNE STOREY will be featured in AUTRY'S other six productions.

Robinson as London's "Sea Wolf"

EDWARD G. ROBINSON has been selected to star in JACK LONDON'S "The Sea Wolf" at WARNER BROS., under the direction of LLOYD BACON. OLIVIA DE HAVILLAND and JEFFREY LYNN have been assigned to the romantic leads in the picture, which will go into production shortly.

Dorn Signed by MGM

PHILIP DORN, young Dutch actor who appeared in Universal's "Ski Patrol," has been signed by MGM to portray the role of DR. DITTEN, the concentration camp physician in "Escape." DORN joins a cast in which NORMA SHEARER and ROBERT TAYLOR co-star, and in which PAUL LUKAS, FELIX BRESSART, ALBERT and ELSA BASSERMANN and BONITA GRANVILLE play featured parts. MERVYN LEROY is directing.

"Margie" Gets "Go" Signal

Universal's latest song-title picture, "Margie," went before the cameras a few days ago with CONSTANCE MOORE and MISCHA AUER heading a large cast. The picture is being directed by OTIS GARRETT and PAUL GERARD SMITH.

"Kid Reporters" Starts

With MARCIA MAY JONES and JACKIE MORAN in the leading roles, Monogram's "Kid Reporters" got off to a good start under the direction of ROBERT MCGOWAN.



Conversation At the Rail

Director RICHARD WALLACE *(white jacket) discusses a scene with leading players* ROBERT BARRAT, LOUISE PLATT *and* VICTOR MATURE *for "Captain Caution,"* HAL ROACH'S *current picture for United Artists release. Three complete ships were constructed on the Roach stages for the* KENNETH ROBERTS *novel and a giant crane capable of travelling the entire length of the ships was used to film the action-packed story. Other members of the cast are* LEO CARRILLO, BRUCE CABOT, VIVIENNE OSBORNE, MILES MANDER, EL BRENDEL *and* ROSCOE ATES.

Anna Neagle to Star in "Nanette" and "Sunny"

As a direct result of the outstanding success scored in "Irene," Producer-director HERBERT WILCOX has selected two of America's greatest musical comedies, "No, No, Nanette" and "Sunny," as starring vehicles for ANNA NEAGLE on RKO's 1940-41 program.

WILCOX and MISS NEAGLE, now in the East in response to insistent demands for "Irene" personal appearances, will return to Hollywood within the next two weeks to begin active preparation of the new pictures. Announcements of supporting cast and starting dates will be made shortly.

"Legacy" for Columbia

A deal was closed last week between Robert Sherwood Productions, new film company, and Columbia for the latter's release of the first Sherwood picture "Legacy." Sherwood (not the playwright) is 29 years old, perhaps the youngest man ever to organize an independent producing company.

Two Majors Talking to Bob Breen

Bob Breen has grown like a weed since he retired from singing on the screen six months ago. An attractive young juvenile, two major studios are currently dickering for his return to the screen in a non-singing part.

Wurtzel Gets New Contract

SOL WURTZEL, 20th Century-Fox executive producer, has been given a renewal of his contract for an additional three years, which will extend his connection with the studio until July 1, 1946. WURTZEL has been with the old Fox Film Company and the present 20th Century-Fox organization for twenty-five years.

Injuries Hold "Voyage"

Injuries received by JOHN WAYNE and JACK PENNICK as final sequences of JOHN FORD'S Argosy production, "The Long Voyage Home," was begun, will delay completion of its filming about a week.

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

The new talent craze has hit Hollywood with a bang, but its the "oldtimers" who are getting the breaks. First it was HARRY DAVENPORT who entered pictures four years ago at the age of 70, and now ALBERT BASSERMAN, a young man of only 72, is the rage of the film colony . . . and to think that most actors gain fame at an early age.

Universal is giving the marquee men a break with its latest song-title picture. After "Oh, Johnny, How You Can Love" and "I Can't Give You Anything But Love, Baby," its newest epic will be called "Margie."

Over to WARNER BROS. for the preview of "Confessions of a Nazi Spy," with the forceful fifth column episode added. Kept us on the edge of our seats from beginning to end, but the remark "I bet the Germans will be sore at this," by one of the spectators, left us breathless . . . and sore as the devil.

A top-notch cast, headed by JOAN CRAWFORD and FREDRIC MARCH, and expert direction by GEORGE CUKOR all add up to a swell piece of entertainment, especially for the feminine trade, in MGM's "Susan and God." It's sophisticated entertainment that should reap a big harvest in the big towns.

SAMUEL GOLDWYN is back in Hollywood, carrying his fight against double bills to the right front. We think its about time the studios get behind the movement . . . for the good of everybody concerned. After all, a "B" is a "B" even if you spray it with honey.

Well the big news is out. Writer-producer-director-actor ORSON WELLES will star in "John Citizen, U.S.A.," when and if he gets around to it. Wonder if WELLES' conception of John Citizen will have a hair muff.

Thanks to the gang in Hollywood for their wonderful cooperation on our seventh Anniversary number . . . and don't forget our LEADERS OF THE MOTION PICTURE INDUSTRY issue the end of the year.

Special Press Matinee for Warners "Heaven"

"All This and Heaven, Too" will be shown to the entire Hollywood press at a matinee showing at the Carthay Circle at 2:00 p. m., prior to its world premiere Thursday night, June 13, as a convenience to the press because of its length. All seats will be reserved and tickets will be non-transferable. Only the press will be admitted for this special showing.

The picture is down to a running length of two hours and thirty minutes, after RACHEL FIELD, author of the novel, cooperated with JACK WARNER and HAL WALLIS in editing the film to such length that it could be shown in one night, and still preserve full flavor of her story.

WARNERS plan to show the picture with a ten minute intermission.

Paramount-Benchley Deal Announced

Under the terms of his Paramount deal, Robert Benchley will make six comedies for release during the 1940-41 season. Benchley will star in each and provide the stories.



Ghosts of the Past

Theatrical ghosts of the golden age of the American stage were resurrected by Paramount when it re-created the old Garrick Theatre in New York as a background for Paramount's "Dancing on a Dime" which features GRACE MCDONALD *and* ROBERT PAIGE. *The Garrick for two generations was the epitome of a dramatic career. Recently it was torn down to make way for an automobile parking lot. The replica shown above is of the house in its later days as the home of WPA shows.*

Siegel Predicts 1940-41 Season Biggest for Rep

M. J. SIEGEL, President of Republic Productions, stated that there would be no retrenchment moves at the studio and that in all likelihood, the coming year would see additional personnel being added to the plant.

SIEGEL also stated that the coming year will find Republic making still greater strides in its forward march in the way of bigger and better boxoffice names, writers, directors and producers. Due to the impressive list of pictures turned out during the past twelve months, there are at this time available over 400 top-flight artists of screen, stage and radio, which would be placed at the disposal of the studio.

Production continues unabated, with two important pictures going into work, and three being moved into the cutting room. The new ones are "Sing, Dance, Plenty Hot," and "The Ranger and the Lady."

Boyd Discharged from Hospital Recovering From Effects of Accident

WILLIAM BOYD checked out of the Hollywood Hospital and went to his mountain ranch to recover from his broken leg. Dr. PAUL MCMASTER, bone specialist, said that BOYD will be able to resume his role in the suspended "Doomed Caravan," current Hopalong Cassidy picture, in about six weeks. Meanwhile, Producer HARRY SHERMAN is getting ready to shoot "Cherokee Strip," one of his specials for the new season.

Two Films for Lorre at RKO

PETER LORRE has been signed to a two-picture commitment by RKO. First will be "Stranger on the Third Floor," in which he will be featured with MARGARET TALLICHET and JOHN MCGUIRE. Later LORRE will be assigned an important part in the new KAY KYSER starring feature, "The Old Professor," a sequel to "That's Right, You're Wrong."

Massey Recordings Used to Sell "Lincoln"

"Abe Lincoln in Illinois" was well exploited recently by Manager Gene Curtis of the Paramount Theatre, Syracuse, N. Y. A cooking school, which was being held at the theatre on opening day, stimulated attendance. Two benefits were arranged, with 1291 tickets being sold. The benefits gave the picture much word-of-mouth advertising.

As a novel ballyhoo, Curtis built a 9-foot book as a "talking billboard." On either side was pasted the large portrait of Lincoln taken from the 24-sheet. Inside the book was an automatic phonograph combination and loud speaker, through which were played the Raymond Massey recordings promoted from a local music shop. Between records, the picture was plugged.

Other selling activities included letters to every English teacher in the grade and high schools, sent by Mr. Newton, head of the English department of the public schools. Other letters were sent to teachers, offering them the use of the Raymond Massey recordings for class work. These were routed throughout the schools, and accorded the picture much valuable publicity. As a result, the attendance of students and classes was high.

Stills and cards were placed in all branches of the public library and also in the book stores and lending libraries.

Two broadcasts were promoted over WFBL. One was a dramatization performed by the station cast, taken from one of the Massey recordings. The other was a radio quiz contest, with single passes awarded the first ten people who supplied correct answers.

The theatre was decorated with a special false front, with cut-out letters and heads taken from exchange paper. A photo-montage of stills completely covered the front panels.

In advance of the opening, a 9-foot banner was displayed in the lobby. During the engagement, it was moved to the Lincoln Bank, where a window display had been promoted.



Civic Clubs, Schools Help Sell "Florian"

The city's leading civic and patriotic organizations and school authorities cooperated with George Peters, manager of Loew's Colonial, Reading, Pa., in his highly effective campaign for "Florian."

Peters arranged a special screening of the film for the Review Committee of the Reading Motion Picture Forum, which represents 85 affiliated women's clubs and civic groups. Special post cards recommending "Florian" and suggesting its support were sent out by the Committee to the entire membership. Also attending the preview were representatives of the American Legion and Veterans of Foreign Wars, as well as heads of all local camera clubs. These latter made pictures during the showing and the best shots were used in a lobby display at the theatre.

An essay contest on the reign of Emperor Franz Josef, who is portrayed in "Florian," tying in the Lippizan horses, was conducted in the English, Drama and Photo Fan Appreciation clubs of the Reading High School. Copies of the Felix Salten novel on which the picture is based were awarded as prizes, with guest tickets to runners-up. Announcements were made over the school's public address system to its 3,000 students and stills were placed on all school bulletin boards. Stories and art also were used in the school newspaper.

A giant Walking Book, seven feet high, using two ushers inside and one outside as a guide, was sent through Reading's busiest streets for several days before the opening and a few days during the engagement. Two different three-sheets were used as the front and back covers of the book.

A classified ad contest offering prizes to readers of a local newspaper who could write the word "Florian" the most times on a postcard drew an astounding response. Five hundred replies were received, marking one of the largest batches of mail ever received in answer to a contest. Entries arrived from towns thirty miles from the theatre. The winner wrote "Florian" more than 2400 times on one side of a regular U. S. postcard.

A gala parade of cadet band and chorus was held opening night, with marchers carrying a banner reading: "We Are Now on Our Way to See 'Florian' at Loew's." The parade started from the National Guard Armory, down the full length of the main street to City Park, where a brief concert was conducted before the procession moved on to the theatre.

Several thousand heralds were distributed to those attending the season's first outdoor auto racing meet. Five thousand special heralds were inserted in the comic section of the *Philadelphia Sunday Record and Inquirer* through a tieup with the local distributor of this paper. Art layouts on Baronova, the dancer who is featured in the picture, were placed in all Reading dancing schools and in hosiery windows. Stills were planted in windows featuring books, sporting and riding equipment, in beauty shops, furniture and shoe stores.

Special dioramas depicting important scenes from the picture were exhibited in entrance foyers to all senior and junior high schools, together with special displays of scene stills and playdate announcements.

Prizes for Best Jingles

A limerick contest for the best jingles using either the title "Northwest Passage" or the names of the film's stars was conducted in association with the *Globe* and *Mail* as part of the campaign put over by John Clarke and Stanley Gosnell of Loew's, Toronto, Can.

Scarlett O'Hara Hunt

Joseph E. Murdock, Stanley, Camden, N. J., netted reams of free space in the local *Courier Post* with his "Scarlett O'Hara" hunt during his "Gone With the Wind" campaign. The final judging was televised before 3,000 persons at Convention Hall.

Let's Visit

MEET SOME OF YOUR FELLOW SHOWMEN
WHOM WE TAKE PLEASURE IN INTRODUCING

AT THIS

Seventh Birthday Party

OF

SHOWMEN'S TRADE REVIEW

The following pages give you personality slants on many of your good fellows in showmanship. And you'll be meeting more of them in later issues.

Leo Franklin Wolcott



Meet Leo Franklin Wolcott. He is the owner of the New Grand Theatre in Eldora, Iowa. Mr. Walcott has just observed his 20th year in the industry, having purchased the Empress Theatre, Indianola, Iowa, just 20 years ago May 1. For the past 17 years he has operated the New Grand. From his record, it can be said that he is what can be termed an "active exhibitor." He was born in Mankato, Kansas, on Dec. 17, 1896. In the University of Kansas when the war broke out he enrolled in the Navy Medical Corps, serving as an officer until 1921. He married Eugenia Harrison of Kansas in 1919 and has two children, Patricia Louise, who is 16, and Harrison Douglas, 13. Mr. Wolcott owns extensive lands and ranches in Kansas and actively manages them.

Not only is he president of the Allied Independent Theatre Owners of Iowa and Nebraska, a post he has held for the past 6 years, and a director, which he has been for 10 years, but he is active in a great many other organizations as well. He has been adjutant, commander, and member of the executive board of the local American Legion post, was vice-president and president of the Chamber of Commerce, is a Mason, a Rotarian and chairman of the County Republican Service League.

Besides all these activities (which appear to be enough to keep ten men busy) he is a crack golfer. He is Iowa State American Legion champ, was the Iowa District champ for 3 years and Iowa Film Men's Golf Champ for 8 years. Looks as though he wouldn't have time for much else, but he says he loves to travel and fish as well.

Asked what his ultimate hope for the industry was, he said, "My hope is for an abolition of block booking or adequate cancellation; we should be able to obtain all or none of the pictures on a contract on percentage working against the actual overhead and allowing at least a 10% profit to the theatre. We need a live and let live distribution policy and elimination of chiseling on both sides of the fence."

Mr. Wolcott, despite his many interests, thoroughly enjoys the job of running a theatre. "What I like about it," he says, "is the fascination of something new every day or so. I get a special thrill out of the results of a good campaign on a good picture, if and when!"

But there are a lot of things he doesn't like so well, he states. Among his pet peeves are the following: "The top pictures on percentage in the small town where the percentage takes the cream so necessary to balance the operation because of the box office clucks we have to take and run; scratched film; inefficient employes; chiseling film peddlers; chiseling independent exhibitors; and finally, a thoughtless, careless public, who seem to take delight in tearing down fine theatres which have been built for their pleasure and comfort."

William G. Cooke

Despite the fact that he thinks the way film is sold to independents is unfair, William G. Cooke, owner-manager of the Garberville Theatre, Garberville, Calif., wants to own several theatres ultimately. When asked what it was that he liked about the show business, he said succinctly, "All of it."

Bill started eight years ago as an operator and for the past five years has owned and managed the Garberville house.

Evans J. Kall

Evans J. Kall is a manager with ambitions. He is now manager of the Polk Avenue Theatre, Jackson Heights, Long Island. He's only a young fellow having started in the business four years ago as an usher at the Crest Theatre in the Bronx. "I hope some day to have my own circuit of small town theatres," says Evans. The business is in his blood, as a few minutes talk with him would show anyone. The thing he likes best about it is, he says, "the preparation of a big campaign of exploitation and watching the box office swell." About the only thing he doesn't like and one which causes him to wring his hands with despair over his inability to do anything about it is complaints by patrons about poor screen fare.

"I love this business very much and I take pride in running an orderly and clean theatre," he says. "My next move, which I hope I shall be able to make, will be to a circuit or distributing office. All my manager friends want to leave and I am the crazy one (according to them) for loving my work as I do."

It is a virtual certainty that a man like Evans so wrapped up in his job will achieve his ambition and go on to bigger and better things.

Willard E. Wagner



Despite his seeming youth, Willard E. Wagner, whose countenance you see at left, is a real veteran in the business. This year is his 32nd in show business. "I have been in every line of theatre work," says Mr. Wagner, "from pianist, organist, musical director, operator, to advertising man and manager. I traveled as musical director with musical comedy and dramatic stock and put in one season with a medicine show."

Mr. Wagner has been manager of the El Campanil Theatre, Antioch, Cal., for the past 12 years. That's a long jump from his first job as pianist in a nickelodeon, 31 years ago. He's vaudeville minded because of his long experience with stage shows and he enjoys working out programs for both pictures and vaudeville which the El Campanil Theatre plays every Sunday. Mr. Wagner says he wishes there were some way to convince patrons that nothing has been cut out of a picture, because so many people tell him they think there is something missing.

"During the 12 years as manager of the El Campanil Theatre, I have also acted as musical director for our 10-piece orchestra, in which my own son, 17 years old, is playing second trumpet. In this time, I have played such well known acts as the original Boswell Sisters, the Three Stooges, Ben Blue, Gracie Barrie, Sybil Jason, Ann Rutherford, Frank Jenks, Milt Britton's Band, Max Terhune, Smiley Burnette, Ray Corrigan, Roscoe Ates, the Duncan Sisters, Al Pearce and His Gang (their first appearance was here, afterwards returning to break all house records), Tommy Harris, Red Nichols' band, Ray Noble's band, Pinky Tomlin's band, Carl Ravazza's band (our trombonist, who started his career with our pit band left just a few weeks ago to be featured with Ravazza), Rochester of Jack Benny fame, Virginia Weidler, Trixie Friganza, Everett Hoagland's band, Tim and Irene of radio fame and many others.

"Quite an array of talent for a town of only 4,500 people," concludes Mr. Wagner. And who can fail to agree? Practically every one of those mentioned made a big name for themself in pictures at one time or another. Looks as though vaudeville is still living—at least in Antioch.

Henry Ernest Rehfield

Henry Rehfield should be known in the middle west and beyond as a builder-upper of theatres. For the last 30 years he has been buying theatres, building them up, selling them and then going on to conquer new fields. For the last 12 years, however, he has been at the Iowa Theatre, Bloomfield, Iowa, and says he hopes "to continue to operate high class theatres."

"What I like best about my work is meeting my patrons," says Mr. Rehfield, "but what I don't like are kicks on an occasional poor show and no compliments on the good ones and usually from patrons who get in on a free pass for some reason or other."

Mr. Rehfield started life as a Railway Express messenger. "I opened my first theatre in 1910 at Mandan, North Dakota, with planks set on supports for seats and a lone piano. I operated the Edison Kinetescope myself, alternating with a partner in my first venture. We ran short subjects only. After about a year, we moved to a larger building and soon after added two acts of vaudeville supplied by the then Webster Circuit of Fargo.

"About a year later, I left this theatre in my partner's hands and went to Redfield, South Dakota and bought the theatre there, which I operated for about two years and then sold out.

"Then I went back to Mandan for a time and moved on to Miles City, Mont., where I took over a "white elephant" but after renaming it and adding vaudeville with pictures, had a little gold mine. I sold this eventually and went to Logan, Utah, and purchased a theatre there which I operated a few years and then sold out and went back to Miles City, again taking over my old theatre, which the new man could not handle. While here, I merged with my opposition and we took over the old Opera House, renaming it the Empress, and signed up with the Sullivan and Considine Circuit for two days of vaudeville weekly. In addition, we booked most of the big legitimate stage shows of the day. We also played the first Edison talking pictures in this theatre.

"I left Miles City again in 1915, going to St. Joseph, Mich., where I operated a theatre for about a year, then on to Chicago, where I went into partnership with John T. Conners and opened up a large vaudeville theatre, using five or six acts for a change and three changes weekly for seven years. We played vaudeville booked by the Western Vaudeville Association and Johnny Nash, also George Webster and Lou Diamond. (Ed. note—the latter was short subject sales manager and head of music for Paramount until his recent death.)

"After the panic of 1922, we closed this hitherto successful theatre and I went to Sioux City, Iowa, to manage the Hostettler Theatres there, subsequently sold to Morris Smith, after which with a new partner, I went on to Sioux Falls, S. D., where we took over a theatre. I sold this and went to Huron, S. D., and from there to Bloomfield, where I had perhaps my



biggest battle, as this was the dawn of the sound era. However, after 10 years, I have one of the finest theatres in the state for a town of its size."

Well, Mr. Rehfield, that's quite an adventurous record. Nineteen theatres in 30 years. Can anyone else match that?

Frank Boucher

A long period of theatre operation and supervision has equipped Frank Boucher for any kind of a task in connection with entertainment. Up to the time of this report he has 20 years of experience behind him, yet many years of active service to offer because, although old in experience, he is still young in age.

He first "crossed" our path about fifteen years ago while operating some theatre in Hagerstown, Maryland. Then a district manager's job with the Warner Washington Zone under John Payette. From there his activities took him into several tough independent situations where he gained a keen insight into the inner workings of the buying and booking problems to add to his already well stocked store of theatre knowledge.

Right now he is handling responsibilities in the southern territory for the Schine Circuit with rumors running riot that he becomes assistant to Louis Schine sometime this spring or summer, a berth for which he is well equipped.

We have been trying to convince Frank for many years that he ought to write an Encyclopedia of Management. We haven't given up hope yet.

J. Foster Bailey

"I imagine owners of big theatres are glad they don't have to hold down all the jobs that I do," says J. Foster Bailey, of the New Theatre, Coffeeville, Mississippi. Bailey adds: "I am manager, operator, electrician, owner, carpenter, sign painter, advertising man and exploiter, seat upholsterer, and of course, booker and buyer. But in a small town like this you can do all of these things and still go fishing (sometimes)."

Bailey says that someday he wants to own a first class theatre in a small town. His own he modestly calls third class. About the only thing he finds objection to is the habit of "patrons, who just can't wait until I get the picture, going to the big town, seeing it, and as usual it is not as good as they hoped, so they run the picture down and cause me to lose money on it." Bailey also complains of receiving dirty film from exchanges.

"I was so green when I started that I didn't even know that the contract for shorts was binding. I thought you played what you asked for and that it didn't make any difference if this didn't make up all you contracted for or not. In fact, I didn't realize I was contracting for the shorts at all," he says. He knows better now, having run the New Theatre for the last four years.

"It happened this way," he says. "After agreeing on the deal for features, the salesman said, 'About two reels of shorts with each feature will be about right, I guess.' So I said, 'Yes,' and he wrote it down and I signed. Later he sold me another series and some special shorts. I thought no more about it until I was informed that I would have to date about 20 reels of shorts before I would be given a date on one of the big pictures I was asking for. Two reels per feature doesn't sound like too much to most of you, I know, but this town is so small that I only run three changes per week and with serials as the Saturday short and only one reel with extra long features, it sure mounts up.

"This tale's naiveté is exceeded only by the one on the previous owner of this house and, I believe, is generally conceded to be the prize in the Memphis territory. When a salesman from the Warner exchange called on him, the conversation turned to shorts. The exhibitor then said he didn't like Warners' shorts because 'they were almost like the feature picture from that exchange that he would be running the following week.' It seems he usually took tickets at the door and would casually watch the picture. He was looking at a trailer and thought he was seeing the short. He let his film come C.O.D. and didn't know what he was getting or what he was paying for. And this—after he was in business for several months.

"I claim this tale to be tops in its line. I took up tickets one Saturday afternoon and one of my customers was a little girl (actually 7 years old) who came with her slightly older sister and a younger one (4 years old). My policy is to let them in free up to five years. I was only getting one ticket out of the three and had been letting it pass for some time, saying that I'd wait until the next time. Finally I stopped the 7 year old and said, 'You're five years old, aren't you?' To my surprise she said, 'No.' I could hardly believe she would lie, so I put the question to her again and this time expressed my doubt. Again she said, 'No.' A little out of patience, I said, 'Well, how old are you?' She answered, 'Seven.' So you see, she hadn't lied after all. She wasn't five years old. And she wasn't trying to pull a fast one. She just took my question too literally and hadn't thought of why I was stopping her."

Claude C. Norton, Jr.

Six years with the Wometco Circuit have brought Claude C. Norton up the ladder from extra usher to assistant manager of the Rosetta Theatre in Miami. He eventually hopes to own a theatre himself. The business is in his blood despite the fact that he occasionally gets mad at gum chewers and loud talkers in his theatre. He tried twice to leave but both times came back.

Claude has held jobs as usher, doorman, chief usher and then was in Wometco's accounting department for a time. "I hope some day to own my own house and to have a 25-cent price for kids," he says.

F. D. Morris

F. D. Morris' first experience with theatres and pictures was with the A.E.F. It is a long way from there to Meade, Kansas, where today Morris runs the Meade Theatre. He still enjoys meeting the public, best of all the fascination there is in the theatre business.

"We had an old Powers set up on a wooden platform at Burles Templiers, France," says F.D., "and we put on shows in the town square for soldiers and civilians. We had one machine with 1,000-foot magazines. The current available was 1100 d.c. from the plant at Brig. Gen. Millar's headquarters. As we had mazda lamps for light and no rheostat, we made one from a wood barrel, salt water and two electrodes. Our screen was a wagon tarpaulin. As it was the first movie for a lot of French kids, it really went over with a bang. Because films were circuited around they were usually in rather poor shape. Of course, the Powers were the old crank type, so projection speed was not always uniform."

From this early enthusiasm, F.D. just naturally took to the theatre business and he has owned theatres since 1922. "I hope ultimately to build up a chain of 8 or 10 good shows," he says. "The only time I ever get stung is when I pay a stiff price for a production during buying season with the expectation of a swell show and draw a dud."

Well, that's life, F.D.



Morris' Theatre at Meade, Kan.

Matt H. Whitman



1902 was the year that Matt H. Whitman started in the show business. He was assistant treasurer of the Academy of Music in Buffalo, N. Y. A veteran of that many years, we thought, must have an interesting story to tell, so here it is:

"I've been everything in this old business. Started as a house treasurer in old legit days . . . and how I pine for their return. I mean the good ole show days when you wore a Tux every night or got tossed out on your neck . . . the ringing thunder of applause on first night hits . . . talking with such guys as Bayard Veiller, Eugene Walters and hundreds of others. I remember planting photos and copy with buddy editors for such guys and Jim G. Peede, Jim Decker, Jake Wilk (Ed.—now story editor for Warner Bros.). One I remember extremely well—Arthur Hammerstein and a new suit for doing him such a good job of selling his show." Matt has plenty of reminiscences of this type. "Yea, brother," he says, "those were the days. Then came the flickers. I staged my first moving picture show, engaged a guy by the name of Buffalo Jones . . . his lecture and films lassoing wild animals in Africa after Teddy Roosevelt returned from shootin' 'em. I hired the Teck in Buffalo for a matinee, spent 800 bucks and right up to the last minute no advance sale. How I sunk to the depths of despair. And then the never ending line plunking down 50 cents and a dollar a seat until I was 'off the nut.' What a grand and glorious feelin'!

"Later I became manager for the old Marlowe in Buffalo at 25 a week. Then the Allendale at 35. Still later general manager for Harry Marsey, handling ten houses.

"Then came the war. They needed all kinds of guys because they took me as a captain in charge of military activities in the South . . . what a change from snowballs to torrid Georgia! I got used to it though and then I was put in charge of Southeastern units for the War Department, covering 14 cantonment Liberty Theatres. I bought all the film, censored all the shows—in fact did everything to make the boys happy.

"But there I was in the old red hills and liking it. I stayed there for a spell and then went with Adolph Samuels, Atlanta chain owner. He liked me, too, and gave me my first $100-a-week job. Then I went to Palm Beach for Publix during the boom. It was hard work there trying to overcome a previous nervous breakdown. There was plenty of excitement and heat, but I got tired of it and took a job with Fox selling film. Then I went back to exhibiting again after four years of selling. Then I sold for MGM up east but didn't like the climate. After two years I came back to my adopted 'other home' to sell for Columbia, but it didn't last. Two years more and I had my own M & W Theatre Supply house, but what a headache that was!

"Well, after paying up everybody I could, I started all over again and Roy Martin was the only 'good fairy Prince' who would give a 50-year-old guy a job. And he liked me so well that after 4 years, I've reached the top job managing on a circuit of 78 houses and I guess I'll remain with him 'til the old whiskers reach the floor.

"That's what I like about the show business. You're never too old, if you know your stuff and are fortunate enough to create and keep friendships, old and new. And then there are the long hours. Time just flits hither and yon and unlike any other business, one never grows old. There's something new and fascinating every day that rolls around. I hope I can celebrate another 38 years in it.

"My boy, Matt, Jr., is coming along, but I'll kill him if he stays in the show business . . . and isn't that funny?"

GARY COOPER

HENRY HATHAWAY



HARRY SHERMAN

Producing for PARAMOUNT

HOPALONG CASSIDY

FEATURES

The Ultimate in Outdoor Entertainment

Paramount Pictures

Wilbert M. Brizendine



Local boy makes good, should be the slogan for Wilbert M. Brizendine, manager of the Rialto Theatre, Baltimore, Md. Will has made good right in his home town of Baltimore.

Here's his own story: "I graduated from high school here in Baltimore. After a not very exciting trip all through the East for several months, I finally took a job as an usher to tide me over until something better came along. However, I became so enthused by my work that it wasn't long before I definitely made up my mind to stick. After two and a half years, before I was even 21, I was made manager of one of our theatres in another section. Since then, and that was about six years ago, I have handled nearly all of our ten theatres at one time or another. I have been in the Rialto for the last three



years. My experience in the theatre business has taught me but one thing—you never know enough. In this line there is always something new, and the different people you meet all the time make this game the most fascinating of them all."

Ed Beach

Ambitions among theatremen differ. Ed Beach, who owns the Silvertown Theatre at Thomaston, Georgia, 19 years in the business, says he wants "to buy a boat and light out for parts unknown." But first, being an honest man, he says, "I want to pay off the balance on the theatre I bought 2½ years ago in Fernandina, Fla.

Ed has been in Thomaston for about nine years now. He started as relief cashier for two theatres in Charlotte, N. C. Ed certainly must have things running smoothly because he says the part of the job he likes best is the fact that he has "plenty of time off to hunt and fish."

He thinks there are too many percentage pictures demanding preferred playing time when not justified and he is also fearful of the continued threat of chain opposition. However, as long as the huntin' and fishin' are good, we think Ed will be all right.

William P. Rodman

William P. Rodman, owner of the Eagle Theatre, Eagle Lake, Minn., was literally thrust into the business 12 years ago and has stayed ever since. "I was put in charge of a theatre at Fosston, Minn., with no experience whatsoever and it was a strange town. After I was there about two weeks, the operator took sick and I had to practice on the machines all day to be able to operate that night."

Bill likes booking and buying the best of all his many duties. It is for this reason that he dislikes crying salesmen and two-timing bookers, he says. He hopes some day to own a better theatre in a bigger town.

Francis H. Myers

If you don't already know Francis H. Myers, you should. For not only has he had a long and successful career in the industry, but he knows it from the ground up and has some mighty interesting ideas about it. Francis is now purchasing agent for the Wometco Circuit which has a lot of theatres in Florida and which reach over to the Bahamas Islands, too. Besides that, just in case he might not have enough to do, he also manages the Lyric Theatre in Miami, which is only open evenings.

Francis started as an usher in the Temple Theatre, Miami, 15 years ago. Which practically makes him the oldest inhabitant of Miamuh, suh. Like all of us, his ultimate hope is to be financially independent. Francis enjoys all of his work in the theatre. "What I love about this business is the fact that it is constantly changing. Yesterday's bombshell is phfft today. New ideas give new men a chance and keep the old ones on their toes," says Francis. Now that's an interesting philosophy and suggests how he has risen from usher to manager and purchasing agent. He does object to one thing: "The fact that theatre managers are very much underpaid in comparison with projectionists for instance."

His career is interesting because of its steady progress. Starting in 1925, he was promoted to assistant chief usher, then to chief of service at another theatre, then to the accounting department and from there to the art department. "In 1935, I saw that most poster artists would be replaced by process work and decided to change to manager." So he joined an independent circuit and managed first one theatre, then two and three and finally the circuit. "I bought all the product, kept the books for the company, negotiated leases, etc."

In 1939, he rejoined Wometco and was promoted to purchasing agent. Not only does he spend plenty of time on the job, but he literally married into the business. His wife, the former Jane Havis, was associated with Lucas and Jenkins Theatre in Savannah and later with the Sparks Circuit.

But let Francis talk himself—"From all this you can see I have had a rather general theatrical education. My ambition is to learn as much as possible about theatres and theatre operation. Oh, yes, I have had to operate or rather fill the projectionists' duties at various times. A small theatre owner or manager is given an opportunity sometimes not afforded the chap who works for the large theatre or circuit because he MUST of necessity familiarize himself with every phase of a theatre's operation."

Finus J. Lewis

The Strand Theatre is literally the highlight of Livingston, Montana, as can be readily seen from the photo sent to us by Finus J.



Lewis, owner of the house. Mr. Lewis is now observing his silver anniversary as a theatre man, having started as a projectionist 25 years ago. For the past seven years he has operated the Strand. "I love the fascination of theatre business," he says, "and my only aim is to keep my theatre open and running at a profit."

Jim M. Owen



A great many people will need no introduction to Jim Owen. But lots of them don't know that he is an exhibitor. For he is better known as the conductor of the Owen Boat Line, proprietor of the Owen Drug Store and "High Mayor of Branson, Mo." But Jim runs what he calls the Owen Hillbilly Theatre at Branson. His first job was as a newspaper ad salesman and from there to exhibitor, high mayor and fisherman extraordinaire with a hop skip and jump should make an interesting story that we'd like to hear Jim tell some time.

He's been in the show business for the past eight years. His ultimate hope in his own words is "to get the joint paid for." When asked what he liked best about his work, he said, "Putting up the S.R.O. sign" and his pet peeve he says succinctly is "film salesmen."

"I'm giving you some fishing dope," he says, "because, really, the way business is the show



is just a side-line. If it were not for White River and the black bass, we couldn't keep the doors open and that's on the square."

But Jim has a distinction accorded to few men. One of his best customers is a movie star. Gene Autry is a regular customer. Jim didn't say whether Gene also visited the theatre when he came to Branson and if so, whether he raised his prices or made sure to play an Autry picture.

S. J. Melzer

S. J. Melzer, demon tie-up man for the Premier Operating Corp., a circuit in Toronto, Canada, has some interesting stories to tell of how certain stunts backfired on him. He is advertising and publicity chief for the circuit, having come up the ladder from office boy to his present post in 10 years.

"I love the varied activities with which we have to cope at an accelerated pace," he says, "but I don't like booking changes, road show engagements and above all giveaways such as silver dishes, glassware, book night, photo nite and a million others."

Melzer tells this as one of his favorites. "Sam Major, manager of the St. Clair Theatre in Toronto, was asked for a rebate of the difference between an adult and a child's admission ticket, by a youthful patron who came to the theatre on a pass he had won on a tieup we had with the local newspaper."

Here's another of his stories: "The following is an excerpt from a letter received in reply to our instructions to send invitations to local civic officials to see the premiere of 'Gone With the Wind' at the Perth Theatre, Perth, Ont.: 'Mr. Edgar Irwin Reeve of Perth is a Plymouth Brethren and has an idea that beer rooms, pool rooms and theatres are the damnation of the world'."

WILLIAM A. SEITER

DIRECTED

DEANNA DURBIN

IN

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"HIRED WIFE"
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Compliments

George "Gabby" Hayes

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PERSONAL MANAGEMENT
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Bob Nero



That smiling fellow with the big cigar is Bob Nero, manager of the Pastime Theatre, Akron, Ohio. He has been in show business for 15 years, having started as an exchange man with RKO Pathe. "Twelve years of working in a theatre was no fun; always shut in. But theatre work, I think, is much better. You are out and meeting people. Hours are longer, but if hours were shorter you would likely spend your spare time at the theatre. So what's the difference?"

He's had his present job for three years. He's exploitation-minded, as the front of his



theatre shows. He hopes that his advertising will eventually break competitive business. The thing he really likes best about his job is working on new ideas. He recently played "Gone With the Wind" and enjoyed record grosses.

Richard Miller



Here's a young man well on his way up the ladder of fame. He is Richard Miller, peppy, energetic manager of Basil's Roxy Theatre, Buffalo, N. Y. He started ten years ago as an usher for Shea's Hippodrome in the same city and has now progressed to the managership of the Roxy on his way to his ultimate goal of general manager for the whole circuit.

Dick thinks that there are too many "B" pictures being made today. He also deplores poor comedies and double features. But he is certainly exploitation-minded, as you can see, by the fact that when we asked him for a photo of himself, he gave us this one where he is standing alongside a swell ballyhoo truck which he recently used on "Flying G-Men," a serial.

Warren L. Weber

Warren L. Weber, who now owns four theatres in Kansas, is this year observing his 20th anniversary in the business. He started as a billposter 20 years ago, and now has the Ellinwood at Ellinwood, the Ritz at Stafford, the Plaza at Burlington and the Pix at St. John, all in Kansas. He says he enjoys counting the profits—"if any."

Floyd C. Faubion



From popcorn boy to manager—some day they may use that line instead of "from office boy to president," and it will certainly fit Floyd Faubion, who has climbed the ladder just that way. Floyd, after 14 years in the business, is today, as he has been for the last three years, manager of the Star and Plaza Theatres in Teague, Texas. His ambition is to climb as high in the theatre business as possible. Well, Floyd, it's been a long way from popcorn boy to manager and you're a lot nearer the top now, so keep on trying.

Floyd's philosophy is interesting: "At times, certain things may come up to make a fellow fretful, but I love the show business and never let anything discourage me. Certain things may flop at times but a fellow must expect these things to happen and always work harder to make the next stunt click.

"I started out in the show business in 1926 at Lometa as popcorn boy for W. W. McNatt," says Floyd. "It was my one ambition to be an operator, so whenever possible, I managed to stay in the projection booth and watch the operator. I would rewind reels and do anything the operator would let me. I would go up in the booth in the morning and study the machines and practice threading them. I was small and had to stand up on an apple box to see out of the portholes. In those days the operator had to crank the machines. I managed to stay in the booth and could handle the machines as long as the operator stayed with me and watched my work. One day the operator took sick and I told Mr. McNatt I could operate the machines. There was no one else in town who could, so he let me do it. I managed to put the show over and in about three months Mr. McNatt gave me the job of operator. I was very young and didn't know much about the machines, so being a good mechanical man, Mr. McNatt kept them in operating condition.

"I worked for him for about two years and then my folks moved to the county seat, Lampasas, Texas. He spoke a good word to the owner of the show there and it wasn't long before S. T. Donnell, the manager, gave me a job as general flunky, etc. He told me his chief operator was leaving town at the end of the school term and told me if I could handle the machines, he would give me the job. I waited seven months and got the job. It wasn't long until sound on disc came out and then sound on film. I worked there for eight years and left to accept a job in the small town of Buffalo, Texas, as manager. I kept this job seven months and bought a small house at Franklin, Texas. I didn't have very much money to get started in the show business for myself and soon realized that it wasn't a little man's game, so I sold out and started to work for the J. G. Long theatres with headquarters in Bay City, Tex.

"I started out in one of the small towns and will admit I didn't make much of a showing. Mr. Long was good enough to transfer me to a larger and much better show town. Here I made a better showing and after one year in this place, he transferred me to Teague, where I am today. Mr. Long, in my opinion, is one of the best showmen living today. I operate his theatres in Teague as if they were my own. I feel that if a fellow expects to make a success in the theatre business, he must put out all he has at all times and be fair in every way with the man who has trust and faith in letting him manage his business."

That's darn good advice, Floyd, and we hope other young men will feel the same way about it and follow your suggestions. As he is advertising minded, Floyd took up art work and does it all himself. "I love the show business," he says, "and hope to always stay with it."

Howard C. Monroe

Howard C. Monroe once held the title of the youngest theatre owner in the state of Michigan. He owned the Paramount Theatre at Watervliet at the age of 17. Howard now owns the Ritz in Long Beach, Calif. He hopes to build up a circuit of from six to ten theatres when conditions are right.

"Things are difficult today," says Howard, "because of the cost of film and the inability of the majority of exchanges to weigh the ability of a theatre to pay fair film rentals. In most cases salesmen sell film with little or no knowledge of the cost of running a theatre; exchange managers are equally 'dumb' about theatre operations," he says.

Howard enjoys most the advertising and promotion work he does for the theatre. He was an advertising man for a long time. He represented Barron G. Collier in Omaha and traveled through Iowa, Nebraska and Colorado selling advertising in street cars and buses. "This was a one-man advertising agency job, as I handled the production of car cards from layout to finished job," he explains.

"In 1933, I went back into theatre business, taking over the bankrupt Hollywood Theatre in Buchanan, Michigan. I ran it for two years, building up the business to a highly profitable basis. I sold it in 1935 at a good profit and came to California, purchasing the Ritz Theatre in Long Beach. For about a year, I also had a half interest in the Dale Theatre but sold it.

"A huge over-building program has made southern California a precarious spot for expansion at this time. There are too many theatres here already and more in the offing. Nine out of ten new theatres opened in the past two years are losing money. But once a man gets a yen to build a theatre, he builds in any location, regardless of whether or not he can get suitable runs. Several theatres in this locality have been unable to open after completion because of lack of runs or business."

Walter Eldred

Walter Eldred, owner of the Colfax Theatre, Colfax, Calif., has a number of suggestions for the improvement of the business. He and his wife manage to do all of the work of theatre except ushering and cashiering. "Colfax is a small town and it is necessary that we do everything that we possibly can ourselves to keep our overhead down. Film rental is high enough as it is," he says.

Walter thinks that the business would be a lot better for the independent exhibitor if the chain theatres would not hold availabilities back so far. "Also, if they would eliminate double bills, giveaways, etc., and make fewer and better pictures, I am confident that show business would be much better than it is now," says he.

Walter has had this theatre for four years. He likes running the machines best of all. He hopes ultimately to make a good living out of the theatre, despite double bills, etc.



The Colfax Theatre was opened in January of this year. It has 400 seats and replaces the old theatre which was burned down last September.

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John Wayne

R. L. Swanson

Jack of all trades would be a fitting appellation for R. L. Swanson, who is not only the owner-manager but also projectionist and advertising man and on occasion he even acts as his own assistant. Swanson performs all these duties at the Roxy Theatre, Battle Lake, Minn.

On August 8, he will celebrate his third anniversary in the business, having started as a projectionist's assistant. He hopes some day to educate his community to pictures and build up his business, which as yet is not sufficient for more than part-time operation. He likes the business because, "I like to see people enjoy themselves." His criticism of pictures may be interesting to you—"Many pictures have poor titles. I think a good title on a picture has a lot to do with the box office." (Who can disagree with that?) Swanson goes on to say, "There have been too many historical and biographical pictures lately. People want to be entertained, not educated."

Six months after he went to work in the Roxy Theatre, Swanson bought it. "I have been running it as a hobby," he says, "as I also work in a drug store. The theatre alone won't net a living wage but it's a good hobby or sideline. I enjoy the interesting screwball business and this is the first time a theatre has been kept open winter and summer for so long a period of time.

"My summer business is best, as this is quite a resort country and more people are around then to draw from. Winter business depends a lot on weather conditions. Battle Lake is a small town, mostly peopled by Scandinavians, about 600 in all and isn't very strong for shows—as yet. But I hope time and good pictures will change this."

Sylvester V. Moorman



You are now meeting Sylvester V. Moorman, supervisor of the Columbia Theatre, Coldwater, Ohio. "Ves" as he is known to all his friends is 26 years old and has spent exactly half of his lifetime in theatres.

"I started working when I was 13 years old, at this theatre, cleaning, sweeping, rewinding films at night, and every job that came along," he says. "I did all this without my father's knowledge as he was very much opposed to my working at a theatre. My father worked at night, and I would roller skate to town in the evening and work until about 11:30. He would come home about 12:00, so I had to rush back before he was home from work. We lived a mile from town. I remember very well one occasion: I just got home and he drove in the lane and I had to jump into bed with all my clothes on, including my shoes, so that he would not find me up. After four months I gathered enough nerve and told him what I was doing in the evening and when he saw how sincere I was, he let me continue. For this I received all of $3.00 a week.

"I stuck with the theatre through thick and thin and finally was promoted to operator and then several years later, the building was sold and I was given the position of supervisor, which I still hold to this day. I enjoy the general running of theatres to such an extent that, whenever I do any of the jobs connected with it, it all seems a pleasure."

Ves hopes some day to own his own 400-seat theatre (debt free, he says) in prospering territory. He loves the theatre business as anyone reading the above story can see. Advertising is a hobby with him and he adds, "I like best to see satisfied faces leaving the theatre."

There are some things he doesn't like so well, as for example—"too high film rentals, unfair protection, double features, giveaways and bank nights." It is easy to understand that a real showman like Ves would object to all of these things.

He tells an amusing story of a funny incident in his theatre. "After seeing the larger theatres in the cities drawing curtains between shorts, I thought it would be very nice to start that practice at our theatre. So one Sunday night between the first and second shows, I instructed our handy man to do this. At the beginning of the news, we opened the curtain, after the news, we closed it, began running the comedy and opened it and as the comedy closed started to close the curtain and someone in the audience yelled, 'Leave that damned curtain alone. What's the matter with that guy? He must be drunk.' You never heard such laughing in all your life," says Ves, "and we never had a comedy that brought out such laughs.

"From that time to this, we have never tried to follow the larger theatres because it just can't be done in a small town."

Harry C. Hobolth

"Many times I wish I knew something about show business," says Harry C. Hobolth, a veteran of 28 years in theatres, "but maybe I'll learn in another 20 years." Mr. Hobolth operates a small circuit in Michigan and is just now in the throes of building a new 600-seat house in Davison, Mich. He also operates the Deluxe Theatre in Imlay City, a photo of which is shown below.

We thought a real old-timer like this must have some interesting stories so we asked him about himself. Here is his own story: "I started in show business in 1912 when three single reels with five to eight subjects made a complete show of 45 minutes. I charged 10 cents admission and had three to four shows each night, paying $3.00 a reel.

"The first feature picture I remember was 'The Lady of the Lake' in three reels. I remember this one particularly because I had a fire in the booth and burned a couple of reels, but not 'The Lady of the Lake.'

"In 1913 I showed pictures on the road with a black top tent to fairs, etc. The next year I went to Detroit and ran a couple of theatres there until 1919. Went back to Marlette until 1922, then bought the Maxine Theatre in Imlay City, 200 seats. Built a new house, the Deluxe, with 450 seats and still have it. I also remodeled a house in Capac in 1937 and am still operating it."

With that sort of background, Mr. Hobolth's ideas must be looked on with considerable respect. Here's what he says (and from such a veteran these are truly significant words): "Motion pictures are the greatest thing in the world as far as I am concerned and I wouldn't trade one of my houses for any business you could mention."

This veteran is an active exhibitor as evidenced by his membership in Allied Theatres of Michigan and the Detroit Variety Club. When he has some time, we'd like to hear more from Mr. Hobolth about his experiences as a pioneer exhibitor.



The De Luxe Theatre in Imlay City, Mich., Harry Hobolth's neat little 450 seat house.

Joe R. Wills

We've heard of people starting into business early in life, but Joe R. Wills, now manager of the Loma Theatre, Socorro, New Mexico, probably holds the record. He started when he was but nine years old. Here's his own story:

"When I was nine, I wanted to get into a theatre so badly that I would clean up and slave at anything that I could get. This was not merely to see the show but to sit in there, listen to that organ, look about me, and say, 'Yep, I'm actually in the theatre. Boy, look at those ports, feel those seats. I am a part of this for the present.' Then later, I was able to get into the booth for short intervals until I was rushed out of the way. When I cleaned up, I would sneak into the booth, look around, lay a hand on a projector and sigh with a deep prayer that some day I would get the chance. A new operator came in, and my chance came with a man who could see in a 9-year-old kid his great desire. I learned to operate at that age.

"At twelve, my father gave me $10 for a birthday present, which I had plans for immediately. We were in a small town about 15 miles from Denver with a population of about 200 and about 800 or 900 in the trading area. To make the story short I got my dad to go into film row with me to look at portables. We got one (a silent DeVry) for $100, $10 down. I bargained for a hall at $3.00 a week including juice and seats. Next was pictures, which I got from J. T. Sheffield, who had the Columbia franchise in Denver at that time.

"From then on, I ran one picture, two days a week, paid my (ahem!) equipment up, and sold out the next year to the school professor and operated for him the following season.

"After that I went to Salt Lake City, ushering at the Pantages for a time, then to Long Beach and finished high school while working at the Strand there. I got into various exhibiting activities like running shows at school.

"When sound came in, it was a set-back for me and I had to start at the bottom again between school work and so had very little time. I put in one summer at a studio.

"Many things have happened since then, but in all my experience, I find in show business that I am only one person and that there are only 24 hours in the day. When someone gets around to doing something about this, we'll really have something for the showman who never gets his work done." Well, there's a challenge for anyone!

Joe's ambition is just to be among the best in his line. "I have many idols in the business and many of them provide certain inspirations and ambitions," he says.

Joe's pet peeve at present is what he calls "tearing up productions." Referring to "The Hunchback of Notre Dame" he says, "I don't believe the public hated Lon Chaney less for using six pots of lead than for Laughton to use only one with the lead covering the street below and steaming for an hour afterward." Well, Joe, that's a point that we missed. We'll look for that, but we don't think it's too important, do you?

"Another thing," says Joe, "is the double bill. Unless this practice is absolutely discontinued and a program outlined with a good feature and rounded out with interesting and entertaining shorts, well—just run the house that is doing it for a while and check on the hundreds of comments daily. People are no different today than 20 years ago. They still like a two-reel comedy and a cartoon. Why I actually have them applaud in my house when a Merrie Melody or a Mickey Mouse goes on. That should mean something for the short subject programs.

"Yes," continued Joe, "I do believe that production problems are great and sympathize with anyone trying to meet so many different demands, but show business today should be the most well organized business in the world with the number of exhibitors working out their daily problems with each other today, compared with the early days."

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"Will thoroughly please . . . Plentiful Action" says *FILM DAILY* of "PALS of the SILVER SAGE"

"We could use a lot of westerns good as this Series" says J. F. Bobitt, Stearns Theatre, Sterns, Ky., in Feb. 10th, *MOTION PICTURE HERALD*

"Highly acceptable western" says *MOTION PICTURE DAILY* of "RHYTHM of the RIO GRANDE"

Mrs. Rolla J. Booth



Although she is now running a brand new theatre, completed only last summer, Mrs. Rolla J. Booth is a veteran of 31 years in the industry. Her current activity is running the Booth Theatre in Rich Hill, Missouri.

"I am probably the oldest in the show business in the state of Missouri," says Mrs. Booth, "having seen five different competitors come and go in this small town. I have been in the business from the time when we showed two reels and an illustrated song. We got an entire week's program for the price of a Class C feature in those days. Then I remember the days of the disc sound when the actors would talk after their mouths had closed. The last picture with sound on disc was "Trader Horn" and the lions and the people all sounded alike on our equipment. I've gone all through these periods right down to the present when we have good sound and good projection, the combination of which is almost perfect.

"The most amusing incident I remember was back in the Local Option days of about 1915. By some chance we received an Imp comedy in which the Anti's held a meeting and the water on the speaker's table was spiked. The picture was run three days ahead of the local option election and the matinee of its first showing did a land office business until a committee called upon us and demanded that the film be pulled. This was done at the night show, an old Milan comedy being substituted that was so smutty the operator had to hold his hand before the lens. The Local Option passed so all was forgotten.

"My ultimate hope is to not have to run a theatre. But it's an interesting business and constantly changing and keeps you on your toes to see what will work best.

"My pet peeves are film salesmen's over enthusiasm over the big things that will never happen in their company. Also the booking drives on somebody's birthday. Why not have a birthday for the poor exhibitor—just once?"

A. B. (Jeff) Jefferis



Sixteen millimeter roadshows are the pet abomination of A. B. (Jeff) Jefferis, owner of the Piedmont Theatre, Piedmont, Mo. Jeff thinks they will be the ruination of many exhibitors unless they are promptly stopped. Jeff and his Missus run the theatre with the added help on Saturdays and Sundays of their 11-year-old son, who presides at the candy counter, a job he handles in bang-up style.

Jeff is very exploitation-minded. In fact, he says that one of his two principal hobbies in showbusiness is to figure out exploitation that is not too expensive for a town of 1,200. His other main hobby is to tinker with the projection machines, "much against the operator's wishes," he adds. In this connection Jeff does a little reminiscing. "At one time, years ago, in the days of Lubin, Edison Kinetescope, Standard No. 4 and Powers 5 and 6 projectors, I did some operating and have never lost my fever." In case you think Jeff is a real old timer, let us hasten to point out that he is just 39.

He was born in Divernon, Ill., May 2, 1901. He's been in the business for a good many years having started as an office boy. Now he owns the Piedmont Theatre, which he has run for the past seven years. Jeff's sideline is music—"and our three piece symphony orchestra, composed of our son, wife and self. We don't play very good, but we can play pretty loud," he says. We'll bet he's just being modest.

Jeff must be a busy fellow. Besides all these activities, he is an active member of the local Presbyterian Church, is a Mason, belonging to Royal Arch, Knights Templar and Shriner. He is also secretary of the Piedmont Chamber of Commerce. Jeff admits to belonging to the local golf club but says he has played only three games, although his membership dates back seven years.

Despite these diversified interests, his first love is the theatre. "I love meeting people and watching for much-hoped-for profits," he says. Among the things that concern him are "chiselers, passes, comps, and babies crying in addition to the aforementioned pet peeve, 16 mm. roadshows. But Jeff says he is going to keep on with the ultimate hope of retiring and traveling.

Fred S. Shakespeare



The young man who is today assistant manager of a small theatre may well be the circuit owner of tomorrow. So it is with this thought that we introduce to you Fred S. Shakespeare, assistant manager and publicity man of the Capitol Theatre, Hancock, New York. Though only 18 years old, Fred is celebrating his third anniversary in the business. He started as popcorn boy in the same house three years ago. "Every patron an honored guest" is his slogan. And he adds that personal contact with the public is the part of his job he enjoys most. Fred's ambition is to become manager of the house or to advance to some higher position, perhaps district or zone manager of a circuit.

But let's hear Fred talk himself: "I am 18 years old, graduate of the Hancock Central High School, class of 1939. As assistant manager, I take care of the advertising and look after the business in general. Mr. English, the owner and manager, has five other theatres and his time is taken up with looking after the interests of these theatres.

"With Mr. English away a good deal of the time, I have to fulfill his duties as manager. I like my work because it brings me in personal contact with the public where I meet people of all ages and classes. Since working at my job, I've gained many acquaintances and I know most of them by name.

"Our theatre is one of the most up-to-date show houses in the southern tier. The entire theatre was recently remodeled providing to our patrons both comfort and only the best entertainment at reasonable prices. Every employe of the theatre sets as his standard this motto: 'Every patron an honored guest.'"

Who said Shakespeare never repeats? But all joking aside, Fred can't have much time for soliloquizing like his famous namesake, with all the duties he has.

Frank M. Collins

"I have worked my way up from doorman to manager," says Frank M. Collins, manager of the Algonquin Theatre, Manasquan, N. J. And that is the keynote of his career. It can serve as a success story for most any budding young theatreman.

He started working for the Ocean Theatre at Asbury Park, N. J., as a doorman. A little while and he was assistant manager. When the Newbury Circuit closed the theatre, Collins went to the Algonquin at Manasquan with the manager, still as assistant. Not quite two years ago, he was promoted to manager. Altogether, he has been with the company for nine years.

He's mighty proud of his theatre. "We have a very fine class of people attending our theatre," he says, "especially in the summer. We draw from surrounding territory such as Sea Girt, Spring Lake, Brielle and Farmingdale. These are mostly summer resorts and are thinly populated in winter. It sure makes us hop to get business through the cold months," he added.

"Our theatre building," says Frank, "includes three stores. On the second and third floors are the home offices of the circuit, which have been moved there recently from the Rivoli Theatre building in Belmar. The theatre itself is entirely modern, not quite two years old. The interior is streamlined and decorated with chromium stripping throughout the entire theatre including the lobby."

Frank says that the biggest kick he gets out of his job is "when the audience comes out and remarks to you how they have enjoyed the performance." He also enjoys it, he said, "when there's a full house, or even just good business." His ambition is to advance in the company wherever possible.

Feeling that such optimism is rarely encountered, we asked Frank if he didn't have at least one pet peeve.

"Yes, I have," said Frank, "and this is it. A patron will come in, look directly at the screen while the cartoon is on and ask 'Is this the feature?' or sometimes 'Has the feature started?' That kind of patron is about the only one that annoys me. And most of them are women," he added.

Cecil F. Houck

"It seems I must have been destined to wind up in the show business," says Cecil F. Houck, manager of Smalley's Theatre, Walton, New York. "I have a picture taken 33 years ago leading the bloodhounds in an Uncle Tom show." Cec didn't lend us that one.

"My first paid job was as a baker's helper. Twenty six years ago, a partner and I opened the Liberal Theatre in Alden, New York. Then came the war and I traveled with the Regimental Show and the Division Show over there after the scrap was over. Then on the road with various orchestras after the war—used to be with Eddie Peabody, the banjoist—and since then I've been here at Walton." That's how Cec tells the story himself.

He hopes some day to own his own house or at least a part of it. "What gets me about this business is the variety of it," he says. "I sell a different product four times a week."

When asked what he doesn't like, Cec immediately said, "Editors who will not use a good story for fear it has a plug in it and pictures titled for the city trade which lay an egg in the country but would do better if they had another title."

The picture is one of the Walton Theatre



taken at the time of a Boy Scout Camporee. The fellow in the light suit without a hat is James J. Braddock, ex-world's heavyweight champ. "It didn't do us any harm to have the reviewing stand on our front steps," says Cec.

IRVING CUMMINGS

DIRECTOR

UNDER CONTRACT TO
20th CENTURY-FOX

CURRENT RELEASE
"LILLIAN RUSSELL"

Greetings

BING CROSBY

CONGRATULATIONS TO
SHOWMEN'S TRADE REVIEW FROM

LEON SCHLESINGER

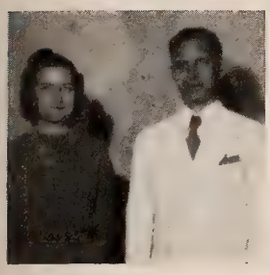
Producer of

"Merrie Melodies" & "Looney Tunes"

for

Warner Bros.

Guido Trusty



"Jack of all trades" is about the only fitting description for Guido Trusty, who for simplicity's sake, calls himself "manager" of the Palace Theatre, Greenfield, Tennessee. "I am a fairly good sign writer, a good projectionist and I hope a good manager," he says. And from what we've seen of Guido's work he is all of these and more.

"I find every phase of my work interesting and believe me," he says, "managing a small town theatre has many phases."

Photo above is a likeness of Guido and Mrs. Trusty taken on a night when they held a Men's Beauty Review on the stage. Below is a picture of the attractive front of the Palace.

Guido started as a projectionist five years ago. For the past 14 months he has been manager in addition to his other duties. He is 31 years old and has been married seven years.

"There are many amusing and thrilling things happening in this business, but the biggest thrill I get is when my boss tells me I have done a good piece of work. My ambition is to reach the top in showbusiness, if there is a top," he added. "I love meeting people and in fact I like everything about this business. The only thing that ever annoys me is sloppy work."



The Palace Theatre, Greenfield, Tenn.

Roger L. Cox

Lacking a picture of a man, the best thing to do is to give his description. So here in his own words is the "layout" of Roger L. Cox, owner of theatres in Aurora and Biwabik, Minnesota. "Age, 25 years and *SINGLE!* height, 6 ft. 2 in.; weight, 195." Now that you've practically met Roger, let's hear about his short but interesting career—short because of his youth, interesting for the same reason.

"Started my theatre career working at a theatre in Eveleth, Minn., and was everything from janitor to operator and while the manager of the theatre was ill, I had a chance to manage a theatre for the first time, which was no cinch job," says Roger. "From there I bought a theatre in Biwabik and also about the same time a theatre in Chisholm, Minn., which was sold later.

"In 1937, I built a fine little 300-seat theatre second to none in this territory, now having my general office and apartment in the same building.

"My amusements are hunting and fishing because of being in the center of the great northern woods.

"The outstanding incident that will stand out in my mind occurred when I secured a Finnish picture which was the first one played in this territory made up of many Finnish people. Imagine my surprise when I returned to the theatre about 5:30 to have my dinner and could hardly get in due to a large crowd which already had filled both lobbies and congregated on the street. My staff called immediately and sold tickets until after midnight and we ran four complete shows that night and then had to turn away the ever coming crowd and tell them to come back the next day at 2 o'clock. The next two days I found quite the same situation but was prepared for it. (This picture luckily was bought at a flat rental.)

"Business is not too bad to complain so I find a little spare time to do some fishing and . . ."

Roger hopes some day to own and manage a larger theatre chain, expanding from what he already has. He's young enough so that the chances of that seem to be pretty good. Roger says about the only thing he doesn't like is giving out passes but that is closely followed by patrons who ask what time the show starts and ends when they know perfectly well already. The biggest thrill he gets out of the business is trying to outdo film salesmen.

Horn & Morgan

This is the story of two men, who as far as their theatre is concerned, are as one—Carl S. Horn and Paul C. Morgan (Horn and Morgan, Incorporated), sole owners and operators of the Star Theatre at Hay Springs, Nebraska. They've been in the business for 20 years. Here is their story:

"We started out by remodeling a building for leasing to a theatre operator. He soon learned there was no pot of gold to be found and dropped out of the picture, leaving us to operate it or junk our improvements and rent for other purposes. We've been in it ever since, though now we have a regular theatre building."

Many showmen say they've gratified a boyhood ambition by running their own theatres. It's born in the blood to be a showman, they say. But here are two fellows, literally thrust into it. And they don't seem to be a bit sorry about it either. For if they were, they'd hardly have built the new house.

They love the thrill of the business. It's in their blood now, they say. But they don't like double features. What they hope for is to see business "like it used to be in the decade of the 20's."

Earl C. Arehart



Ten years in the business are being celebrated this year by Earl C. Arehart, owner-manager of the Strand Theatre, Milford, Iowa. In the picture you see here, Earl takes pains to point out that the taller one is he and the short one is his pooch Mickey.

Earl loves the novelty about the business. "There's always something new," he says. He seems to have some difficulty with his opposition. "My pet peeve," he says, "is to have the nearby chain theatre buy product and get clearance over us and then fail to date the pictures. I blame the film companies," he added. His ultimate hope, as he puts it, is "to book the pictures after the opposition buys them." Earl's first job was as a telegrapher on the Great Northern Railroad. He has had the Strand Theatre for the past three years.

Reed Whitley



Reed Whitley is a Texas showman—young, it's true, but it seems that he's bound to go places. He has risen from janitor to assistant manager and publicity man in 3 years and he hopes eventually to be either manager of a theatre or to own his own house. He has been with the Queen Theatre in Merkel, Texas, for some time. On March 9 of this year, he was transferred to the Yucca Theatre, Roswell, New Mexico. About three weeks after that he suffered an injury to his right shoulder and he is now recuperating in Merkel.

"I began to work at the Queen Theatre in Merkel in 1937 as janitor," he says. "I acted as janitor only three months, being promoted to doorman. After about three more months, I had added to my work the advertising and shortly afterward took on the newspaper publicity. Within six months of the time I started as janitor, I was made assistant manager. I enjoyed this work very much," he adds.

"I believe in publicity but I don't think much of billposting. I approve roadshowing a picture, as it seems to do something that will draw people to the show. I have found that Merkel people are showgoers. It is a small town but the people are good theatre patrons, if the pictures are sold to them. Mr. Hodge, the manager, and I have worked together a lot and I feel sure in saying that we have put most of the pictures over.

"I really enjoy getting something over to the people on a picture—something that is new in the way of advertising or publicity."

We certainly hope that Reed will soon be on his feet again and able to resume his showselling activities.

Spicer Taylor



Combining the jobs of manager and projectionist at the Roxy Theatre in Alamo, Tenn., keeps Spicer Taylor pretty busy, he says, but he still took time out to tell us a little about himself. As you may be able to judge from his picture, he is 32 years old, has blue eyes and black hair slightly streaked with grey. What you cannot tell from the picture is that Spicer has a son 15 months old of whom he is mighty proud.

"I started my theatre career back in silent days," he said, "with Powers machines and a hand crank. I have worked as projectionist from time to time since 1925, and have been manager of this theatre for the past two years. It is a small theatre with a seating capacity of 400. The town has a population of 1,000, most of the patronage being farmers."

Spicer hopes some day to have his own chain of theatres. About the only two things he doesn't like are tardiness on the part of his employes and a blank screen. Those are two unforgivable sins, says Spicer.



The Roxy Theatre, Alamo, Tenn.

WESLEY RUGGLES

PRODUCER - DIRECTOR

"ARIZONA"

COLUMBIA

NORMAN TAUROG

directed

"BROADWAY MELODY OF 1940"
"YOUNG TOM EDISON"

preparing

"THIRD FINGER, LEFT HAND"
BOYS TOWN SEQUEL

Management:
FELDMAN-BLUM

Under Contract:
METRO-GOLDWYN-MAYER



Girl Sealed In Ice

An outstanding publicity stunt was staged at the Globe Theatre recently on behalf of Columbia's "The Man With Nine Lives," when a pretty young lady was sealed in a cake of ice. Shown above is the girl as she was being carried to her temporary incarceration in 1,200 pounds of frozen water. The stunt was repeated three times, and attracted crowds of traffic-blocking proportions. No, that face peaking around the lobby frame at the left was not one of the nine lives lost by Boris Karloff.

HELPFUL HINTS

(Ed. Note: This is one of a series of timely and valuable letters prepared by Charles H. Ryan for managers of Warner Chicago Theatres. His advice could readily apply to theatres everywhere. Therefore, we suggest you clip and save these "Helpful Hints" as they appear from time to time.)

Organize Yourself

The dirty corner in the basement . . . cobwebs on the chandeliers . . . the crooked box office sign . . . fingerprints on the windows . . . the error on the weekly statement . . . all are silent accusers.

A manager who does not know how to CONTROL the details of his operation will never successfully handle anything else. Perfect your system; assign duties to everyone.

We are only seeking results. To get results, you must THINK!

When a manager's name is suggested for an important position, the District Managers are asked to give his record. Why? Because character and ability are expressed in DETAILS, as in no other manner. Each detail executed or neglected . . . adds another rung to your ladder of success, or drives a nail into your business coffin.

THINK . . . but keep track of your routine. Get off to yourself and ponder your question if necessary . . . but DECIDE something . . . then ACT. Don't keep worrying or puzzling about it, for if you do, your details will suffer.

ACTION is needed to brush the cobwebs from your mental garret.

FIND THE GIRL

Numbered cards, pink for the girls and white for the boys, were distributed by Manager R. T. Barry of Warners' Capitol Theatre, Chicago, to high school students. Copy on the cards read: "It's a date boys . . . if you can find the girl who holds the card bearing the same number . . . to see Deanna Durbin in 'It's a Date,' etc."

Mind Your Arithmetic In Scheduling Shows

Double Features Aggravate Problem of Starting Last Show Late Enough and Finishing Before Midnight

ARITHMETIC comes in mighty handy when you have to make a schedule. And sometimes, no matter how much figuring you do, it looks impossible to get the right answer. And what's more, sometimes it is.

We are talking now principally of the manager whose bookings are made for him, or the exhibitor who finds, too late, that he is under or over time and cannot get an additional subject nor cancel one booked.

Running times are most conveniently quoted in units of minutes, ignoring the hours altogether. Shows will run all the way from 108 minutes total length to 240 minutes and more.

For the sake of argument we'll take a theatre with the following show and hours of operation:

Feature A—100 minutes; Feature B—60 minutes; Newsreel—10 minutes; trailers—5 minutes. Hours of operation Monday to Friday one matinee show and two shows in the evening. Saturdays continuous from noon and Sundays continuous from 1:00.

Here's how his schedule is best adjusted:

Monday to Friday Matinees

	Mins.	
Newsreel	10	2:30
Feature A	60	2:40
Trailers	5	3:40
Feature B	100	3:45
	exit	5:15

Monday to Friday Evenings

	Mins.		
Feature B	100	7:00	9:55
Newsreel	10	8:40	
Trailers	5	8:50	
Feature A	60	8:55	
	exit		11:35

Saturdays

	Mins.				
Newsreel	10	.....	2:45	5:40	8:35
Feature A	60	12:00	2:55	5:50	8:45
Trailers	5	1:00	3:55	6:50	9:45
Feature B	100	1:05	4:00	6:55	9:50
	exit				11:30

Sundays

Newsreel	10	.....	2:40	5:35	8:30
Feature A	60	.....	2:50	5:40	8:40
Trailers	5	.....	3:50	6:40	9:40
Feature B	100	1:00	3:55	6:45	9:45
	exit				11:25

Now, let's see why we have done it this way. The ideal show is, of course, the first one. That is to say, if every patron could see the complete show in its proper order, it would be ideal. The trailers separate the two features, the better feature, (presumably that with the longer running time) is last.

The evening schedule shows the long feature running first. Otherwise, those who wanted to see the two features would have to be in the house by 8:10, which is pretty early for any town. Furthermore, this arrangement has the trailers on the screen when the greatest number of patrons are in the house. To see both features one must be in by 8:55, which is about the equivalent of the single feature house running two shows a night at 7:00 and 9:00.

The Saturday schedule omits the newsreel at the first show, but patrons who come in at the beginning see it after the second feature. This was done to prevent the show coming out too late. If the extra ten minutes made no difference, the newsreel could be shown at the beginning and ten minutes added throughout.

The Sunday show begins with the bigger feature. While in order to see both features, one must be in the house by 8:40, this is not unusual for Sunday nights as the crowd is generally an early one. However, if the positions of the newsreel and the trailers in the Sunday schedule were reversed, the show could be started with the newsreel and the start of the last complete show would be advanced to 8:50.

From these tables, it is easy to see that if the better of the two features is less than 100 minutes, and you do not wish to put on your last complete show any earlier, you have only two remedies. Let us assume that the bigger feature is only 80 minutes. That's still too long to play both features twice, but this would be a better lineup in such a case for the Monday to Friday shows.

	Mins.		
Newsreel	10	7:00	9:35
Trailers	2½	7:10	9:45
Feature B	80	7:12½	9:47½
Trailers	2½	8:32½	
Feature A	60	8:35	
	exit		11:07½

Such a schedule requires showing trailers for the next show after the newsreel and for the succeeding show between the features. It brings the starting time of the last complete show around to 8:35, where otherwise it would be 8:20. Should 8:35 still be too early, there is nothing to do but book in another short subject.

Building a schedule for a single feature show offers a new problem every day. This is because the short subject show will vary according to the type of feature. More flexibility is obtainable in the single feature program, of course, but in general programs should be built more or less the same way.

A cartoon or the newsreel are good subjects with which to start the show because continuity is not lost to patrons disturbed by others coming in while the subject is on. If the feature is a serious drama, it is best to have the comedy just ahead of it, in which case the cartoon is best as the lead-off for the show, as it will follow the serious feature for those who were not in the house at the opening. If the feature is a comedy, the newsreel can either precede or follow it with a dramatic short or a travelogue on either side. There are certain little don'ts in booking such as not to run a short in color immediately before or after a Technicolor feature, to be sure that shorts of the same general type are not too close together, etc.

With double feature programs, the schedule is limited more by the running time of the features than by their content, but some judgment can still be used along the lines suggested above if shorts are included in the show.

NO SOUND? FRET NOT!

When the sound fails—don't get frantic, don't worry about those refunds. You won't, if you take a tip from Manager Charles Morehead of the America Theatre, Fort Collins, Colo., who, instead of throwing up his hands and instructing the cashier to make refunds, gathered some local talent from the audience and marched them to the stage, where they brought the house down in a quickly-arranged amateur contest. Morehead's action saved the day's revenue and enabled the engineers to repair the sound apparatus without having to go about it in a hasty and haphazard manner.

The Studio Check-Up

[This Week: In Production—49; Being Edited—78
Last Week: In Production—47; Being Edited—75
Last Year: In Production—55; Being Edited—72]

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED

FUGITIVE FROM A PRISON CAMP*
GREAT PLANE ROBBERY*
OUT WEST WITH THE PEPPERS*
RETURN OF WILD BILL*
WEST OF ABILENE*
GIRLS OF THE ROAD*
MILITARY ACADEMY*
DURANGO KID*
I MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Osa Johnson.

MISSING EVIDENCE—Jack Holt, Marjorie Reynolds. Director, Lewis D. Collins.

IN PRODUCTION

BLONDIE HAS SERVANT TROUBLE*
ARIZONA—Jean Arthur, William Holden, Warren William, Porter Hall. Director, Wesley Ruggles.

HOWARDS OF VIRGINIA—Cary Grant, Alan Marshall, Sir Cedric Hardwicke. Producer-director, Frank Lloyd.

IT HAPPENED IN PARIS— Brian Aherne, Rita Hayworth. Director, Charles Vidor.

HE STAYED FOR BREAKFAST—Loretta Young, Melvyn Douglas. Director, Alexander Hall.

FIVE LITTLE PEPPERS AT SCHOOL—Edith Fellows, Tommy Bond. Director, Charles Barton.

PINTO KID—Charles Starrett. Director, Lambert Hillyer.

MARCH OF CRIME — Bruce Bennet, Florence Rice. Director, James Moore.

METRO-GOLDWYN-MAYER

BEING EDITED (1939-40)

NEW MOON*
ANDY HARDY MEETS DEBUTANTE*
PRIDE AND PREJUDICE*
I LOVE YOU AGAIN*
MORTAL STORM*
GOLD RUSH MAISIE*
ONE CAME HOME*
CAPTAIN IS A LADY*

(In England)

BUSMAN'S HONEYMOON—Robert Montgomery, Constance Cummings. Director, Arthur Woods. Producer, Ben Goetz.

IN PRODUCTION (1939-40)

BOOM TOWN*
I DO*

IN PRODUCTION (1940-41)

STRIKE UP THE BAND*
ESCAPE—Norma Shearer, Robert Taylor, Felix Bressart, Paul Lukas, Nazimova. Director, Mervyn LeRoy.

BAD MAN OF WYOMING—Wallace Beery, Marjorie Main, Ann Rutherford. Director, Richard Thorpe.

MONOGRAM

BEING EDITED

WILD HORSE RANGE*
LAST ALARM*
GOLDEN TRAIL*

IN PRODUCTION

DID REPORTERS — Marcia Mae Jones, Jackie Moran. Director, Robert McGowan.

PARAMOUNT

BEING EDITED (1939-40)

UNTAMED (Tech.)*
GOLDEN GLOVES*
STAGECOACH WAR*
QUEEN OF THE MOB*
DOWN WENT McGINTY*
NORTHWEST MOUNTED POLICE (Tech.)*
NIGHT AT EARL CARROLL'S*
COMIN' ROUND THE MOUNTAIN—Bob Burns, Una Merkel. Director, George Archainbaud.

BEING EDITED (1940-41)

DATE WITH DESTINY*
LIFE WITH HENRY*
TEXAS*
I WANT A DIVORCE*
DANCING ON A DIME*
THREE MEN FROM TEXAS—William Boyd, Russell Hayden, Esther Estrella. Director, Lesley Selander.

IN PRODUCTION (1940-41)

RANGERS OF FORTUNE—Fred MacMurray, Patricia Morison, Albert Dekker. Director, Sam Wood.

MYSTERY SEA RAIDER—Henry Wilcoxon, Carol Landis, Onslow Stevens. Director, Edward Dmytryk.

RHYTHM ON THE RIVER—Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant. Director, Victor Schertzinger.

VICTORY—Fredric March, Betty Field, Margaret Wycherly. Director, John Cromwell.

THE NEW YORKERS—Dick Powell, Ellen Drew. Director, Preston Sturges.

RKO-RADIO

BEING EDITED (1939-40)

TOM BROWN'S SCHOOL DAYS*
PRAIRIE LAW*
ANNE OF WINDY POPLARS*
THOUSAND DOLLAR MARRIAGE*
CROSS COUNTRY ROMANCE*
MILLIONAIRES IN PRISON*
DR. CHRISTIAN MEETS THE WOMEN*
STAGE TO CHINO*

BEING EDITED (1940-41)

DREAMING OUT LOUD*
VILLAIN STILL PURSUED HER*
THE RAMPARTS WE WATCH—March of Time Feature.

IN PRODUCTION (1939-40)

DANCE, GIRL, DANCE*
YOU CAN'T BE TOO CAREFUL—Ginger Rogers, Ronald Colman. Director, Lewis Milestone.

ONE CROWDED NIGHT—Billie Seward, Don Costello. Director, Irving Reis.

RKO-RADIO (Continued)

IN PRODUCTION (1940-41)

MEN AGAINST THE SKY—Richard Dix, Wendy Barrie, Kent Taylor, Edmund Lowe. Director, Les Goodwins.

REPUBLIC

BEING EDITED

THE REFUGEE*
ROCKY MOUNTAIN RANGERS*
WAGONS WESTWARD*
GRAND OLE OPRY*
CARSON CITY KID*
SCATTERBRAIN*
ONE MAN'S LAW*

IN PRODUCTION

GIRL FROM GOD'S COUNTRY—Chester Morris, Charles Bickford, Jane Wyatt. Director, Sidney Salkow.

CAROLINA MOON—Gene Autry, Smiley Burnette, June Storey. Director, Frank McDonald.

SING, DANCE, PLENTY HOT—Ruth Terry, Johnny Downs, Billy Gilbert. Director, Lew Landers.

RANGER AND THE LADY—Roy Rogers, George "Gabby" Hayes. Asso. Producer-Director, Joseph Kane.

20th CENTURY-FOX

BEING EDITED (1939-40)

SAILOR'S LADY*
MARYLAND*
LUCKY CISCO KID*

BEING EDITED (1940-41)

YOUNG PEOPLE*
ELSA MAXWELL'S PUBLIC DEB. No. 1*
PIER 13*
GIRL FROM AVENUE A*
STREET OF MEMORIES*
BRIDE WORE CRUTCHES—Lynne Roberts, Ted Norris, Robert Armstrong. Director, Shepard Traube.

IN PRODUCTION (1940-41)

BRIGHAM YOUNG*
RETURN OF FRANK JAMES (Tech.)*
I MARRIED A NAZI—Joan Bennett, Lloyd Nolan, Francis Lederer. Director, Irving Pichel.

CHARLIE CHAN IN THE WAX MUSEUM—Sidney Toler, Joan Valerie, Marguerite Chapman, Sen Yung. Director, Lynn Shores.

GHOST OF THE CISCO KID—Cesar Romero, Betty McLaughlin, Robert Sterling. Director, Otto Brower.

THE GREAT PROFILE—John Barrymore, Mary Beth Hughes, John Payne, Ann Baxter. Director, Walter Lang.

UNITED ARTISTS

BEING EDITED

THE WESTERNER (Goldwyn)*
SOUTH OF PAGO PAGO (Small)*
GREAT DICTATOR (Chaplin)—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

THIEF OF BAGDAD (Korda) (Tech.)—Sabu, Conrad Veidt, June Duprez.

IN PRODUCTION

FOREIGN CORRESPONDENT (Wanger)*
LONG VOYAGE HOME (Wanger*)
CAPTAIN CAUTION (Roach) — Victor Mature, Louise Platt, Bruce Cabot. Director, Richard Wallace.

KIT CARSON (Small)—Jon Hall, Dana Andrews, Lynn Bari. Director, George B. Seitz.

MAJOR BARBARA (Pascal)—Robert Morley, Wendy Heller, Evelyn Williams.

UNIVERSAL

BEING EDITED (1939-40)

SOUTH TO KARANGA*
PRIVATE AFFAIRS*
BOYS FROM SYRACUSE*
BLACK DIAMONDS*

BEING EDITED (1940-41)

SLIGHTLY TEMPTED*
I'M NOBODY'S SWEETHEART NOW*
MODERN MONTE CRISTO—Victor McLaglen, John Loder, Anne Neagle. Director, Hal Schuster.

IN PRODUCTION (1940-41)

SPRING PARADE—Deanna Durbin, Robert Cummings, Mischa Auer, Andy Devine. Director, Henry Koster.

WHEN THE DALTONS RODE—Kay Francis, Randolph Scott, Brian Donlevy. Director, George Marshall.

MUMMY'S HAND — Dick Foran, Peggy Moran, Wallace Ford. Director, Christy Cabanne.

WARNER BROTHERS

BEING EDITED

ALL THIS AND HEAVEN, TOO*
SEA HAWK*
MEN ON HER MIND*
LIFE OF KNUTE ROCKNE*

IN PRODUCTION

THEY DRIVE BY NIGHT*
MAN WHO TALKED TO MUCH*
MAN FROM FLEET STREET*
NO TIME FOR COMEDY—James Stewart, Rosalind Russell, Charlie Ruggles. Director, William Keighley.

RIVER'S END—Dennis Morgan, George Tobias, Elizabeth Earl. Director, Ray Enright.

CITY FOR CONQUEST—James Cagney, Ann Sheridan, Anthony Quinn, George Tobias. Director, Anatole Litvak.

THE LETTER—Bette Davis, Herbert Marshall, James Stephenson, Gale Sondergaard. Director, William Wyler.

MONEY AND THE WOMAN—Jeffrey Lynn Brenda Marshall, Lee Patrick. Director, William K. Howard.

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Showmen's Trade Review—1501 Broadway, New York, N. Y.

Advance Dope

Dates Shown Are Release Dates

This department is primarily intended to convey important information regarding product on which no press book or ad material are available. Showmen who run pictures pre-release will find it a valuable source. Listings will appear but once.

RETURN OF FRANK JAMES (Tech.)

20th-Fox | Drama | Sept. 13

Selling Names: Henry Fonda, Gene Tierney, Jackie Cooper, Henry Hull.
Director: Fritz Lang.
Assoc. Producer: Kenneth Mcgowan.
Story Idea: Henry Fonda, who has taken refuge in a village in the Ozarks, learns of his brother's death at the hands of John Carradine, through Jackie Cooper, a boy whom Fonda has befriended. He sets out with Jackie to settle the score with Carradine. A night clerk is killed when Fonda attempts to rob the railway office and Fonda is arrested. Though he is released when found not guilty, Jackie loses his life while settling the score with Carradine.
Catchline: "He returned to settle the score with a coward."

GOLDEN TRAIL

Mono | Western | July 3

Selling Names: Tex Ritter, Slim Andrews.
Director: Al Herman.
Producer: Edward Finney.
Story Idea: Tex Ritter and his pard, Slim Andrews, see a man shot down by a gang who have been responsible for several murders in Boom Town. Just as soon as a miner struck pay dirt, he would be mysteriously killed. Ritter and Slim spread a rumor that they have struck it rich, thus causing themselves to be marked as the next victims. By a ruse Ritter escapes the man sent to kill him—then follows him and rounds up the entire gang.
Catchline: "Marked as the next victims . . . their ruse trapped the mysterious killers."

STAGE TO CHINO

RKO | Western | July 26

Selling Names: George O'Brien, Virginia Vale, Roy Barcroft.
Director: Edward Killy.
Producer: Bert Gilroy.
Story Idea: George O'Brien, a postal inspector, comes by in time to drive off the bandits who are robbing the Stage Line. Virginia Vale, owner of the line is abroad, so she offers O'Brien a job as driver, which he accepts without revealing his identity, in order to investigate the situation. He finds that a rival line, owned by Roy Barcroft, is using this method to put Virginia Vale out of business. In a thrilling chase, O'Brien captures the bandits and everything is serene again.
Catchline: "He risked his life to get the mails through."

STREET OF MEMORIES

20th-Fox | Drama | August 9

Selling Names: John McGuire, Lynne Robert, Guy Kibbee, Ed. Gargan.
Director: Shepard Traube.
Assoc. Producer: Lucien Hubbard.
Story Idea: Lynne Roberts, a waitress gives John McGuire food when he collapses in the restaurant in which she works. McGuire has no recollection of his background, until he gets a crack on the head in a fight over Lynne. In the hospital he remembers everything and gets in touch with his family—but he doesn't remember Lynne and that part of his life. After he is well again, things come back; then he and Lynne plan their marriage.
Catchline: "He didn't recognize the woman he loved, but his heart told him the truth."

DR. CHRISTIAN MEETS THE WOMEN

RKO | Drama | July 5

Selling Names: Jean Hersholt. Dorothy Lovett, Edgar Kennedy, Rod La Rocque.
Director: William McGann.
Producer: William Stephens.
Story Idea: Jean Hersholt finds himself with more patients than he has ever treated before after Rod La Rocque, a convincing quack gets through with the reducing medicine he has been giving the women of the town. The situation becomes very serious before Hersholt threatens La Rocque with arrest for prescribing gland medicine illegally. After La Rocque leaves, things become normal again.
Catchline: "Dr. Christian faces a serious situation."

ONE MAN'S LAW

Rep | Western | Not Set

Selling Names: Don "Red" Barry, Dub Taylor, Janet Waldo.
Assoc. Producer-Director: George Sherman.
Story Idea: Don Barry and Dub Taylor, two adventure seeking buckaroos, drift into a town that is having internal difficulties. Carleton Young, ostensibly a good citizen, is in reality working against the town behind the outlaw activities of Ed Cobb and his men. Barry has himself appointed marshal and before long has a confession from Cobb telling his plans to cause trouble, so that the railroad, which has two requirements, peace and quiet, will buy his land in a nearby town.
Catchline: "Two adventure seeking buckaroos bring peace to a small town."



Sutermaster's Skeleton Stunt

To his exploit his all-horror show, which consisted of Universal's "Black Friday" and "The House of the Seven Gables," Manager George Sutermaster of the Majestic Theatre, Springfield, Ohio, dressed an usher in skeleton costume and had him traverse the streets in advance of the opening. A sign on his back called attention to the show.

MAN FROM FLEET STREET

WB | Drama | Not Set

Selling Names: Edward G. Robinson, Eddie Albert, Edna Best, Otto Kruger.
Director: William Dieterle.
Assoc. Producer: Henry Blanke.
Story Idea: As a boy, Edward G. Robinson was impressed with the need for fast handling of all news, so that when grown he and his friend, Eddie Albert, open a new business in Brussels. Their business is the delivery of messages by carrier pigeon. He proves its worth by saving lives, telegraphing Napoleon's speech and giving other important news. He is the first to give Europe the tragic news of Abraham Lincoln's death.
Catchline: "One man's dream . . . service for the public good."

SCATTERBRAIN

Rep | Comedy | Not Set

Selling Names: Judy Canova, Alan Mowbray, Eddie Foy, Jr., Isabel Jewell.
Assoc. Producer-Director: Gus Meins.
Story Idea: Alan Mowbray, motion picture director, goes to the Ozarks to "discover" the hillbilly girl his press agent Eddie Foy, had "planted" there. He gets the wrong girl, signing up Judy Canova, daughter of a real hillbilly family. When Isabel Jewell, the right girl, discovers the mistake, she threatens exposure if not given the promised role. Judy's test proves her a sensation—so Foy has to take care of Isabel.
Catchline: "His 'plant' brought out the wrong blossom."

GIRL FROM AVENUE A

20th-Fox | Comedy | August 23

Selling Names: Jane Withers, Kent Taylor, Katharine Aldridge, Rand Brooks.
Director: Otto Brower.
Exec. Producer: Sol M. Wurtzel.
Story Idea: Kent Taylor, a young author, takes Jane Withers, a homeless urchin, home with him so that he can study her character and her ways for the book he is writing. Jane becomes a member of the family and it is she who straightens out Taylor's brother, Rand Brooks. She accidentally comes across Taylor's manuscript, in which he ridicules her, so she leaves. The family go hunting for her to convince her of their love and to ask her to come "home."
Catchline: "Just a brat . . . but she fought for those she loved."

MAN WHO TALKED TOO MUCH

WB | Drama | Not Set

Selling Names: George Brent, Virginia Bruce, Richard Barthelmess, Brenda Marshall, Bill Lundigan.
Director: Vincent Sherman.
Assoc. Producer: Edmund Grainger.
Story Idea: George Brent is a successful underworld lawyer. When his brother, Bill Lundigan comes out of school, he takes him in as his associate partner. Lundigan realizes Brent isn't running an honest law firm, and being worried about threats on Brent's life, he turns over underworld evidence to the government. Richard Barthelmess and his gangsters frame a murder rap on Lundigan, but Brent clears things up in time to save his life.
Catchline: "He had to desert his underworld pals to save his brother's life."

Feature Booking Guide

a—BEFORE DATE OF ISSUE INDICATES ADVANCE DOPE; b—BOX OFFICE SLANT.

Initial Before Release Indicates Audience Suitability: *(F) Family. (A) Adults.*

ASTOR PICTURES

Title	Mins.	Stars		Rel. Date	See Issue of
Bat Whispers (My-D)	86	C. Morris-U. Merkel			Reissued
Crooked Circle (C)	70	Zasu Pitts-Jimmy Gleason	(F)		Reissued
Everything Is Rhythm (Mu)	60	Harry Roy & Band		7/22/39	Not Rev.
Heart of New York (Mu)	80	Jolson-Evans-Morgan			Reissued
Hell's Angels (D)	100	Lyon-Harlow-Hall		1/10/40	Reissued
Monster Walks (My-D)	60	Mischa Auer			Reissued
Our Daily Bread (D)	75	Tom Keene-John Qualen	(A)	5/1/40	Reissued
Out of Singapore (D)	76	Noah Beery-Dorothy Burgess		6/24/39	Reissued
Rain (D)	85	J. Crawford-W. Huston			Reissued
Scarface (D)	88	P. Muni-G. Raft-A. Dvorak			Reissued
Sky Devils (C-D)	88	Spencer Tracy			Reissued
Street Scene (D)	79	Sylvia Sidney			Reissued
Three Broadway Girls (C)	83	Blondell-Evans-Claire			Reissued
Tonight Or Never (D)	92	Swanson-Douglas-Karloff			Reissued
Tumbleweeds (W)	86	William S. Hart		5/1/39	Reissued
U-67 (D)	60	Alan Hale-Claude Allister		8/1/39	Reissued
Vengeance of the Deep (D)	70	Lloyd Hughes	(F)	2/15/40	b3/2/40

COLUMBIA

1938-39

Behind Prison Gates (D)	63	Brian Donlevy-Jacqueline Wells	(A)	7/28/39	b8/26/39
Blondie Takes a Vacation (C)	68	Penny Singleton-Arthur Lake	(F)	7/20/39	b7/22/39
Coast Guard (D)	70	Scott-Bellamy-Dee	(F)	8/4/39	b9/2/39
Five Little Peppers and How They Grew (C-D)	60	Edith Fellowes-Dorothy Peterson	(F)	8/22/39	b8/26/39
Golden Boy (D)	101	Barbara Stanwyck-Wm. Holden	(F)	9/5/39	b8/19/39
Konga, The Wild Stallion (D)	63	Fred Stone-Rochelle Hudson	(F)	8/30/39	b9/16/39
Man From Sundown (W)	58	Chas. Starrett-Iris Meredith	(F)	7/15/39	b8/19/39
Man They Couldn't Hang (D)	65	Boris Karloff-Lorna Gray	(A)	8/17/39	b8/19/39
Riders of Black River (W)	59	Chas. Starrett-Iris Meredith	(F)	8/23/39	b9/30/39
Woman Is the Judge (D)	62	Otto Kruger-Rochelle Hudson	(A)	7/10/39	b9/30/39

1939-40

Amazing Mr. Williams (C-D)	86	Joan Blondell-Melvyn Douglas	(F)	11/23/39	b11/25/39
Arizona		Jean Arthur-Holden-Williams			In Prod.
Babies for Sale (D)	64	Rochelle Hudson-Glenn Ford	(A)	5/16/40	b5/18/40
Behind the Maginot Line (D) (Reviewed as "Ten Days in Paris")	82	Rex Harrison-Karen Verne	(F)	4/30/40	b10/21/39
Beware Spooks (C)	68	Joe E. Brown-Mary Carlisle	(F)	10/24/39	b10/28/39
Blazing Six Shooters (W)	61	Charles Starrett-Iris Meredith	(F)	4/4/40	b3/16/40
Blondie Has Servant Trouble (C)		Penny Singleton-Arthur Lake		7/25/40	a5/25/40
Blondie Brings Up Baby (C)	68	Penny Singleton-Arthur Lake	(F)	11/9/39	b11/11/39
Blondie On a Budget (C)	73	Penny Singleton-Arthur Lake	(F)	2/29/40	b3/2/40
Bullets for Rustlers (W)	58	Charles Starrett-Lorna Gray		3/5/40	a11/25/39
Cafe Hostess (D)	63	Preston Foster-Ann Dvorak	(A)	11/30/39	b1/13/40
Convicted Woman (D)	66	Hudson-Lane-Lang	(A)	1/31/40	b3/2/40
Doctor Takes a Wife (C)	88	Loretta Young-Ray Milland	(A)	4/25/40	b4/27/40
Durango Kid (W)		Chas. Starrett-Luana Walters			a6/1/40
Five Little Peppers at Home (D)	65	Edith Fellowes-Clarence Kolb	(F)	2/8/40	b5/4/40
Five Little Peppers at School		Edith Fellowes-Tommy Bond			In Prod.
Fugitive at Large (D)	66	Jack Holt-Patricia Ellis	(F)	12/7/39	b8/5/39
Fugitive From a Prison Camp (D)		Jack Holt-Marian Marsh			a4/13/40
Girls of the Road (D)		Ann Dvorak-Helen Mack-L. Lane		6/20/40	a6/1/40
Great Plane Robbery (D)		Jack Holt-Vicki Lester			a5/25/40
He Stayed for Breakfast (C)		Loretta Young-Melvyn Douglas			In Prod.
Hidden Power (D)	59	Jack Holt-Marian Marsh		9/7/39	b5/27/39
His Girl Friday (C)	92	Grant-Russell-Bellamy	(A)	1/18/40	b1/6/40
Howards of Virginia		Cary Grant-Martha Scott-Carlson			In Prod.
I Married Adventure		Travelogue Feature			In Prod.
Island of Doomed Men (D)	61	Peter Lorre-Rochelle Hudson	(A)	5/20/40	b6/8/40
It Happened in Paris		Brian Aherne-Rita Hayworth			In Prod.
Lone Wolf Meets a Lady (My)	66	Warren William-Jean Muir	(F)	5/30/40	b5/18/40
Lone Wolf Strikes (My-D)	66	Warren William-Joan Perry	(A)	1/26/40	b1/27/40
Mad Men of Europe (D)	72	Edmund Gwenn-Mary Maguire	(F)	6/3/40	b5/25/40
Man From Tumbleweeds (W)		Bill Elliott-Iris Meredith		5/2/40	a5/25/40
Man With Nine Lives (D)	69	Boris Karloff-Jo Ann Sayers	(A)	4/11/40	b4/20/40
March of Crime (D)		Bruce Bennett-Florence Rice			In Prod.
Men Without Souls (D)	62	John Litel-Rochelle Hudson	(A)	3/4/40	b5/18/40
Military Academy		Tommy Kelly-Bobby Jordan		7/18/40	a6/1/40
Miracle on Main Street (D)	78	Margo-W. Abel-L. Talbot	(A)	10/29/39	b2/3/40
Missing Evidence		Jack Holt-Marjorie Reynolds			In Prod.
Mr. Smith Goes to Washington (C-D)	130	Jean Arthur-James Stewart	(F)	10/19/39	b10/7/39
Music In My Heart (Mu-C)	72	Tony Martin-Rita Hayworth	(F)	1/10/40	b12/30/39
My Son Is Guilty (D)	63	Jacqueline Wells-Bruce Cabot	(F)	12/28/39	b1/20/40
Outpost of the Mounties (W)	63	Chas. Starrett-Iris Meredith	(F)	9/14/39	b11/25/39
Outside the 3-Mile Limit (D)	63	Jack Holt-Irene Ware	(F)	3/7/40	b2/17/40
Out West With the Peppers (C)		Edith Fellowes-Dorothy Peterson		6/30/40	a5/25/40
Passport to Alcatraz (D)	60	Jack Holt-Cecelia Callejo	(A)	6/6/40	b5/25/40
Pinto Kid (W)		Charles Starrett			In Prod.
Pioneers of the Frontier (W)	58	Bill Elliott-Linda Winters	(F)	2/1/40	b2/24/40
Return of Wild Bill (W)		Bill Elliott-Iris Meredith		6/21/40	a5/25/40
Scandal Sheet (D)	65	Otto Kruger-Ona Munson	(A)	10/16/39	b10/28/39
Stranger From Texas (W)	54	Chas. Starrett-Lorna Gray	(F)	11/2/39	b12/23/39
Taming of the West (W)	55	Bill Elliott-Iris Meredith		12/7/39	a9/9/39
Texas Stagecoach (W)	59	Chas. Starrett-Iris Meredith	(F)	6/6/40	b3/30/40
Those High Grey Walls (D)	82	Walter Connolly-Iris Meredith	(A)	9/21/39	b9/30/39
Too Many Husbands (C)	82	Arthur-MacMurray-Douglas	(A)	3/21/40	b3/9/40
Twenty-one Days Together (D) (Reviewed as "Three Weeks Together")	75	Vivien Leigh-Laurence Olivier	(A)	5/16/40	b4/6/40
Two-Fisted Rangers (W)	62	Chas. Starrett-Iris Meredith	(F)	1/4/40	b1/13/40
U-Boat 29 (D) (Reviewed as "Spy in Black")	79	Conrad Veidt-Valerie Hobson	(F)	10/7/39	b7/15/39
West of Abilene (W)		Charles Starrett-Marjorie Cooley		7/11/40	a5/25/40

FINE ARTS

Cipher Bureau (D)	70	Leon Ames-Joan Woodbury	(F)	11/4/38	b10/29/38
Exile Express (D)	70	Anna Sten-Alan Marshal	(A)	5/27/39	b2/11/39
Frontier Scout	61	George Houston-Beth Marion		10/21/38	Not Rev.
Killers of the Wild	57	Joan Valerie-J. Bush-LeR. Mason	(F)	10/12/39	b5/11/40
Long Shot, The (D)	69	Gordon Jones-Marsha Hunt	(F)	1/6/39	b12/31/38
Panama Patrol (D)	69	Leon Ames-Charlotte Wynters	(F)	5/20/39	b2/25/39
Shadows Over Shanghai (D)	65	Jas. Dunn-Ralph Morgan-L. Gray	(F)	10/14/38	b9/17/38

MGM

1938-39

Andy Hardy Gets Spring Fever (C)	85	Mickey Rooney-Lewis Stone	(F)	7/21/39	b7/15/39
Goodbye, Mr. Chips (D)	114	Robert Donat-Greer Garson	(F)	7/28/39	b5/20/39
Lady of the Tropics (D)	92	Hedy Lamarr-Rob't Taylor	(A)	8/11/39	b8/12/39
Miracles For Sale (D)	70	Florence Rice-Robert Young	(F)	8/4/39	b8/5/39

MGM

1938-39 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
On Borrowed Time (D)	99	Lionel Barrymore-Beulah Bondi	(A)	7/7/39	b7/1/39
These Glamor Girls (C-D)	80	Lew Ayres-Lana Turner	(F)	8/18/39	b8/19/39
They All Come Out (D)	70	Rita Johnson-Tom Neal	(F)	7/14/39	b7/8/39
Wizard of Oz (Tech.) (Mu-C)	101	Judy Garland-Frank Morgan	(F)	8/25/39	b8/12/39

1939-40

And One Was Beautiful (D)	70	Jean Muir-Robert Cummings	(A)	4/5/40	b4/6/40
Andy Hardy Meets Debutante (C)		Mickey Rooney-Lewis Stone		7/5/40	a3/23/40
Another Thin Man (My-C)	102	William Powell-Myrna Loy	(F)	11/17/39	b11/18/39
Babes in Arms (Mu-C)	97	Mickey Rooney-Judy Garland	(F)	10/13/39	b9/23/39
Balalaika (Mu-D)	102	Nelson Eddy-Ilona Massey	(F)	12/29/39	b12/16/39
Bad Little Angel (D)	72	Virginia Weidler-Gene Reynolds	(F)	10/27/39	b10/28/39
Blackmail (D)	81	E. G. Robinson-Guinn Williams	(A)	9/8/39	b9/9/39
Boom Town (D)		Gable-Tracy-Lamarr-Colbert			a5/18/40
Broadway Melody of 1940 (D)	100	Powell-Astaire-Murphy	(F)	2/9/40	b2/10/40
Busman's Honeymoon		Rob't Montgomery-C. Cummings			In Prod.
Captain Is a Lady (C)		Coburn-Billie Burke-B. Bondi		6/21/40	a6/1/40
Congo Maisie (C-D)	70	Sothern-Carroll-Johnson	(F)	1/19/40	b1/20/40
Dancing Co-Ed (C)	84	Lana Turner-Richard Carlson	(F)	9/29/39	b9/30/39
Dr. Kildare's Strange Case (D)	76	Lionel Barrymore-Lew Ayres	(F)	4/12/40	b4/6/40
Earl of Chicago (C-D)	87	Montgomery-Owen-Arnold	(A)	1/5/40	b1/6/40
Edison the Man (D)	107	Spencer Tracy-Rita Johnson	(F)	5/10/40	b5/25/40
Fast and Furious (D)	73	Franchot Tone-Ann Sothern	(F)	10/6/39	b10/14/39
Florian (D)	93	Robert Young-Helen Gilbert	(F)	3/29/40	b3/30/40
Forty Little Mothers (C)	90	Eddie Cantor-Rita Johnson	(F)	4/26/40	b4/20/40
Ghost Comes Home (C)	78	Frank Morgan-Billie Burke	(F)	3/8/40	b3/2/40
Gold Rush Maisie (C)		Ann Sothern-Lee Bowman			a6/1/40
Gone With the Wind (D)	228	Gable-Leigh-Howard (Tech.)	(F)		b12/16/39
Henry Goes Arizona (C)	67	Frank Morgan-Virginia Weidler	(F)	12/8/39	b12/9/39
I Do! (D)		Lana Turner-Lew Ayres		7/19/40	a5/25/40
I Love You Again (D)		Wm. Powell-Myrna Loy			a5/18/40
I Take This Woman (D)	97	Spencer Tracy-Hedy Lamarr	(A)	2/1/40	b2/3/40
Joe and Ethel Turp Call on the President (D)	71	Ann Sothern-Walter Brennan	(F)	12/1/39	b12/9/39
Judge Hardy and Son (C)	90	Mickey Rooney-Lewis Stone	(F)	12/22/39	b12/16/39
Lambeth Walk (C)	66	Lupino-Lane-Sally Gray	(F)	1/26/40	b1/27/40
Man From Dakota (D)	75	Wallace Beery-Dolores Del Rio	(A)	2/16/40	b2/24/40
Marx Bros. at the Circus (C)	87	Marx Bros.-Florence Rice	(F)	10/20/39	b10/14/39
Mortal Storm (D)		Margaret Sullavan-Jas. Stewart		6/14/40	a3/30/40
New Moon (D)		Jeanette MacDonald-Nelson Eddy		6/23/40	a12/2/39
Nick Carter, Master Detective (D)	60	Walter Pidgeon-Rita Johnson	(F)	12/15/39	b12/16/39
Ninotchka (C)	110	Greta Garbo-Melvyn Douglas	(A)	11/3/39	b10/7/39
Northwest Passage (D)	126	Tracy-Young-Brennan (Tech.)	(A)	2/23/40	b2/10/40
One Came Home		R. Young-M. O'Sullivan-L. Stone		7/12/40	a6/1/40
Phantom Raiders (My)	70	Walter Pidgeon-Florence Rice	(F)	5/31/40	b6/1/40
Pride and Prejudice (D)		Greer Garson-L. Olivier		7/26/40	a3/2/40
Remember? (C)	83	Robert Taylor-Greer Garson	(A)	11/10/39	b11/11/39
Secret of Dr. Kildare (D)	85	Lew Ayres-Laraine Day	(F)	11/24/39	b11/25/39
Shop Around the Corner (C)	100	Margaret Sullavan-J. Stewart	(A)	1/12/40	b1/6/40
Stars Look Down (D)	140	Lockwood-Redgrave	(A)		b3/16/40
Strange Cargo (D)	113	Gable-Crawford-Hunter	(A)	3/1/40	b3/2/40
Susan and God (D)	117	Joan Crawford-Fredric March	(A)	6/7/40	b6/8/40
Thunder Afloat (D)	91	Wallace Beery-Robert Young	(F)	9/22/39	b9/23/39
20 Mule Team (D)	84	Wallace Beery-Leo Carrillo	(F)	5/3/40	b5/4/40
Two Girls on Broadway (Mu-D)	73	Turner-Murphy-Blondell	(F)	4/19/40	b4/27/40
Waterloo Bridge (D)	107	Vivien Leigh-Robert Taylor	(A)	5/17/40	b5/18/40
Women, The (D) (Part. Tech.)	131	Shearer-Crawford-Russell	(A)	9/1/39	b9/2/39
Young Tom Edison (D)	84	Mickey Rooney-Virginia Weidler	(F)	3/15/40	b2/17/40

1940-41

Bad Man of Wyoming (C-D)		Wallace Beery-Marjorie Main			In Prod.
Escape (D)		Norma Shearer-Robert Taylor			In Prod.
Strike Up the Band (Mu-C)		Mickey Rooney-Judy Garland			a6/1/40

MONOGRAM

1938-39

Danger Flight (D)	61	John Trent-Marjorie Reynolds	(F)	11/1/39	b10/28/39
Fight For Peace (Doc)	69	Newsreels	(A)	10/1/39	b9/30/39
Girl From Rio (D)	63	Movita-Warren Hull	(F)	8/7/39	b8/19/39
Irish Luck (D)	58	Frankie Darro-Sheila Darcy	(F)	8/15/39	b8/26/39
Man From Texas (W)		Tex Ritter		7/21/39	a7/1/39
Mr. Wong in Chinatown (My-D)	68	Boris Karloff-Marjorie Reynolds	(F)	8/1/39	b7/22/39
Mutiny in the Big House (D)	83	Barton MacLane-Chas. Bickford	(F)	10/25/39	b10/14/39
Oklahoma Terror (W)		Jack Randall-Virginia Carroll		8/25/39	a8/5/39
Overland Mail (W)	51	Jack Randall	(F)	10/31/39	b11/18/39
Riders of the Frontier (W)	59	Tex Ritter-Hal Price	(F)	8/16/39	b9/9/39
Sky Patrol (D)	61	John Trent-Marjorie Reynolds	(F)	9/9/39	b9/23/39

1939-40

Chasing Trouble (D)	64	F. Darro-Marjorie Reynolds	(F)	1/30/40	b2/3/40
Cheyenne Kid (W)	49	Jack Randall-Louise Stanley	(F)	2/24/40	Not Rev.
Covered Wagon Trails (W)	52	Jack Randall	(F)	4/10/40	b5/11/40
Cowboy from Sundown (W)	58	Tex Ritter	(F)	5/9/40	b5/11/40
Danger Ahead (W)	60	James Newill-Dorothea Kent		1/10/40	a12/23/39
East Side Kids (D)	62	Ames-Moore-Bryant-Barnett	(F)	2/10/40	b2/24/40
Fatal Hour (My-D)	60	Boris Karloff-Marjorie Reynolds	(F)	1/15/40	b1/20/40
Fighting Mad (W)	60	James Newill-Sally Blane	(F)	11/5/39	b4/6/40
Gentleman from Arizona (W)	71	Farrell MacDonald-Barclay	(F)	12/25/39	b12/16/39
Golden Trail (W)		Tex Ritter		7/3/40	a6/8/40
Heroes in Blue (D)	59	Dick Purcell-Bernadene Hayes	(F)	11/7/39	b11/25/39
Hidden Enemy (D)	63	Warren Hull-Kay Linaker	(F)	1/20/40	b4/13/40
Human Monster (D)	73	Bela Lugosi	(F)	3/9/40	b3/9/40
Kid From Santa Fe (W)		Jack Randall		5/23/40	a4/27/40
Kid Reporters (D)		Marcia Mae Jones-Jackie Moran		7/17/40	In Prod.
Land of the Six Guns (W)		Jack Randall-Louise Stanley		5/2/40	a4/13/40
Last Alarm (D)		Warren Hull-Polly Ann Young		6/25/40	a5/25/40
Midnight Limited (D)	61	John King-Marjorie Reynolds	(F)	3/20/40	b3/23/40
Murder on the Yukon (W)		James Newill-Polly Ann Young		2/17/40	a2/3/40
Mysterious Mr. Reeder	63	Will Fyffe	(A)	4/30/40	b5/11/40
On the Spot (D)	61	Frankie Darro-Mary Kornman	(F)	6/11/40	b6/8/40
Pals of the Silver Sage (W)	52	Tex Ritter-Sugar Dawn	(F)	4/20/40	b5/4/40
Phantom Strikes (My)	58	Lawson-Henry	(F)	11/15/39	b11/18/39
Pioneer Days (W)	51	Jack Randall-June Willkins	(F)	1/25/40	b2/10/40
Riders From Nowhere (W)		Jack Randall-Margaret Roach		1/30/40	a4/27/40
Ridin' the Trail (W)		Fred Scott		6/27/40	In Prod.
Rhythm of the Rio Grande (W)	53	Tex Ritter-Susan Dale	(F)	3/2/40	b4/27/40
Roll, Wagons, Roll (W)	54	Tex Ritter	(F)	11/25/39	b12/23/39
Secret Four (D)	85	Sinclair-Lee-Lawton	(F)	1/15/40	b12/30/39
Sky Bandits (Former title, "Phantom Pilot")		James Newill		4/15/40	a3/16/40
Son of the Navy (D)		James Dunn-Jean Parker	(F)	3/30/40	b4/6/40
Tomboy (D)	70	Marcia Mae Jones-Jackie Moran	(F)	4/20/40	b4/27/40
Torpedo Raider (D)	70	Barry Mackay	(F)	2/28/40	b5/25/40
Westbound Stage (W)	52	Tex Ritter	(F)	12/15/39	b3/2/40
Wild Horse Range (W)		Jack Randall		6/18/40	a5/18/40
Yukon Flight (W)	57	James Newill-Louise Stanley		12/5/39	a11/18/39

PARAMOUNT

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Island of Lost Men (D)	63	Anna May Wong-A. Quinn	(F)	7/28/39	b3/12/39
Magnificent Fraud (D)	75	Lloyd Nolan-Akim Tamiroff	(A)	7/21/39	b7/22/39
Man About Town (C)	86	Jack Benny-Dorothy Lamour	(F)	7/7/39	b6/10/39
Million Dollar Legs (C)	63	Betty Grable-Jackie Coogan	(F)	7/14/39	b7/15/39
Night Work (C)	61	Mary Boland-Charlie Ruggles	(F)	8/4/39	b8/12/39
Our Leading Citizen (D)	88	Bob Burns-Susan Hayward	(F)	8/11/39	b8/5/39
Renegade Trail (W)	57	Bill Boyd	(F)	8/18/39	b7/22/39
Star Maker (Mu-C)	94	Bing Crosby-Louise Campbell	(F)	8/25/39	b8/26/39
This Man Is News (My)	78	Valerie Hobson-Barry Barnes	(F)	8/18/39	b4/8/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventure in Diamonds (D)	72	Isa Miranda-George Brent	(A)	4/5/40	b1/27/40
All Women Have Secrets (D)	70	Joseph Allen-Jean Cagney	(A)	12/15/39	b12/9/39
Beau Geste (D)	114	Gary Cooper-Ray Milland	(F)	9/15/39	b7/22/39
Biscuit Eater (D)	79	Billie Lee-Cordell Hickman	(F)	5/24/40	b4/13/40
Buck Benny Rides Again (C)	85	Jack Benny-Virginia Dale	(F)	5/3/40	b4/13/40
Cat and the Canary (My-D)	73	Bob Hope-Paulette Goddard	(A)	11/10/39	b11/4/39
Comin' Round the Mountain (C)		Bob Burns-Una Merkel		8/16/40	In Prod.
Death of a Champion (My-C)	67	Lynne Overman-J. Allen, Jr.	(F)	9/1/39	b8/26/39
Disputed Passage (D)	90	Dorothy Lamour-Akim Tamiroff	(A)	10/27/39	b10/14/39
Dr. Cyclops (Tech.) (D)	75	Albert Dekker-Janice Logan	(A)	4/12/40	b3/9/40
Down Went McGinty (D)		Brian Donlevy-Akim Tamiroff		8/23/40	a3/23/40
Emergency Squad (D)	60	William Henry-Louise Campbell	(F)	1/5/40	b1/13/40
Farmer's Daughter (C)	60	Martha Raye-Charlie Ruggles	(F)	3/29/40	b2/17/40
French Without Tears (C)	85	Ray Milland-Ellen Drew	(A)	4/26/40	b11/11/39
Geronimo (D)	88	Preston Foster-Ellen Drew	(F)	1/12/40	b11/25/39
Ghost Breakers (My-D)	78	Bob Hope-Paulette Goddard	(F)	6/21/40	b6/8/40
Golden Gloves (D)		Jean Cagney-Robert Ryan		8/2/40	a12/23/39
Great Victor Herbert (Mu-D)	90	Allan Jones-Mary Martin	(F)	12/29/39	b12/2/39
Gulliver's Travels	77	Tech. Cartoon Feature		12/22/39	b12/23/39
Hidden Gold (W)	61	Wm. Boyd-Russell Hayden	(F)	6/7/40	b5/18/40
Honeymoon in Bali (C)	93	F. MacMurray-Madeline Carroll	(A)	9/9/39	b9/16/39
Jamaica Inn (Cos-D)	110	Chas. Laughton	(F)	10/13/39	b5/27/39
Knights of the Range (W)	70	Russell Hayden-Jean Parker	(F)	2/23/40	b2/17/40
Law of the Pampas (W)	72	Wm. Boyd-Russell Hayden	(F)	11/3/39	b10/21/39
Llano Kid (W)	70	Tito Guizar-June Clayton	(F)	12/8/39	b11/11/39
Light of the Western Stars (W)	65	Jory-Hayden-Sayers	(F)	4/19/40	b4/27/40
Light That Failed (D)	96	Ronald Colman-Ida Lupino	(A)	2/9/40	b12/23/39
Night at Earl Carroll's (C)		J. Carrol Naish-E. Carroll Girls		8/9/40	a5/11/40
Night of Nights (D)	85	Pat O'Brien-Olympe Bradna	(A)	12/1/39	b12/2/39
Northwest Mounted Police (D)		Cooper-Carroll-Goddard (Tech.)			a4/20/40
Opened by Mistake (C)	67	Charles Ruggles-Robert Page	(F)	5/10/40	b5/11/40
Our Neighbors—the Carters (D)	83	Fay Bainter-Frank Craven	(F)	11/24/39	b11/4/39
Parole Fixer (D)	58	J. Carroll Naish-Wm. Henry	(A)	2/2/40	b2/10/40
Queen of the Mob (D)		Jean Cagney-Richard Denning		6/28/40	a1/20/40
		(Former title, "Woman from Hell")			
Range War (W)	62	Wm. Boyd-Russell Hayden	(F)	9/8/39	b8/5/39
Remember the Night (C-D)	92	B. Stanwyck-F. MacMurray	(A)	1/19/40	b1/13/40
Road to Singapore (C)	85	B. Crosby-D. Lamour-B. Hope	(F)	3/22/40	b2/24/40
Rulers of the Sea (D)	96	Fairbanks, Jr.-Lockwood	(F)	11/17/39	b9/16/39
Safari (D)	86	Madeline Carroll-Fairbanks, Jr.	(F)	6/14/40	b6/8/40
Santa Fe Marshal (W)	68	Wm. Boyd-Russell Hayden	(F)	1/26/40	b1/13/40
Seventeen (C-D)	75	Jackie Cooper-Betty Field	(F)	3/1/40	b2/24/40
Showdown (W)	63	Wm. Boyd-J. Clayton-Hayden	(F)	3/8/40	b3/2/40
Sidewalks of London (D)	86	Chas. Laughton-Vivien Leigh	(F)	2/16/40	b2/3/40
Stagecoach War (W)		Wm. Boyd-Russell Hayden		7/12/40	a1/13/40
		(Former title, "Hold Your Horses")			
Television Spy (D)	58	William Henry-Judith Barrett	(F)	10/20/39	b9/16/39
This Man in Paris (My-C)	86	Barry Barnes-Valerie Hobson	(A)		b7/15/39
Those Were the Days (C)	75	Wm. Holden-Bonita Granville	(F)	5/31/40	b5/25/40
$1,000 a Touchdown (C)	74	Joe E. Brown-Martha Raye	(F)	9/22/39	b9/30/39
Typhoon (Tech.) (D)	71	Dorothy Lamour-Robert Preston	(F)	5/17/40	b5/4/40
Untamed (D)		Milland-Tamiroff-Morison (Tech.)		7/26/40	a8/19/39
Way of All Flesh (D)	84	Akim Tamiroff-William Henry	(A)	7/5/40	b6/1/40
What a Life (C)	78	Jackie Cooper-Betty Field	(F)	10/1/39	b9/23/39
Women Without Names (D)	63	Ellen Drew-Robt. Paige	(F)	3/15/40	b2/24/40

1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
Dancing on a Dime		Grace MacDonald-Rob't Paige			In Prod.
Date With Destiny (D)		Basil Rathbone-Ellen Drew			a2/17/40
		(Former title, "Destiny")			
I Want a Divorce (D)		Dick Powell-Joan Blondell		8/9/40	a4/27/40
Life With Henry (C)		Jackie Cooper-Leila Ernst			a3/30/40
		(Former title "Henry Aldrich No. 1")			
Mystery Sea Raider (D)		Henry Wilcoxon-Carole Landis			In Prod.
New Yorkers		Dick Powell-Ellen Drew			In Prod.
Rangers of Fortune		MacMurray-Morison-Dekker			In Prod.
Rhythm on the River (Mu)		Bing Crosby-Mary Martin			In Prod.
Texas (W)		J. Howard-Ellen Drew-M. Robson			a5/11/40
Three Men From Texas (W)		William Boyd-Russell Hayden			In Prod.
Victory		Fredric March-Betty Field			In Prod.

R.K.O.-RADIO

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bachelor Mother (C)	82	Ginger Rogers-David Niven	(A)	8/4/39	b7/1/39
Bad Lands (W)	65	N. Beery, Jr.-G. Williams	(F)	8/11/39	b7/29/39
Career (D)	80	Alice Eden-John Archer	(F)	7/7/39	b7/8/39
Conspiracy (D)	58	Allan Lane-Linda Hayes	(A)	9/1/39	b8/26/39
Escape to Paradise (C-D)	60	Bob Breen-Kent Taylor	(F)	12/22/39	b12/9/39
Everything's On Ice (C-D)	66	Irene Dare-Roscoe Karns	(F)	10/6/39	b9/9/39
Fifth Avenue Girl (D)	85	Ginger Rogers-Tim Holt	(F)	9/22/39	b8/19/39
Fighting Gringo (W)	59	George O'Brien-Lupita Tovar	(F)	9/8/39	b9/2/39
In Name Only (D)	94	Lombard-Grant-Francis	(A)	8/18/39	b8/5/39
Spellbinder (D)	70	Lee Tracy-Barbara Reed	(A)	7/28/39	b7/29/39
Way Down South (Mu-D)	62	Bob Breen	(F)	7/21/39	b7/29/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Abe Lincoln in Illinois (D)	107	Raymond Massey-Ruth Gordon	(F)	4/19/40	b1/6/40
Allegheny Uprising (D)	81	John Wayne-Claire Trevor	(F)	11/10/39	b10/28/39
Anne of Windy Poplars (D)		Anne Shirley-James Ellison		6/28/40	a4/13/40
Beyond Tomorrow (D)	84	Richard Carlson-Jean Parker	(A)	5/10/40	b3/30/40
Bill of Divorcement (D)	73	Maureen O'Hara-Adolphe Menjou	(A)	5/31/40	b3/16/40
Bullet Code (W)	59	George O'Brien-Virginia Vale	(F)	4/12/40	b3/2/40
Courageous Dr. Christian (D)	67	Jean Hersholt-Dorothy Lovett	(F)	4/5/40	b3/23/40
Cross Country Romance (C)		Gene Raymond-Wendy Barrie		8/9/40	a5/18/40
Curtain Call (C)	61	Barbara Reed-John Archer	(F)	4/26/40	b4/13/40
Dance, Girl, Dance (D)		Maureen O'Hara-Louis Hayward		8/23/40	a6/1/40
Day the Bookies Wept (C)	64	Joe Penner-Barbara Reed	(F)	9/15/39	b9/16/39
Dr. Christian Meets the Women (D)		Jean Hersholt-Dorothy Lovett		7/5/40	a6/8/40
Flying Deuces (C)	67	Laurel & Hardy-Parker	(F)	11/3/39	b10/14/39
Full Confession (D)	73	Victor McLaglen-Sally Eilers	(A)	9/8/39	b8/26/39
Hunchback of Notre Dame (D)	115	C. Laughton-Maureen O'Hara	(A)	12/29/39	b12/23/39
Irene (Mu-C) (Part Tech.)	101	Anna Neagle-Ray Milland	(F)	5/3/40	b4/20/40
Isle of Destiny (D)	83	Ford-Lang-Gargan	(F)	3/8/40	b3/2/40
Legion of the Lawless (W)	57	Geo. O'Brien-Virginia Vale	(F)	1/5/40	b11/25/39
Little Orvie (C)	66	Johnny Sheffield-Ernest Truex	(F)	3/1/40	b3/2/40
Marines Fly High (D)	67	Richard Dix-Lucille Ball	(F)	2/2/40	b2/17/40
Married and in Love (D)	60	Alan Marshal-Barbara Reed	(A)	12/22/39	b12/16/39
Marshal of Mesa City (W)	61	George O'Brien-Virginia Vale	(F)	11/3/39	b10/7/39
Meet Dr. Christian (D)	66	Jean Hersholt-Dorothy Lovett	(F)	11/17/39	b10/21/39
Mexican Spitfire (C)	65	Lupe Velez-Donald Woods	(F)	1/12/40	b12/16/39
Millionaire Playboy (C)	66	Joe Penner-Linda Hayes	(F)	3/15/40	b3/2/40
Millionaires in Prison (D)		Lee Tracy-Linda Hayes		7/12/40	a5/25/40
My Favorite Wife (C)	88	Dunne-Grant-Scott	(A)	5/17/40	b5/4/40
Nurse Edith Cavell (D)	99	Anna Neagle-George Sanders	(A)	9/29/39	b8/26/39
One Crowded Night		Billie Seward-Don Costello		9/9/40	In Prod.
Pinocchio	85	Technicolor Cartoon	(F)	2/23/40	b2/3/40
Prairie Law (W)		Geo. O'Brien-Virginia Vale		6/7/40	a5/4/40
Primrose Path (D)	93	Ginger Rogers-Joel McCrea	(A)	3/22/40	b3/16/40
Queen of Destiny (H-D)	90	Neagle-Walbrook (Tech.)	(F)	8/16/40	b10/29/39
		(Reviewed as "Sixty Glorious Years")			
Reno (D)	73	Richard Dix-Gail Patrick	(A)	12/1/39	b11/18/39

R.K.O.-RADIO

1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Saint's Double Trouble (D)	69	George Sanders-Helen Whitney	(F)	1/26/40	b1/20/40
Saint Takes Over (D)	60	Geo. Sanders-Wendy Barrie	(F)	6/7/40	b4/27/40
Stage to Chino (W)		George O'Brien		7/26/40	a6/8/40
Sued for Libel (D)	63	Kent Taylor-Linda Hayes	(F)	10/27/39	b10/21/39
Swiss Family Robinson (D)	93	Mitchell-Best-Bartholomew	(F)	2/16/40	b2/3/40
That's Right, You're Wrong (Mu-C)	91	Kyser-Ball-Menjou	(F)	11/24/39	b11/18/39
Thousand Dollar Marriage (C)		Leon Errol-Dennis O'Keefe		6/21/40	a5/11/40
Three Sons (D)	72	Edward Ellis-Virginia Vale	(F)	10/13/39	b9/30/39
Tom Brown's Schooldays (D)		Jimmy Lydon-Hardwicke		6/14/40	a4/6/40
Two Thoroughbreds (D)	62	Jimmy Lydon-Joan Blondell	(F)	12/8/39	b12/2/39
Vigil in the Night (D)	96	Carole Lombard-Brian Aherne	(A)	2/9/40	b2/10/40
You Can't Be Too Careful		Ginger Rogers-Ronald Colman		8/2/40	In Prod.
You Can't Fool Your Wife (C)	68	Lucille Ball-James Ellison	(F)	5/24/40	b5/25/40

1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
Dreaming Out Loud (C)		Lum & Abner-Frances Langford			a6/1/40
Men Against the Sky (D)		Richard Dix-Wendy Barrie			In Prod.
Ramparts We Watch		March of Time Feature			In Prod.
Villain Still Pursued Her (D)		Anita Louise-Richard Cromwell			a4/20/40

REPUBLIC

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Colorado Sunset (W)	64	G. Autry-Smiley Burnette	(F)	7/31/39	b8/5/39
In Old Monterey (W)	73	Autry-Burnette-Hayes	(F)	8/14/39	b7/29/39
Mickey, the Kid (D)	66	Byrd-Cabot-Ryan	(F)	7/3/39	b7/1/39
New Frontier (W)	57	3 Mesquiteers	(F)	8/10/39	b8/19/39
Rovin' Tumbleweeds (W)	64	Autry-Mary Carlisle	(F)	11/16/39	b11/25/39
She Married a Cop (Mu-C)	65	Phil Regan-Jean Parker	(F)	7/12/39	b7/1/39
Should Husbands Work (C)	66	The Gleasons	(F)	7/26/39	b7/22/39
Smuggled Cargo (D)	62	R. Hudson-Barry Mackay	(F)	8/21/39	b8/26/39
Wall Street Cowboy (W)	66	Roy Rogers	(F)	9/6/39	b9/9/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Arizona Kid (W)	61	Roy Rogers-Sally March	(F)	9/29/39	b10/7/39
Calling All Marines (D)	66	Donald Barry-Helen Mack	(F)	9/21/39	b9/16/39
Carolina Moon (Mu-W)		Gene Autry-Burnette-June Storey			In Prod.
Carson City Kid (W)	60	Roy Rogers-"Gabby" Hayes		6/27/40	a5/18/40
Crooked Road (D)	66	Edmund Lowe-Irene Hervey	(A)	5/10/40	b5/11/40
Covered Trailer (C)	60	Gleasons-Davenport	(F)	11/10/39	a11/18/39
Covered Wagon Days (W)	56	Three Mesquiteers	(F)	4/22/40	b5/11/40
Cowboys From Texas (W)	57	Three Mesquiteers	(F)	11/29/39	b12/9/39
Dark Command (H-D)	94	John Wayne-Claire Trevor	(F)	4/15/40	b4/13/40
Days of Jesse James (W)	63	Roy Rogers-George Hayes	(F)	12/20/39	b12/23/39
Flight at Midnight (D)	66	Roscoe Turner-Phil Regan	(F)	8/28/39	b9/2/39
Forgotten Girls (D)	68	Louise Platt-Donald Woods	(F)	3/15/40	b3/23/40
Gangs of Chicago (D)	66	Lola Lane-Lloyd Nolan-MacLane	(F)	5/19/40	b5/25/40
Gaucho Serenade (W)	66	Gene Autry-Smiley Burnette	(F)	5/10/40	b5/18/40
Ghost Valley Raiders (W)	57	Donald Barry-Lona Andre		3/26/40	b4/6/40
Girl From God's Country (D)		Chester Morris-Chas. Bickford			In Prod.
Grand Ole Opry (C)		Weaver Bros. & Elviry		6/25/40	a5/25/40
Grandpa Goes to Town (C)	66	The Gleasons-Harry Davenport	(F)	4/19/40	b4/20/40
Heroes of the Saddle (W)	56	Three Mesquiteers	(F)	1/12/40	b1/20/40
Hi-Yo Silver (W)	69	Silver Chief-Lynn Roberts	(F)	4/10/40	b4/20/40
In Old Missouri (C)	67	Weaver Bros.-Elviry	(F)	4/17/40	b5/4/40
Jeepers Creepers (Mu)	69	Rogers-Weaver Bros.	(F)	10/27/39	b11/4/39
Kansas Terrors (W)	57	3 Mesquiteers-Jacqueline Wells	(F)	10/6/39	b10/21/39
Main Street Lawyer (D)	72	Edward Ellis-Anita Louise	(F)	11/3/39	b11/11/39
Money to Burn (C)	69	The Gleasons-Harry Davenport	(F)	12/28/39	b12/30/39
One Man's Law (W)		Don Barry-Dub Taylor			a6/8/40
Pioneers of the West (W)	56	Three Mesquiteers	(F)	3/12/40	a3/16/40
Rancho Grande (W)	68	Gene Autry-Smiley Burnette	(F)	3/22/40	b3/30/40
Ranger and the Lady (W)		Roy Rogers-George Hayes			In Prod.
Refugee, The (D)		J. Wayne-Sigrid Gurie-C. Coburn		7/3/40	a5/4/40
		(Former title 'Doctors Don't Tell")			
Rocky Mountain Rangers (W)	58	Three Mesquiteers	(F)	5/24/40	b6/8/40
Sabotage (D)	69	Arleen Whelan-Gordon Oliver	(F)	10/13/39	b10/14/39
Saga of Death Valley (W)	58	Roy Rogers-George Hayes	(F)	11/22/39	b11/25/39
Scatterbrain (C)		Judy Canova-Alan Mowbray			a6/8/40
Sing, Dance, Plenty Hot (Mu)		Ruth Terry-Johnny Downs			In Prod.
South of the Border (W)	71	Gene Autry-Smiley Burnette	(F)	12/15/39	b12/16/39
Thou Shalt Not Kill (D)	68	Charles Bickford-Doris Day	(F)	12/22/39	b12/16/39
Village Barn Dance (Mu-C)	74	Richard Cromwell-Doris Day	(F)	1/30/40	b2/3/40
Wagons Westward (D)		Chester Morris-Anita Louise		6/19/40	a5/11/40
Wolf of New York (D)	69	Edmund Lowe-Rose Hobart	(F)	1/25/40	b1/27/40
Women in War (D)	71	Elsie Janis-Wendy Barrie	(F)	6/6/40	b6/1/40
Young Buffalo Bill (W)	59	Roy Rogers-George Hayes	(F)	4/12/40	b4/20/40

20TH CENT.-FOX

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Frontier Marshal (W)	72	Randolph Scott-Binnie Barnes	(F)	7/28/39	b8/5/39
Mr. Moto Takes Vacation (My)	65	Peter Lorre	(F)	7/14/39	b11/19/38
News Is Made At Night (C)	71	Preston Foster-Lynn Bari	(F)	7/21/39	b7/15/39
Ware Case (GB) (D)	78	Clive Brook-Jane Baxter	(F)	7/21/39	b7/15/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventures of Sherlock Holmes (My-D)	85	Basil Rathbone-Nigel Bruce	(F)	9/1/39	b8/26/39
Barricade (D)	71	Alice Faye-Warner Baxter		12/8/39	b12/2/39
Blue Bird (Tech.) (FA)	83	Shirley Temple-Nancy Kelly	(F)	3/22/40	b1/27/40
Charlie Chan At Treasure Island (My)	74	Sidney Toler-Sen Yung	(F)	9/8/39	b8/26/39
Charlie Chan's Murder Cruise (My)	75	Sidney Toler-Marjorie Weaver	(F)	6/21/40	b5/11/40
Charlie Chan in Panama (D)	67	Sidney Toler-Jean Rogers	(F)	3/1/40	b2/10/40
Chicken Wagon Family (C)	63	Jane Withers-Lee Carrillo	(F)	8/11/39	b8/19/39
Cisco Kid and the Lady (D)	74	Cesar Romero-Marjorie Weaver	(F)	12/29/39	b12/2/39
City in Darkness (My)	85	Sidney Toler-Lynn Bari	(F)	12/1/39	b11/25/39
City of Chance (D)	60	Donald Woods-C. Aubrey Smith	(A)	1/12/40	b12/30/39
Day-Time Wife (C)	72	Tyrone Power-Linda Darnell	(A)	11/24/39	b11/18/39
Drums Along the Mohawk (D)	103	H. Fonda-C. Colbert (Tech.)	(F)	11/10/39	b10/21/39
Earthbound (D)	67	Warner Baxter-Andrea Leeds	(A)	6/7/40	b6/8/40
Elsa Maxwell's Hotel For Women (D)	88	Darnell-Ellison-Maxwell	(A)	8/4/39	b8/5/39
Escape, The (D)	62	Kane Richmond-Amanda Duff	(A)	10/6/39	b9/9/39
Everything Happens at Night (C-D)	78	Sonja Henie-Ray Milland	(F)	12/22/39	b12/16/39
Four Sons (D)	89	Ameche-Nancy Kelly-Alan Curtis	(A)	6/14/40	b6/1/40
Free, Blonde and 21 (C)	74	Lynn Bari-Joan Davis	(F)	3/29/40	b2/17/40
Girl in 313 (D)	56	Florence Rice-Joan Valerie		5/31/40	a5/4/40
Grapes of Wrath (D)	129	Fonda-Bowdon-Grapewin	(A)	3/15/40	b1/27/40
Heaven With A Barbed Wire Fence (C-D)	62	Glenn Ford-Jean Rogers	(F)	11/3/39	b10/7/39
He Married His Wife (C)	83	McCrea-Kelly-Young	(F)	1/19/40	b1/13/40
Here I Am, A Stranger (D)	83	Richard Greene-Brenda Joyce	(F)	9/29/39	b9/23/39
High School (C)	72	J. Withers-Stephens-Edwards	(F)	1/26/40	b1/6/40
Hollywood Cavalcade (D)	98	Alice Faye-Don Ameche (Tech.)	(F)	10/13/39	b10/7/39
Honeymoon's Over (C)	68	Marjorie Weaver-Stuart Erwin	(F)	12/15/39	b12/9/39
Inspector Hornleigh on Holiday (My)	74	Gordon Harker-Alastair Sim	(F)	12/1/39	b2/3/40
I Was An Adventuress (D)	81	Zorina-Richard Greene	(A)	5/10/40	b5/4/40
Johnny Apollo (D)	93	Tyrone Power-Dorothy Lamour	(A)	4/19/40	b4/13/40
Lillian Russell (D)	127	Alice Faye-Don Ameche	(F)	5/24/40	b5/18/40
Little Old New York (D)	100	Alice Faye-MacMurray-Greene	(F)	2/9/40	b2/3/40
Lucky Cisco Kid (D)	68	Cesar Romero-Mary Hughes	(F)	6/28/40	b6/1/40
Man Who Wouldn't Talk (D)	61	Lloyd Nolan-Jean Rogers	(A)	2/2/40	b1/20/40
Manhattan Heartbeat (D)	72	Virginia Gilmore-Joan Davis	(F)	7/12/40	b6/8/40
Maryland (D) (Tech.)		R. Joyce-Payne-Brennan		7/19/40	a3/9/40
On Their Own (C)	63	Jones Family	(F)	5/17/40	b4/13/40

20TH CENT.-FOX 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Pack Up Your Troubles (C)	70	Jane Withers-Ritz Brothers	(F)	10/20/39	b9/23/39
Quick Millions (C)	61	Jones Family	(F)	8/25/39	b8/12/39
Rains Came (D)	103	Loy-Power-Brent	(A)	9/15/39	b9/9/39
Sailor's Lady (D)		Nancy Kelly-Jon Hall		7/5/40	a2/24/40
Shipyard Sally (Mu-D)		Gracie Fields	(F)	10/20/39	b7/29/39
Shooting High (Mu-D)	63	Withers-Autry-Weaver	(F)	4/26/40	b3/9/40
So This Is London (C)	70	Geo. Sanders-Drayton-Churchill	(A)	5/3/40	b2/4/39
Stanley and Livingstone (D)	100	S. Tracy-Greene-Kelly	(F)	8/18/39	b8/5/39
Star Dust (D)	83	Linda Darnell-John Payne	(F)	4/5/40	b4/6/40
Step, Look and Love (C)	57	Jean Rogers-Robert Kellard	(F)	9/22/39	b9/2/39
Swanee River (Tech.) (D)	86	Al Jolson-Den Ameche-A. Leeds	(F)	1/5/40	b12/23/39
They Came By Night (D)	73	Will Fyffe	(F)	2/23/40	b3/9/40
Too Busy to Work (C)	65	Jones Family-Chandler-Davis	(F)	11/17/39	b11/4/39
20,000 Men a Year (D)	84	Randolph Scott	(F)	10/27/39	b10/28/39
Viva Cisco Kid (D)	70	Cesar Romero-Chris-Pin Martin	(F)	4/12/40	b3/23/40
Young as You Feel (C)	59	Jones Family	(F)	2/16/40	b2/3/40

1940-41

Bride Wore Crutches		Lynne Roberts-Ted Norris			In Prod.
Brigham Young (H-D)		Tyrone Power-Linda Darnell		8/16/40	a4/27/40
Charlie Chan in the Wax Museum (My)		Sidney Toler-Joan Valerie		10/4/40	In Prod.
Elsa Maxwell's Public Deb. # 1 (D)		G. Murphy-B. Joyce-C. Huggles		9/27/40	a5/4/40
Ghost of the Cisco Kid (D)		Cesar Romero-Betty McLaughlin		9/20/40	In Prod.
Girl from Avenue A (C)		Jane Withers-Kent Taylor		8/23/40	a6/8/40
Girl Must Live (C)	93	Margaret Lockwood-R. Houston	(A)		b5/27/39
Great Profile (C)		John Barrymore-Mary Hughes			In Prod.
I Married a Nazi (D)		Joan Bennett-Francis Lederer		8/30/40	In Prod.
Pier 13 (D)		Lynn Bari-Lloyd Nolan		9/6/40	a5/25/40
Return of Frank James (D)		H. Fonda-A. Leeds (Tech.)		9/13/40	a6/8/40
Street of Memories		Guy Kibbee-Lynn Roberts		8/9/40	a6/8/40
Young People		Shirley Temple-Jack Oakie			a5/18/40

UNITED ARTISTS

Captain Caution		V. Mature-Louise Platt-B. Cabot			In Prod.
Chump At Oxford (C)	63	Stan Laurel-Oliver Hardy	(F)	2/16/40	b2/17/40
Eternally Yours (C)	91	Loretta Young-David Niven	(F)	10/12/39	b10/7/39
Foreign Correspondent		Joel McCrea-Herbert Marshall			a5/4/40
Four Feathers (Tech.) (D)	109	Duprez-Smith-Richardson	(F)	8/4/39	b4/29/39
Great Dictator		Charles Chaplin-P. Goddard			In Prod.
House Across the Bay (D)	88	Joan Bennett-George Raft	(A)	3/1/40	b3/2/40
Housekeeper's Daughter (C)	80	Joan Bennett-Adolphe Menjou	(F)	10/26/39	b9/16/39
Intermezzo—a Love Story (D)	70	Leslie Howard-Ingrid Bergman	(F)	9/22/39	b9/30/39
Kit Carson		Jon Hall-Dana Andrews			In Prod.
Lion Has Wings (D)	73	Merle Oberon-Ralph Richardson	(F)	1/19/40	b12/16/39
Long Voyage Home (D)		John Wayne-Thos. Mitchell			a5/11/40
Major Barbara		Wendy Hiller-Robert Morley			In Prod.
Man in the Iron Mask (D)	110	Louis Hayward-Joan Bennett	(F)	8/11/39	b7/1/39
My Son, My Son! (D)	116	Brian Aherne-Madeleine Carroll	(A)	3/22/40	b3/9/40
Of Mice and Men (D)	106	Meredith-Fields-Chaney Jr.	(A)	1/12/40	b12/30/39
1,000,000 B.C. (D)	80	John Hubbard-Carole Landis	(F)	4/5/40	b4/13/40
Our Town (D)	90	Fay Bainter-Frank Craven	(F)	5/24/40	b5/18/40
Over the Moon (C-D)	78	Oberon-Rex Harrison (Tech.)	(F)	3/29/40	b11/11/39
Raffles (D)	71	D. Niven-Olivia de Havilland	(F)	12/29/39	b12/23/39
Real Glory (D)	96	Gary Cooper-Andrea Leeds	(F)	9/29/39	b9/16/39
Rebecca (D)	130	Olivier-Anderson-Fontaine	(A)	4/12/40	b3/23/40
Saps at Sea (C)	56	Stan Laurel-Oliver Hardy	(F)	5/3/40	b4/27/40
Slightly Honorable (My-C)	85	O'Brien-Terry-Arnold	(A)	12/22/39	b11/4/39
South of Pago Pago		Jon Hall-Victor McLaglen			a4/27/40
Thief of Bagdad		Sabu-Conrad Veidt (Tech.)			In Prod.
They Shall Have Music (Mu-D)	101	Jascha Heifetz-Andrea Leeds	(F)	8/18/39	b7/15/39
Turnabout (C)	83	Carole Landis-Hubbard-Menjou	(A)	5/17/40	b5/4/40
Westerner (D)		Gary Cooper-Walter Brennan			a12/30/39
Winter Carnival (C-D)	90	Ann Sheridan-Richard Carlson	(F)	7/28/39	b7/22/39

UNIVERSAL 1938-39

First Love (D)	83	Deanna Durbin-Helen Parrish	(F)	11/10/39	b11/4/39
Forgotten Women (D)	65	Sigrid Gurie-Donald Briggs	(A)	7/7/39	b7/8/39
I Stole a Million (D)	78	George Raft-Claire Trevor	(A)	7/21/39	b7/22/39
Unexpected Father (C-D)	73	Sandy-M. Auer-Shirley Ross	(F)	7/14/39	b7/22/39
When Tomorrow Comes (D)	90	Irene Dunne-Charles Boyer	(A)	8/11/39	b8/19/39

1939-40

Alias the Deacon (C)	73	Bob Burns	(F)	5/17/40	b5/4/40
Bad Man from Red Butte (W)	58	J. M. Brown-B. Baker-Fuzzy Knight		5/31/40	a4/27/40
Big Guy (D)	77	McLaglen-Cooper-Munson	(A)	12/24/39	b12/2/39
Black Diamonds (D)		Richard Arlen-Andy Devine		7/12/40	a6/1/40
Black Friday (D)	64	Boris Karloff-Bela Lugosi	(A)	4/12/40	b3/9/40
Boys From Syracuse (C)		A. Jones-Martha Raye-J. Penner		8/9/40	a5/18/40
Call a Messenger (C-D)	60	Tough Guys-Mary Carlisle	(F)	11/3/39	b9/23/39
Charlie McCarthy, Detective (My-C)	75	Bergen-McCarthy-Sneed	(F)	12/22/39	b12/23/39
Chip of the Flying U (W)	55	J. Mack Brown-Bob Baker	(F)	11/24/39	b1/27/40
Danger on Wheels (D)	61	Richard Arlen-Andy Devine	(F)	2/2/40	b5/11/40
Desperate Trails (W)	60	Brown-Baker-Knight	(F)	9/8/39	b9/2/39
Destry Rides Again (D)	93	Marlene Dietrich-James Stewart	(F)	12/29/39	b12/2/39
Double Alibi (My)	65	Wayne Morris-Margaret Lindsay	(A)	3/1/40	b2/24/40
Enemy Agent (D)	60	Robt. Armstrong-Helen Vinson	(F)	4/19/40	b4/13/40
Framed (D)	60	Constance Moore-R. Armstrong	(A)	2/23/40	b5/11/40
Green Hell (D)	88	Joan Bennett-D. Fairbanks, Jr.	(F)	1/26/40	b1/20/40
Half a Sinner (D)	59	Heather Angel-John King	(F)	4/5/40	b6/1/40
Hawaiian Nights (Mu-C)	64	Downs-Moore-Quillan		9/8/39	b8/19/39
Hero For a Day (C-D)	62	Charles Grapewin-Anita Louise	(F)	10/6/39	b9/16/39
Honeymoon Deferred (D)	59	Margaret Lindsay-Edmund Lowe	(F)	2/16/40	b2/24/40
Hot Steel (D)	61	Richard Arlen-Andy Devine		5/24/40	a5/11/40
House of the Seven Gables (D)	88	Vincent Price-Margaret Lindsay	(A)	4/12/40	b3/9/40
I Can't Give You Anything But Love Baby (C)	61	Peggy Moran-Johnny Downs	(F)	6/21/40	b5/11/40
If I Had My Way (Mu-C)	87	Bing Crosby-Gloria Jean	(F)	5/3/40	b4/27/40
Invisible Man Returns (D)	82	Hardwicke-Price-Grey	(A)	1/12/40	b1/20/40
It's a Date (Mu-D)	103	Deanna Durbin-Kay Francis	(F)	3/22/40	b3/23/40
La Conga Nights (C)	60	Hugh Herbert	(F)	5/31/40	b5/18/40
Laugh It Off (C)	63	Johnny Downs-Constance Moore	(F)	12/1/39	b12/30/39
Legion of Lost Flyers (D)	63	Arlen-Devine-Nagel	(F)	11/3/39	b9/16/39
Little Accident (C)	65	Baby Sandy-Florence Rice	(F)	10/27/39	b11/4/39
Love, Honor and Oh, Baby (C)	60	Wallace Ford-Kathryn Adams	(F)	6/7/40	b6/8/40
Ma! He's Making Eyes At Me (C)	61	Tom Brown-Constance Moore	(F)	3/15/40	b4/13/40
Man From Montreal (D)	60	Richard Arlen-Andy Devine	(F)	12/8/39	b3/2/40
Mikado (Mu) (Tech.)	90	Kenny Baker	(F)	9/8/39	b5/20/39
Missing Evidence (D)	64	Preston Foster-Irene Hervey	(F)	12/15/39	b11/25/39
Mutiny On the Blackhawk (D)	67	Arlen-Moore-Devine	(F)	9/1/39	b8/5/39
My Little Chickadee (C)	83	Mae West-W. C. Fields	(A)	2/9/40	b2/10/40
Oh, Johnny, How You Can Love (C)	64	Tom Brown-Peggy Moran	(F)	1/5/40	b1/20/40
Oklahoma Frontier (W)	59	John Mack Brown-Bob Baker	(F)	10/20/39	b12/9/39
One Hour to Live (D)	60	Doris Nolan-Chas. Bickford	(A)	11/10/39	b9/23/39
Private Affairs (Former title "One of the Boston Bullertons")		N. Kelly-R. Young-R. Cummings		7/5/40	a5/11/40
Riders of Pasco Basin (W)	56	J. M. Brown-Bob Baker	(F)	4/5/40	b5/25/40
Rio (D)	75	Sigrid Gurie-Basil Rathbone	(A)	9/29/39	b9/30/39
Sandy Is a Lady (C)	64	Sandy-Mischa Auer-Nan Grey	(F)	6/14/40	b5/25/40
Ski Patrol (D)	64	Luli Deste-Philip Dorn	(F)	5/10/40	b5/11/40
South to Karanga (D)		C. Bickford-L. Deste-D. Foran		8/2/40	a4/27/40
Tower of London (H-D)	92	Basil Rathbone-Boris Karloff	(F)	11/17/39	b11/25/39
Tropic Fury (D)	65	Richard Arlen-Andy Devine	(F)	10/13/39	b9/9/39
Two Bright Boys (D)	70	J. Cooper-Freddie Bartholomew	(F)	9/15/39	b9/9/39
Under-Pup (C)	90	Rob't Cummings-Nan Grey	(F)	9/1/39	b8/26/39
West of Carson City (W)	55	J. M. Brown-Bob Baker	(F)	1/19/40	b5/11/40
Witness Vanishes (My)	60	Edmund Lowe-Wendy Barrie	(F)	9/22/39	b9/16/39
You're Not So Tough	72	Dead End Kids-Nan Grey	(F)	7/26/40	b6/1/40
Zanzibar (D)	72	Lola Lane-James Craig	(F)	3/8/40	b3/30/40

UNIVERSAL 1940-41

Title	Mins.	Stars	Rel. Date	See Issue of
I'm Nobody's Sweetheart Now		Helen Parrish-Dennis O'Keefe		a6/1/40
Modern Monte Cristo		Victor McLaglen-John Loder		In Prod.
Mummy's Hand (D)		Dick Foran-Wallace Ford		In Prod.
Slightly Tempted (C)		Hugh Herbert-Johnny Downs		a6/1/40
Spring Parade (Mu-C)		Deanna Durbin-Rob't. Cummings		In Prod.
When the Daltons Rode (W)		Kay Francis-Randolph Scott		In Prod.

WARNER BROS. 1938-39

Angels Wash Their Faces (C-D)	86	Dead End Kids-Reagan-Sheridan	(F)	8/26/39	b9/9/39
Cowboy Quarterback (C)	56	Bert Wheeler-Marie Wilson	(F)	7/29/39	b8/12/39
Daughters Courageous (D)	107	John Garfield-Priscilla Lane	(F)	7/22/39	b6/17/39
Each Dawn I Die (D)	92	Cagney-Raft-Bryan	(A)	8/19/39	b7/22/39
Everybody's Hobby (C) (Reviewed as "Hobby Family")	55	Irene Rich-Henry O'Neill	(F)	8/26/39	b8/19/39
Hell's Kitchen (D)	81	Lindsay-Dead End Kids	(F)	7/8/39	b7/8/39
Indianapolis Speedway (D)	82	Pat O'Brien-Ann Sheridan	(F)	8/5/39	b7/22/39
Naughty, But Nice (C)	90	Dick Powell-Gale Page	(F)	7/1/39	b7/1/39
Torchy Plays With Dynamite (D)	59	Jane Wyman-Tom Kennedy	(F)	8/12/39	b10/21/39
Waterfront (D)	59	Dennis Morgan-Gloria Dickson	(F)	7/15/39	b7/22/39

1939-40

All This and Heaven Too		Bette Davis-Charles Boyer			a3/2/40
Angel From Texas (C)	69	Albert-Wyman-Reagan	(F)	4/27/40	b4/13/40
British Intelligence (D)	62	Boris Karloff-Margaret Lindsay	(A)	1/20/40	b1/13/40
Brother Orchid (C-D)		E. G. Robinson-Sothern-Bellamy		6/8/40	a4/20/40
Brother Rat and a Baby (C)	87	Wayne Morris-Priscilla Lane	(F)	1/13/40	b1/6/40
Calling Philo Vance (My)	62	James Stephenson	(F)	2/3/40	b2/3/40
Castle on the Hudson (D)	76	Garfield-O'Brien-Sheridan	(A)	2/17/40	b3/2/40
Child Is Born (D)	79	Geraldine Fitzgerald-J. Lynn	(A)	1/6/40	b9/9/39
City For Conquest (D)		James Cagney-Ann Sheridan			In Prod.
Dead End Kids on Dress Parade (D)	62	Litel-Dead End Kids	(F)	11/18/39	b11/4/39
Dr. Ehrlich's Magic Bullet (D)	102	Edw. G. Robinson-Ruth Gordon	(A)	3/2/40	b2/10/40
Dust Be My Destiny (D)	88	John Garfield-Priscilla Lane	(A)	9/16/39	b8/19/39
Espionage Agent (D)	83	Joel McCrea-Jeffrey Lynn	(F)	9/30/39	b9/30/39
Fighting 69th (D)	90	James Cagney-Pat O'Brien	(A)	1/27/40	b1/6/40
Flight Angels (D)	74	Ralph Bellamy-Dennis Morgan	(F)	5/18/40	b5/11/40
Four Wives (D)	99	Lane Sisters-G. Page-J. Lynn	(F)	12/25/39	b11/25/39
Fugitive From Justice (D)	53	Roger Pryor-Lucille Fairbanks	(A)	6/15/40	b6/8/40
Gambling on the High Seas (D)	58	Wayne Morris-Jane Wyman	(F)	6/22/40	b2/24/40
Granny Get Your Gun (D)	56	May Robson-Harry Davenport	(F)	2/10/40	b1/6/40
Invisible Stripes (D)	82	Raft-Holden-Robson	(A)	12/30/39	b12/23/39
It All Came True (D)	97	Ann Sheridan-Jeffrey Lynn	(A)	4/6/40	b3/23/40
Kid Nightingale (C)	58	John Payne	(F)	11/4/39	b9/23/39
King of Lumberjacks (D)	61	John Payne-Gloria Dickson	(F)	4/13/40	b2/24/40
Letter, The (D)		Bette Davis-Herbert Marshall			In Prod.
Life of Knute Rockne (D)		Pat O'Brien-Ronald Reagan			a6/1/40
Mad Empress (D) (Reviewed as "Juarez and Maxmilian"—States Rights)	95	Modea Novara-L. Atwill	(A)	12/16/39	b4/29/39
Man From Fleet Street (D)		Robinson-Albert-Basserman			a6/8/40
Man Who Talked Too Much (D)		Geo. Brent-Virginia Bruce			a6/8/40
Men On Her Mind (D) (Former title "Episode")		De Havilland-J. Lynn-J. Wyman			a6/1/40
Money and the Woman (D)		Jeffrey Lynn-Brenda Marshall			In Prod.
Murder in the Air (D)	55	Ronald Reagan-Lya Lys		6/1/40	b2/24/40
Nancy Drew and Hidden Staircase (My)	60	Bonita Granville-Frankie Thomas	(F)	9/9/39	b8/26/39
No Place to Go (C-D)	57	Gloria Dickson-Dennis Morgan	(F)	9/23/39	b9/9/39
No Time for Comedy (C)		J. Stewart-R. Russell-C. Ruggles			In Prod.
Old Maid (D)	95	Bette Davis-George Brent	(A)	9/2/39	b8/5/39
On Your Toes (Mu-C)	94	Vera Zorina-Eddie Albert	(F)	10/14/39	b10/14/39
Pride of the Blue Grass (D)	65	Edith Fellows-Jimmy McCallion	(F)	10/7/39	b11/11/39
Private Lives of Elizabeth & Essex (H-D) (Tech.)	106	Flynn-Bette Davis	(F)	11/11/39	b9/30/39
Private Detective (C-D)	57	Jane Wyman-Dick Foran	(F)	12/9/39	b12/9/39
Return of Dr. X (My-D)	62	Lys-Bogart-Morris-Lane	(A)	12/2/39	b11/18/39
River's End		Dennis Morgan-George Tobias			In Prod.
Roaring Twenties (D)	106	Cagney-Lynn-Lane	(A)	10/28/39	b10/21/39
Saturday's Children (D)	101	Olivia de Havilland-Garfield	(F)	5/11/40	b4/13/40
Sea Hawk (D)		Flynn-Marshall-Crisp			a3/23/40
Smashing the Money Ring (D)	56	Ronald Reagan-Eddie Foy Jr.	(F)	10/21/39	b10/28/39
Tear Gas Squad (D)	58	D. Morgan-J. Payne-G. Dickson		5/4/40	b3/23/40
They Drive by Night (D)		Raft-Sheridan-Bogart			a6/1/40
Three Cheers for the Irish (C-D)	100	Priscilla Lane-Dennis Morgan	(F)	3/16/40	b3/9/40
Till We Meet Again (D)	100	Merle Oberon-George Brent	(F)	4/20/40	b4/6/40
Torrid Zone (D)	88	Cagney-O'Brien-Sheridan	(A)	5/25/40	b5/11/40
Virginia City (H-W)	121	Flynn-Hopkins-Scott	(F)	3/23/40	b3/23/40
We Are Not Alone (D)	112	Paul Muni-Jane Bryan	(A)	11/25/39	b11/11/39

MISCELLANEOUS

Bad Boy (D)	66	Johnny Downs-Rosalind Keith	(F)	Atlas	b1/27/40
Black Eyes (D)	72	Mary Maguire-Otto Kruger	(A)	Alliance	b9/9/39
Buried Alive (D)	74	Beverly Roberts-Rob't Wilcox	(A)	Producers	b1/13/40
Captain Moonlight (D)		John Garrick-Winifred Shotter	(A)	Atlas	b4/27/40
Challenge, The (D)	69	Trenker-Douglas	(F)	Film Alliance	b9/30/39
Daughter of the Tong (D)	56	Evelyn Brent-Grant Withers	(A)	Metrop.	b8/19/39
George Washington Carver (D)	69	G. W. Carver-B. Washington III.	(A)	St. George	b4/13/40
Goose Step (D) (Reviewed as "Hitler, Beast of Berlin")	85	Roland Drew-Steffi Duna	(A)	Producers	b11/18/39
Hidden Menace (D)	56	Otto Kruger-Gertrude Michael	(F)	Alliance	b4/13/40
Invisible Killer (D)	63	Grace Bradley-Roland Drew	(F)	Producers	b2/10/40
Keep Punching (D)	81	Henry Armstrong-Mae Johnson	(F)	M-C Pics	b12/9/39
Mad Youth (D)	60	Mary Ainslee-Betty Compson	(A)	Atlas	b5/25/40
Mercy Plane (D)	60	James Dunn	(F)	Producers	b6/8/40
Mill on the Floss (D)	80	Geraldine Fitzgerald-F. Lawton	(F)	Standard	b11/18/39
North Sea Patrol (D)	61	Toone-Kelly	(F)	Alliance	b12/30/39
One Night in Paris (My-D)	74	Ledge-Kelly-Williams	(F)	Alliance	b8/5/39
Outsider (D)	91	Geo. Sanders-Mary Maguire	(F)	Alliance	b3/23/40
Overnight (D)		Robert Donat-Pearl Argyle	(A)	Mundus	b6/8/40
Pocemania (D)	65	Nina Mae McKinney-Jack Carter	(F)	Lenwal	b12/9/39
Royal Divorce (Cos-D)	84	Chatterton-P. Blanchar	(F)	Select	b8/5/39
Son of Ingagi (D)	66	Alfred Grant-Daisy Bufford	(A)	Sack	b1/20/40
Spies of the Air (My-D)	78	Barry Barnes-Roger Livesey	(A)	Alliance	b8/12/39
Torpedoed! (D)	70	H. B. Warner-Beery-Cromwell	(F)	Film Alliance	b9/23/39
Torture Ship (D)	57	Irving Pichel-Jacqueline Wells	(A)	Producers	b11/25/39

Foreign Language

Harvest (D)	75	Gabriel Gabrio-Edouard Delmont	(A)	Cinema	b11/25/39
Human Beast (D)	79	Jean Gabin-Simone Simon	(A)	Juno	b4/24/40
Louise (Opera)	72	Grace Moore	(A)	Mayer-Burstyn	b2/10/40

(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CS-D) Costume Drama; (W) Western; (Mu-C) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy; (H) Historical

Shorts Booking Guide

COLUMBIA 1939-40

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
All American Blondes	Fair	17	11/11/39
Andy Clyde Gets Spring Chicken	Mere Filler	18	1/ 6/40
Awful Goof		19	Not Rev.
Boobs in the Woods		18	Not Rev.
Glove Slingers	Good Slapstick	18	1/ 6/40
Heckler	Fairly Funny	18	2/24/40
His Bridal Fright		18	Not Rev.
Mr. Clyde Goes to Broadway		18	Not Rev.
Money Squawks		18	Not Rev.
Nothing But Pleasure	Amusing	18	2/17/40
Pardon My Berth Marks	Filler	18	3/16/40
Skinny the Moocher	Funny	16½	9/ 2/39
South of the Boudoir		18	Not Rev.
Static In the Attic	Funny	20	9/ 2/39
Taming of the Snood		18	Not Rev.
Teacher's Pest	Fairly Funny	18	8/12/39
You're Next		18	Not Rev.
CINESCOPES (6)			
Berth of a Queen	Interesting	11	4/20/40
Fashion Takes a Holiday	Feminine Appeal	11	3/16/40
Odd Vacations		10	Not Rev.
Threads of a Nation	Interesting	11	2/24/40
World of 1960	Interesting	10	1/ 6/40
COLUMBIA TOURS (6)			
Beautiful Switzerland	Average	10	12/30/39
Historic Cities of India		10	Not Rev.
Holland and the Zuyder Zee	Interesting	10	9/16/39
In the Land of the Pagodas		10	Not Rev.
Life in Paris		10	Not Rev.
New Hampshire	Good Travel Film	11	3/16/40
Pleasurebound in Canada		10	Not Rev.
Unveiling Algeria	Fair	10	4/20/40
COLOR RHAPSODIES (16) (Tech.)			
Blackboard Review		7	Not Rev.
Boy, a Gun and Birds	Fair	7	1/ 6/40
Crop Chasers	Good	7½	10/14/39
Dreams On Ice	Cute	7	10/14/39
Egg Hunt		7½	Not Rev.
Greyhound and the Rabbit	Filler	7	4/20/40
Happy Tots' Expedition		6½	Not Rev.
Jitterbug Knights	Fair	7	9/ 9/39
Mother Goose In Swing-time		7	Not Rev.
Mountain Ears	Cute	7	10/14/39
Ye Olde Swap Shoppe		7	Not Rev.
COMMUNITY SINGS (10)			
College Songs		10	Not Rev.
Crosby Hit Songs		9	Not Rev.
Gypsy Songs	Very Good	10	2/17/40
Medley of Hits		10	Not Rev.
Old Time Songs		9½	Not Rev.
Stephen Foster Songs		10	Not Rev.
FABLES CARTOONS (6)			
Barnyard Babies		6	Not Rev.
Little Lost Sheep	Fair	7	9/16/39
Park Your Baby	Average	7	2/24/40
Practise Makes Perfect	Dull	6	4/20/40
FOOLS WHO MADE HISTORY (6)			
Story of Charles Good-year	Excellent	10	10/21/39
Story of Elias Howe	Excellent	11	9/16/39
HAPPY HOUR			
Book of Books	Outstanding	10	11/18/39
Building of Boys	Noteworthy	10	10/21/39
MOMENTS OF COMEDY (6)			
PALS AND PETS (6)			
PHANTASIES CARTOONS (10)			
Charm Bracelet		6½	Not Rev.
Fish Follies		6	Not Rev.
Man of Tin		7	Not Rev.
Millienaire Hobo		6½	Not Rev.
Mouse Exterminator	Fair	6½	1/27/39
News Oddities		6½	Not Rev.
SCREEN SNAPSHOTS (12)			
No. 1 Art of Make-Up	Very Good	10	10/14/39
No. 2 Training Animal Stars	Above Average	10	11/11/39
No. 3 Novelty Parties		10	Not Rev.
No. 4 Trip Thru Studios		10	Not Rev.
No. 5 Art in Hollywood	Fan Appeal	11	3/16/40
No. 6 Hollywood Recre-ations	Good	10	4/20/40
No. 7 Wardrobe Designers		10	Not Rev.
STOOGE COMEDIES (8)			
A Plumbing We Will Go		18	Not Rev.
Calling All Curs	Good Slapstick	18	8/12/39
Oily To Bed, Oily To Rise	Swell Slapstick	18	9/16/39
Rockin' Through the Rockies	Slap-Happy Fun	16½	3/16/40
Three Sappy People		18½	Not Rev.
You Nazty Spy!	Swell Satire	18	2/10/40
WASHINGTON PARADE (6)			
Archives		11	Not Rev.
Inside the F.B.I.		11	Not Rev.
Smithsonian Institution	Exceptional	11	11/11/39
Social Security		11	Not Rev.
U. S. Treasury	Excellent	10	2/10/40
WORLD OF SPORTS (12)			
Bows and Arrows	Very Good	10	10/21/39
Flying Targets	For Sportsmen	10	3/16/40
Jai Alai	Good	9	12/30/39
Rough House Fiesta		10	Not Rev.
Saving Strokes With Sam Snead		10	Not Rev.
Skiing Technique		10	Not Rev.
Sport of Kings		10	Not Rev.
Tomorrow's Stars	Good	10	4/27/40

MGM 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTOONS (18) (Tech.)			
Fishing Bear	Clever	9	2/ 3/40
Home on the Range	Cute	9	3/ 3/40
Mad Maestro	Good	8	1/20/40
Peace on Earth	Definitely a "Must"	8	12/ 9/39
Puss Gets the Boot	Good	9	3/ 9/40
Rainy Day		8	Not Rev
Swing Social	Clever	8	6/ 1/40
CRIME DOESN'T PAY (6)			
Jack Pot	One of the Best	19	3/30/40
Know Your Money	Excellent	21	2/ 3/40
Pound Foolish	Excellent	20	1/20/40
METROSCOPIX (1)			
CAREY WILSON MINIATURES (9)			
Ashcan Fleet	Excellent	11	10/ 7/39
Door Will Open	Unusual	11	3/30/40
Failure at Fifty	Excellent	10	10/28/39
Mendelssohn's Wedding March	For Romanticists	11	11/25/39
Miracle at Lourdes	Excellent	11	1/20/40
Old South	Interesting	10	2/ 3/40
Rumba Rhythm	Entertaining	10	9/ 2/39
Servant of Mankind	A Trailer	9	6/ 1/40
Where Turf Meets Surf	Fair	10	2/ 3/40
OUR GANG (8)			
Alfalfa's Double	Chucklesome	11	2/ 3/40
All About Hash	Fair	11	6/ 1/40
Big Premiere	Poor	10	3/30/40
Captain Spanky's Show-boat	Funny	10	10/14/39
Dad For a Day	Good	11	11/25/39
New Pupil	Poor	11	4/27/40
Time Out for Lessons	Fair	11	12/23/39
JOHN NESBITT PASSING PARADE (8)			
Forgotten Victory	Interesting	9	12/30/39
Hidden Master	Fair	10	4/27/40
XXX Medico	Excellent	10	4/27/40
PETE SMITH SPECIALTIES (13)			
Domineering Male	Excellent	10	3/30/40
Let's Talk Turkey	Swell	10	11/25/39
Maintain the Right	Very Good	10	1/20/40
Romance of the Potato	Good	9	12/23/39
Ski Birds	Excellent	8	11/25/39
Spots Before Your Eyes	Excellent	10	6/ 1/40
Stuffie	Swell	11	3/ 9/40
What's Your I.Q.?	Good	7½	3/ 9/40
ROBERT BENCHLEY (4)			
Day of Rest	Funny	10	10/28/39
Home Movies	A Howl	9	3/ 9/40
See Your Doctor	Very Funny	8	12/23/39
That Inferior Feeling	Excellent	10	1/20/40
SPECIAL SUBJECT			
Flag Speaks	A Must	19	5/ 4/40
Northward Ho!	A Trailer	9	3/ 9/40
FITZPATRICK TRAVELTALKS (12) (Tech.)			
Calling on Colombia	Standard	8	4/27/40
Day on Treasure Island	Colorful	10	9/ 9/39
Land of Alaska Nellie	Good	10	1/27/40
Modern New Orleans	Interesting	9	6/ 1/40
Natural Wonders of Washington State	Okay	10	10/28/39
Night Descends on Treasure Island	Fair	9	3/ 9/40
Old Natchez	Good	9	2/ 3/40
Quaint St. Augustine	Charming	9	11/25/39
Seattle, Gateway to the Northwest	Standard	9	3/30/40
Sitka and Juneau	Interesting	9	4/27/40
Suva, Pride of Fiji	Pleasing	9	6/ 1/40
Valiant Venezuela	Standard	9	12/23/39

1940-41

CARTOONS (18) Tech.
CRIME DOESN'T PAY (6)
CAREY WILSON MINIATURES (10)
OUR GANG (9)
PASSING PARADE (9)
PETE SMITH SPECIALTIES (14)
FITZPATRICK TRAVELTALKS (12)

PARAMOUNT 1939-40

	Comment	Running Time	Reviewed Issue Of
COLOR CLASSICS (6) (Tech.)			
Ants in the Plants	Good	7	3/23/40
Fresh Vegetables Mystery	Clever	7	10/21/39
Kick In Time	Cute	7	5/18/40
Little Lambkin	Good	7	2/24/40
COLOR CRUISES (7)			
Argentina		10	Not Rev.
Chile	Fair Travelogue	10	12/16/39
Cuba		10	Not Rev.
Ecuador	Fair	10	9/16/39
Isle of Columbus		10	Not Rev.
Pacific Paradise		10	Not Rev.
Peru	Average	10	10/21/39

PARAMOUNT 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
HEADLINERS (10)			
Artie Shaw's Class in Swing	For Swing Fans Only	10	8/26/39
Blue Barron & Orch.	Good	10	6/ 8/40
Frankie Masters and His Orchestra	Entertaining	11	1/20/40
Have You Met Yvette?	Good	10	5/ 4/40
Here's Hal	Average Band Number	10	12/16/39
Jimmy Dorsey and His Orchestra	Snappy	10	2/24/40
Moments of Charm of 1940	Very Good	11	11/ 4/39
George Olsen and His Music	Peppy	10	3/23/40
Ted Fio Rito and His Orchestra	Good	11	11/11/39
PARAGRAPHICS (10)			
Bits of Life	Misses Fire	11	12/16/39
Busy Little Bears	Splendid	10	11/11/39
Not So Dumb	Excellent	10	3/23/40
Pictorial	Interesting	10	2/24/40
Public Hobby No. 1	Stamp-endous	10	9/ 2/39
Sugar Wind	Good	10	2/ 3/40
Television Preview	Interesting	10	5/18/40
Touchdown Review	Good Resume	10	1/27/40
POPEYE (12)			
Females Is Fickle	Good	7	3/23/40
Me Feelin's Is Hurt	Fair	7	5/ 4/40
Never Sock a Baby	Good	6	11/18/39
Nurse Mates		7	Not Rev.
Onion Pacific	Satisfactory	7	6/ 8/40
Shakespearian Spinach	Funny	7	2/ 3/40
Stealin' Ain't Honest	Average	7	5/ 4/40
Wimmin Is a Myskery	Funny	7	6/ 8/40
POPULAR SCIENCE (6)			
No. 1	Very Good	10	9/23/39
No. 2	Very Interesting	10	11/25/39
No. 3	Interesting	10	1/27/40
No. 4	Exceptionally Interest'g	10	2/24/40
No. 5	Very Good	10	5/ 4/40
SPORTLIGHTS (13)			
Aqua-Rhythm	Good	10	11/18/39
Blue Streak	Excellent	10	5/ 4/40
Bowling Skill	Very Good	10	2/ 3/40
Catching Whoppers	Thrilling	10	9/23/39
Cradle of Champions	Excellent	10	6/ 8/40
Dog Is Born	Excellent	10	11/ 4/39
Desert Adventure	Excellent	10	9/23/39
Human Fish	Excellent	10	2/24/40
Hydro-Maniacs	Exciting	10	8/26/39
Judo Experts	Excellent	10	1/20/40
Playmates of the Wild	Unique	10	5/18/40
Two of a Kind	Fine	10	3/23/40
STONE AGE CARTOONS (12)			
Foul Ball Player	Fair	7	6/ 8/40
Granite Hotel	Good	7	5/18/40
Ugly Dino			Not Rev.
Way Back When a Nag Was Only a Horse	Okay	7	3/23/40
Way Back When a Night Club Was a Stick		7	Not Rev.
Way Back When a Triangle Had Its Points	Fair	7	2/24/40
SYMPHONIC (3)			
Blue Danube Waltz	Glorious Music	10	10/21/39
Merry Wives of Wind-sor	For Music Lovers	9	11/11/39
William Tell	Serious Music	10	12/16/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Good	11	10/14/39
No. 2	Fairly Interesting	11	12/16/39
No. 3	Good	11	2/ 3/40
No. 4	Interesting	10	5/ 4/40
No. 5	Good	10	5/18/40

RKO-RADIO 1939-40

	Comment	Running Time	Reviewed Issue Of
DISNEY CARTOONS (18) (Tech.)			
Bill Poster	Very Good	8	5/25/40
Donald's Dog Laundry	Very Funny	8	5/25/40
Mr. Duck Steps Out	Swell	8	5/25/40
Officer Duck	A Scream	8	9/16/39
Riveters	A Howl	7	5/25/40
Tugboat Mickey	Excellent	8	5/25/40
EDGAR KENNEDY (6)			
Act Your Age	Extremely Funny	18	10/ 7/39
Kennedy the Great		19	Not Rev.
Mutiny in the County		17	Not Rev.
Slightly at Sea		16	Not Rev.
INFORMATION PLEASE (13)			
No. 1	Like Radio Program	11	9/30/39
No. 2	Entertaining	10	10/28/39
No. 3	Entertaining	10	11/18/39
No. 4	Very Good	11	12/23/39
No. 5	Good	11	2/10/40
No. 6	Very Good	10	2/17/40
No. 7	Entertaining	11	4/ 6/40
No. 8	Excellent	10	4/13/40
No. 9	Excellent	11	4/27/40

LISTINGS OF ALL 1938-39 SHORT SUBJECTS WILL BE FOUND IN MAY 18 AND PREVIOUS ISSUES

RKO-RADIO 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
LEON ERROL (6)			
Scrappily Married		20	Not Rev.
Truth Aches		19	Not Rev.
Wrong Room	A Howl	19	10/14/39
MARCH OF TIME (13)			
Crisis in the Pacific	Excellent	17	12/23/39
Republic of Finland	Very Timely	18	1/20/40
Vatican of Pius XII	Box Office	18	2/17/40
Canada at War	Interesting	18	3/ 9/40
America's Youth—1940	Satisfactory	19	4/13/40
Philippines	Interesting	19	5/11/40
U. S. Navy	Good	19	6/ 8/40
RADIO FLASH (8)			
Blamed For a Blonde	Very Funny	19	10/ 7/39
Chicken Feed		18	Not Rev.
Coat Tales		18	Not Rev.
Goodness a Ghost		16	Not Rev.
Twincuplets		20	Not Rev.
RAY WHITLEY (8)			
Bandits and Ballads		17	Not Rev.
Corralling a School Marm		20	Not Rev.
Cupid Rides the Range	Very Good	18	9/16/39
Molly Cures a Cowboy		19	Not Rev.
REELISMS (13)			
Acres of Plenty	Very Good	9	11/ 4/39
Air Army	Timely	9	4/27/40
American Royal	Excellent	9	11/18/39
Men of Muscle	Good	9	2/10/40
Navajoland	Very Good	10	2/10/40
Nevada Unlimited	Interesting	9	9/30/39
Siege	Startling	10	2/10/40
Vacation Diary	Exhilarating	10	2/17/40
West Wall	Informative	10	12/23/39
SPORTSCOPES (13)			
Aquapoise	Swell	9	2/10/40
Court Favorites	Interesting	10	4/27/40
Flycasting	Interesting	9	4/ 6/40
Gun Play	Fair	9	9/30/39
Hunting Hounds	Very Interesting	9	11/ 4/39
Ice Cutters	Good	9	11/ 4/39
Pennant Chasers	For Baseball Fans	9	4/ 6 40
Silent Wings		10	Not Rev.
Sky Game	Excellent	9	12/23 39
Stray Lamb		10	Not Rev.
Winter Playground	Splendid	9	12/ 9/39

1940-41

DISNEY CARTOONS (18) (Tech.)
EDGAR KENNEDY (6)
INFORMATION PLEASE (13)
LEON ERROL (6)
MARCH OF TIME (13)
RAY WHITLEY (4)
PICTURE PEOPLE (13)
SPORTSCOPES (13)

20th CENTURY-FOX 1939-40

	Comment	Running Time	Reviewed Issue Of
ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Conquering the Colorado	Exciting	11	8/19/39
Filming the Fleet	Exceptional	10	9/23/39
Sky Fighters	Excellent	10	12/ 9/39
Sanctuary of the Seals	Unique	10	6/ 8/40
DRIBBLE PUSS PARADE—LEW LEHR (6)			
Cheerio My Dears		9	Not Rev.
Labor Savers	Amusing	9	3/30/40
Monkeys Is the Cwaziest People	Riot of Laughs	10	9/30/39
Silly Season	Very Funny	10	11/18/39
FASHION FORECASTS (4) (Tech.)			
For Going Places	Natural For Women	10	9/23/39
For Outdoors	Excellent	10	3/30/40
For Play Hours	Excellent	10	2/24/40
MAGIC CARPET OF MOVIETONE (6)			
Aghileen Pinnacles	Excellent	11	10/14/39
Birthplace of Icebergs	Remarkable	11	8/19/39
Climbing the Spirit's Home	Interesting	10	3/30/40
Evergreen Empire	Interesting	10	9/23/39
Flying Stewardess		10	Not Rev.
Isles of the East	Excellent	9	Not Rev.
Kangaroo Country	Interesting	10	12/ 9/39
Valley of 10,000 Smokes	Fascinating	10	12/ 9/39
SPORTS REVIEWS—THORGERSEN (6)			
Action on Ice		10	Not Rev.
Big Game Fishing	Exciting	10	9/16/39
Clocking the Jockeys	Interesting	11	10/14/39
Following the Hounds	Outstanding	10	2/24/40
Over the Seven Seas	Fine	10	3/30/40
Top Notch Tennis	Good	10	2/24/40
TERRYTOONS (26) (10 in Tech.)			
All's Well That Ends Well	Fair	7	4/ 6/40
Catnip Capers	Good	7	6/ 8/40
Dog in a Mansion	Good	7	2/24/40
Edgar Runs Again	Very Good	7	2/24/40
First Robin (Tech.)		7	Not Rev.
Golden West	Clever	7	8/19 39
Hare and Hounds		7	Not Rev.
Harvest Time	Clever	7	2/24/40
Hitch-Hiker		7	Not Rev.
Hook, Line and Sinker (Tech.)		7	Not Rev.
Ice Pond		7	Not Rev.
It Must Be Love		7	Not Rev.
Just a Little Bull (Tech.)		7	Not Rev.
Love in a Cottage		7	Not Rev.
Much Ado About Nothing	Good	7	4/ 6/40
One Mouse in a Million	Fair	7	12/ 9/39
Orphan Duck (Tech.)	Diverting	7	10/14/39
Professor Offkeyski	Good	7	Not Rev.
Rover's Rescue		7	Not Rev.
Rupert the Runt		7	Not Rev.

20th CENTURY-FOX 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
Sheep in the Meadow	Satisfactory	7	10/14/39
Swiss Ski Yodelers	Clever	7	6/ 1/40
Two Headed Giant (Tech.)	Good	7	8/19/39
Watch Dog		7	Not Rev.
Wicky Wacky Romance	Very Good	7	12/ 9/39
Wot's All the Shootin' Fer		7	Not Rev.

20th CENTURY-FOX 1940-41

ADVENTURES OF A NEWSREEL CAMERAMAN (4)
FASHION FORECASTS (4) (Tech.)
FATHER HUBBARD'S ALASKAN ADVENTURES (4)
LEW LEHR COMEDIES (4)
MAGIC CARPET OF MOVIETONE (4)
SPORTS REVIEWS—THORGERSEN (6) (3 in Tech.)
TERRYTOONS (26) (13 in Tech.)

UNIVERSAL 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTUNES (13) WALTER LANTZ (Tech.)			
A-Haunting We Will Go	Pretty Good	7	7/15/39
Andy Panda Goes Fishing	Fair	9	2/10/40
Kittens' Mittens	Good	9	2/24/40
Life Begins For Andy Panda	Amusing	9	9/30/39
100 Pygmies and Andy Panda	Good	7½	5/11/40
Scrambled Eggs	Cute	8	12/30/39
Sleeping Princess	Good Fun	7	12/ 2/39
Tom Thumb, Jr.	Cute	8	4/ 6/40
GOING PLACES (15)			
No. 66		10	Not Rev.
No. 67	Very Good	9	10/21/39
No. 68	Excellent	9	10/21/39
No. 69	Interesting	9	12/23/39
No. 70	Very Good	9	12/30/39
Strange American Animals (No. 71)	Interesting	9	2/10/40
Rhodesia (No. 72)	Good	9	4/ 6/40
No. 73	Excellent	9	3/30/40
Barbados (No. 74)	Interesting	9	4/20/40
Death Valley (No. 75)	Fascinating	10	4/20/40
No. 76	Good	9	5/11/40
No. 77		9	Not Rev.
MUSICALS (13)			
Boy Meets Joy	Good Diversion	20	9/ 2/39
Bullets and Ballads	Good	18	2/17/40
Folies Parisienne	Just Fair	18	4/20/40
International Revels	Okay Filler	18	4/ 6/40
Rhythm Jamboree	Fair Vaudeville	18	2/10/40
Rhumba Land	Good Vaudeville	18½	12/ 2/39
Snow Follies	Light Fare	19	12/30/39
Swing Hotel	Diverting	17	10/21/39
Swingin' In the Barn		18	Not Rev.
SPECIAL SUBJECT (1)			
March of Freedom	Well Done	20	5/20/39
STRANGER THAN FICTION (15)			
No. 66	Very Good	10	9/23/39
No. 67	Good	10	10/21/39
No. 68	Interesting	9	10/21/39
No. 69	Good	9	12/23/39
No. 70	Average	9	12/23/39
No. 71	Good	9	2/ 3/40
No. 72	Average	9	4/ 6/40
No. 73	Interesting	9	4/ 6/40
No. 74	Good	9	4/20/40
No. 75	Good	9	4/20/40
No. 76	Good	9½	5/11/40
No. 77		9	Not Rev.

1940-41

GOING PLACES (15)
MUSICALS—TWO REEL ((13)
ONE REEL SUBJECTS (13)
STRANGER THAN FICTION (15)
SPECIAL SUBJECT (1)

VITAPHONE-WARNER BROS. 1939-40

	Comment	Running Time	Reviewed Issue Of
BROADWAY BREVITIES (10)			
Alex in Wonderland		20	Not Rev.
Double or Nothing	Amusing	20	2/17/40
Ice Frolics	Entertaining	20	9/30/39
Just a Cute Kid		18	Not Rev.
One For the Book	Entertaining	20	12/30/39
Public Jitterbug No. 1		18	Not Rev.
Remember When	Swell Entertainment	20	9/ 2/39
Slapsie Maxie's	Perfect Clowning	17	8/26/39
Spills and Thrills		20	Not Rev.
World's Fair Junior	Just Fair	20	11/ 4/39
COLOR PARADE (10)			
American Saddle Horses	Interesting	10	11/25/39
Gun Dog's Life	Sure to Please	10	5/18/40
Mechanix Illustrated #1	Good	10	9/ 2/39
Mechanix Illustrated #2		10	Not Rev.
Mechanix Illustrated #3	Interesting	10	2/17/40
Men Wanted	Interesting	10	4/13/40
Movie Dog Star		10	Not Rev.
New Horizons	Good	10	12/30/39
The Valley		10	Not Rev.

VITAPHONE-WARNER (Cont.)

	Comment	Running Time	Reviewed Issue Of
FEATURETS (Tech.) (8)			
Cinderella's Fella		16	Not Rev.
Flag of Humanity		16	Not Rev.
Monroe Doctrine	Excellent	16	10/28/39
Old Hickory	Outstanding	17	12/30/39
Pony Express Days		16	Not Rev.
Royal Rodeo	Entertaining	15	11/25/39
Singing Dude	Excellent	18	4/13/40
Teddy the Rough Rider	Excellent	19	2/17/40
LOONEY TUNES (16)			
Africa Squeaks	Hilarious	7	2/24/40
Ali Baba Bound		7	Not Rev.
Chewin' Bruin		7	Not Rev.
Film Fan	Excellent	7	1/ 6/40
Jeepers Creepers	Funny	7	10/ 7/39
Naughty Neighbors	Good	7	11/ 4/39
Patient Porky		7	Not Rev.
Pied Piper Porky	Good	7	11/25/39
Pilgrim Porky	Clever	7	4/13/40
Porky's Baseball Broadcast		7	Not Rev.
Porky's Hotel	Good	7	9/ 2/39
Porky's Last Stand		7	Not Rev.
Porky's Pony Express		7	Not Rev.
Porky's Poor Fish		7	Not Rev.
Porky the Giant Killer		7	Not Rev.
Slap Happy Pappy		7	Not Rev.
You Ought to Be In Pictures	Novel	7	5/18/40
MELODY MASTERS (10)			
Dave Apollon	Average Musical	10	2/24/40
Frances Carroll and the Coquettes	Just Filler	10	1/ 6/40
Dipsy Doodler	Swingy	10	5/18/40
Woody Herman		10	Not Rev.
Vincent Lopez	Lively	10	9/23/39
Ozzie Nelson		10	Not Rev.
Romance in Rhythm	Satisfactory	10	4/13/40
Rubinoff and Orch.	Good	10	11/ 4/39
Swing Styles	Good	10	8/26/39
Symphony of Swing	Satisfactory	10	12/ 2/39
MERRIE MELODIES (26) (Tech.)			
Bears' Tale		7	Not Rev.
Busy Bakers		7	Not Rev.
Ceiling Hero		7	Not Rev.
Circus Today		7	Not Rev.
Confederate Honey		7	Not Rev.
Cross Country Detours	A Knockout	7	4/13/40
Curious Puppy		7	Not Rev.
Early Worm Gets the Bird		7	Not Rev.
Egg Collector		7	Not Rev.
Elmer's Candid Camera		7	Not Rev.
Fagin's Freshmen	Amusing	7	11/25/39
Fresh Fish	Swell	7	11/ 4/39
Gander at Mother Goose	Good	7	5/18/40
Ghost Wanted		7	Not Rev.
Good Egg		7	Not Rev.
Hardship of Miles Standish		7	Not Rev.
Land of the Midnight Fun	Superb	7	9/23/39
Little Lion Hunter		7	Not Rev.
Merry Mexico		7	Not Rev.
Mighty Hunters	Pleasing	7	2/17/40
Screwball Football	Swell Cartoon	7	12/30/39
Sioux Me	Clever	7	9/ 9/39
Sniffles and Bookworm	Cute	7	2/24/40
Sniffles Takes a Trip		7	Not Rev.
Tom Thumb in Trouble		7	Not Rev.
Wild Hare		7	Not Rev.
SPECIAL RELEASE			
Cavalcade of Academy Awards	Fan Appeal	31	5/18/40
VITAPHONE VARIETIES (6)			
All Girl Revue		7	Not Rev.
No Parking	Fairly Funny	10	4/13/40
Organ Novelty	Fair	9	11/11/39
Radio and Relatives		10	Not Rev.
Sword Fishing	Exciting	10	10/ 7/39
Vote Trouble	Laughs	10	8/26/39

1940-41

History Repeats Itself	Good	10	9/30/39

MISCELLANEOUS

Aida (Guaranteed)	For Music Lovers	9	5/11/40
Ave Maria (Malchain)	Impressive	10	7/ 1/39
Birth of the Movies (Alliance)	Interesting	22	11/ 4/39
Gems of the Orient (Modern)	Interesting	10	3/25/39
Memory Lingers On No. 2 (Progress)	Excellent	10	8/ 5/39
New England, Yesterday & Today (Jam Handy)	Very Good	19	4/ 1/39
North Sea (Lenauer)	Exciting	20	3/18/39
Norway's Fate (Hoffberg)	Fair	10	5/18/40
On the Trail of the Tarpon (N. Y. Zoological Society)	Thrilling	11	1/13/40
Paper Hanger (King of Comedy Pictures)	Delightful	19	3/ 2/40
Rembrandt (Malchain)	Fascinating	11	7/ 1/39
Swing With Bing	Excellent	18	4/13/40
Trip to the Sky (Malchain)	Interesting	10	7/ 1/39
Xochimilco (Atlas)	Entertaining	11	1/13/40

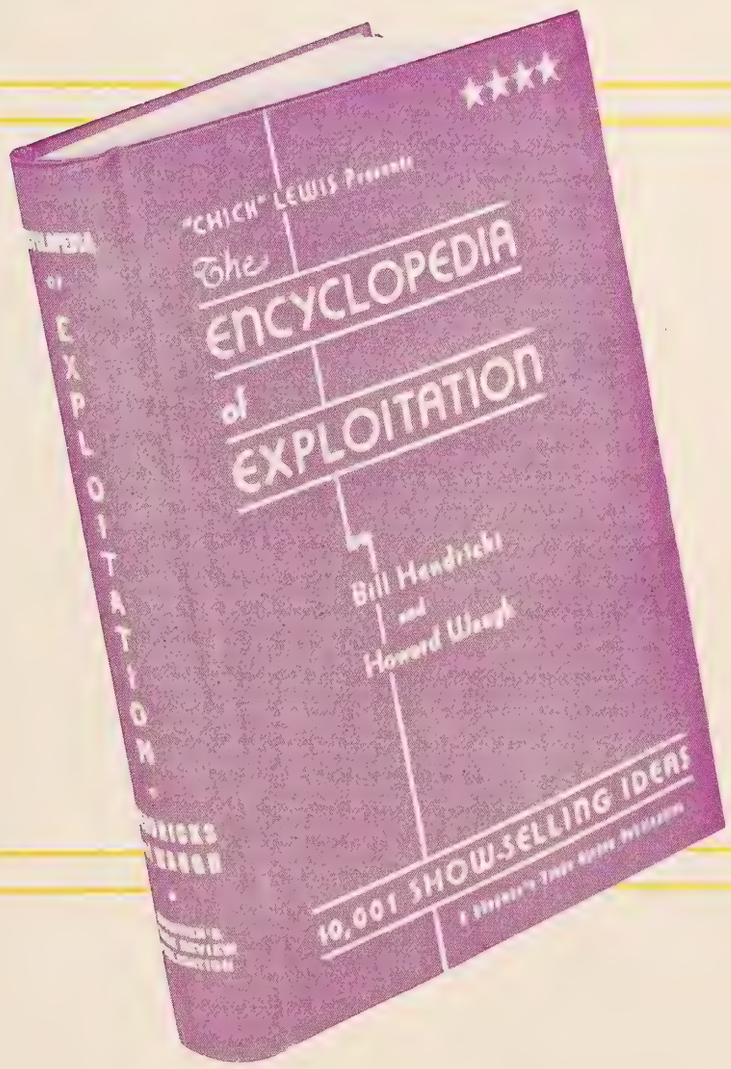
1939-40

COLUMBIA			
The Shadow	15 Chaps.		1/13/40
Terry and the Pirates	15 Chaps.		4/20/40
REPUBLIC			
Dick Tracy's G-Men	15 Chaps.		8/19/39
Drums of Fu Manchu	15 Chaps.		2/17/40
Zorro's Fighting Legion	12 Chaps.		12/ 2/39
UNIVERSAL			
Flash Gordon Conquers the Universe	12 Chaps.		2/24/40
Green Hornet	13 Chaps.		12/ 2/39
Phantom Creeps	12 Chaps.		8/12/39
Winners of the West	15 Chaps.		5/11/40

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Now in production, Kenneth Roberts' romantic novel of adventure on the high seas *starring* Victor MATURE Louise PLATT, Leo CARRILLO Bruce CABOT, Vivienne OSBORNE Miles Mander, El Brendel Robert Barrat, Roscoe Ates Andrew Tombes. Screen Play by Grover Jones. A Richard Wallace-Grover Jones Production. Released through United Artists.

1045

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SHOWMEN'S TRADE REVIEW

FILE

FILE

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

REVIEWED IN THIS ISSUE

	Page
New Moon	8
The Mortal Storm	8
Private Affairs	8
Bad Man From Red Butte	8

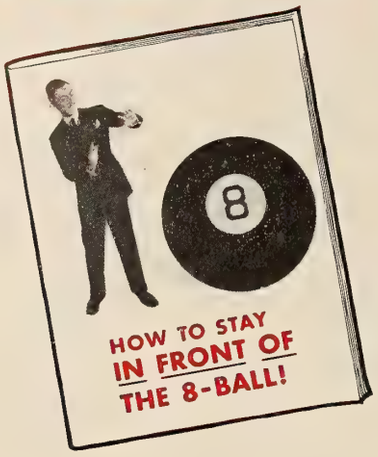


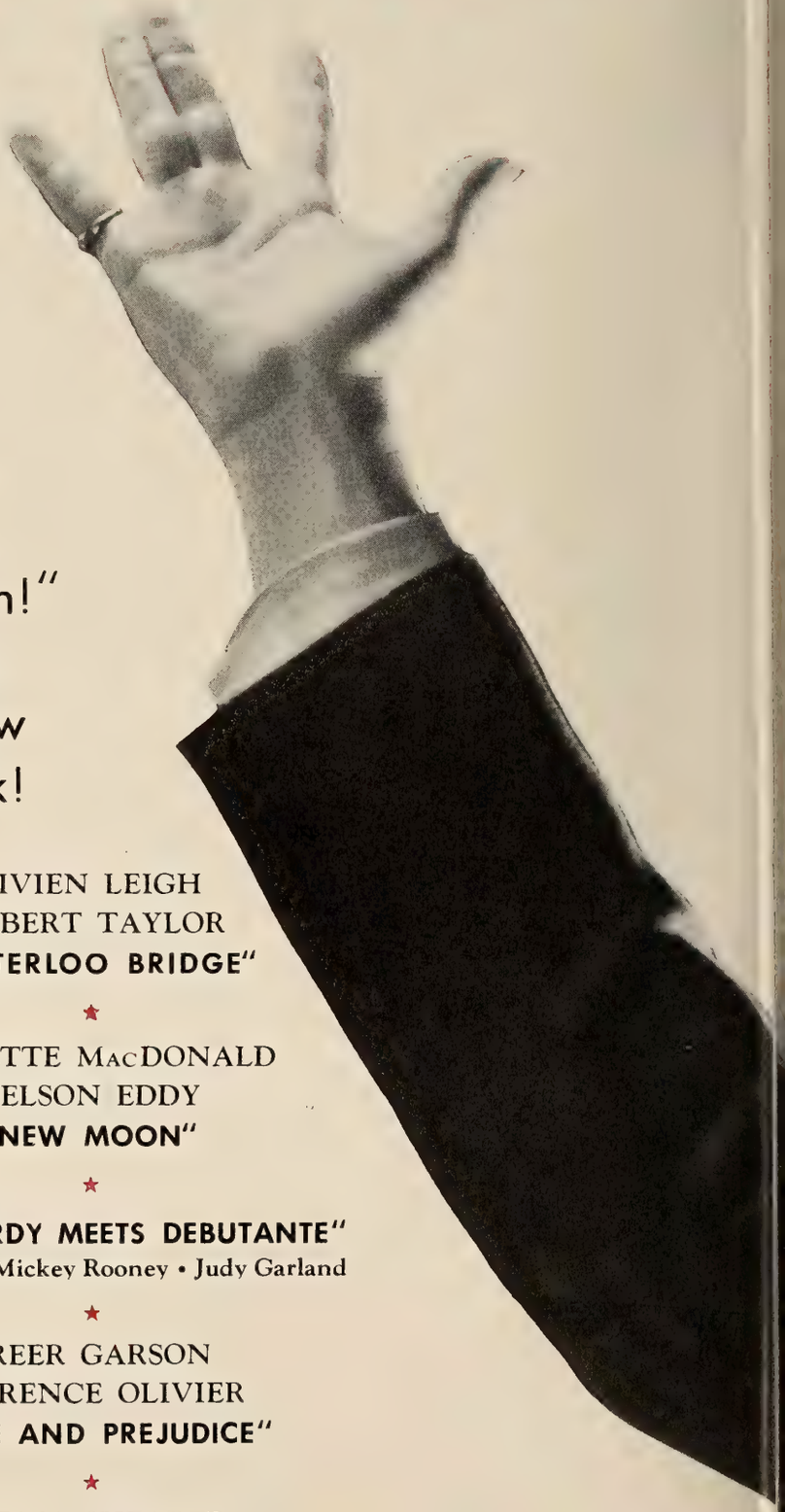
ABRAM F. MYERS

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June 15
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VIVIEN LEIGH
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"NEW MOON"

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★

NORMA SHEARER
ROBERT TAYLOR
"ESCAPE"

When they talk about <u>next</u> year ask them what about right <u>now</u>!

The Editorial Page

Eyes On Chicago

With the National Convention of Allied opening in Chicago on June 19, many eyes of the industry will be turned in that direction.

Much has happened in the year that has passed since the Allied meeting of '39 in Minneapolis. The fates have contributed no small share to the troubles which beset the industry at this time. The European War; the Government suit; the recent Neely Bill agitation.

Allied has put forth a strong fight on behalf of the things it demands for exhibitors it represents. Although we have not always agreed with Allied's leaders we do respect them for their beliefs and opinions, but maintain that others have an equal right to theirs.

Our industry is faced with vital problems at this time. Regardless of personal opinions ALL persons connected with the industry should lend a hand to help over the present emergency with some degree of tolerance. Hitting when your opponents are surrounded with major worries has already been given a caption by the President.

What is badly needed right now is constructive suggestion and recommendation to cure the real and imaginary ills of all branches of the business. Anyone can criticize but it takes intelligence and sincerity to suggest the course that will eliminate the alleged evils under attack.

But most important is the need for a suggested course that does not entirely lose sight of the "other fellow's" problems. And it is our honest opinion that right now any suggestions advanced, but equitable to all parties, will find a willing ear and a genuine desire to conciliate and iron out the faults that exist.

Yes indeed. Many eyes are on Allied and Chicago this week. Let us hope that they won't be blinded by a display of fireworks that might destroy those who set them off just as easily as those at whom they are directed.

Allied has a powerful weapon in its organization. For that very reason its leaders and members should make every attempt to use that weapon for good, not evil.

▽ ▽ ▽

Unity Needed Now

Speaking of exhibitor organizations never fails to recall our oft-mentioned plea for a united front. You've heard us say this so often that perhaps it now sounds trite.

Nevertheless, there has never been a time in the history of the industry when a strong, constructive, helpful, united front was as badly needed as right now. And the only way it can be achieved is for all groups within the industry to come together on some common footing with the interests of the industry uppermost in their minds and to the complete exclusion of all personal or petty peeves.

▽ ▽ ▽

Add Government Suit

At this writing the atmosphere is thick with rumors about an impending settlement of the equity suit. If this is true then we may all rejoice. Better a settlement now than long drawn-out, expensive litigation which can only open the floodgates of erroneous impressions and misconceptions about our business.

Fortunately, the condition of world affairs has changed the complexion of many of the issues to the extent that what may have been turned down absolutely yesterday, may be quite logical today.

At any rate, there is hope that the government and the defendants will see the light and agree in principle upon the major questions involved and arrive at some satisfactory conclusion.

Whichever way any consent decree works out, the exhibitor will gain something. Perhaps a lot more than he hoped for. But whatever it is, it will be progress in the right direction.

From it all we may ultimately gain a basis for friendly trade relationship for the years to come.

▽ ▽ ▽

Current Problems

To the exhibitors assembled in convention as well as those who are just as interested and affected, we remind them that of grave importance are the following:

(a) Non-Theatrical competition. Growing in leaps and bounds and already a major problem in hundreds of communities because of losses in revenue to theatres.

(b) Slot Machine Movies. An unknown factor at the moment but rapidly looming on the horizon on something to be reckoned with in the immediate future. Before the time comes for any reckoning, something should be done about meeting its possible effects on the theatre business.

(c) Fly-by-night attractions. These itinerant pests move into a locality, rent any available hall or auditorium (sometimes even the local high school), put on a sex, dope or other film unworthy of public exhibition, and take out a flock of local money and then move on. This can be stopped by intelligent effort.

We could enumerate a dozen others but if the convention will just tackle these first few and see the job through, it will really be doing something.

—*"CHICK" LEWIS*

JUN 15 1940

Skouras Urges "Moral Merger"

Would "Protect Industry"; Asks Higher Admissions

Speaking at AMPA's luncheon last week, Spyros Skouras, head of National Theatres, declared that to survive the present economic crisis springing from the war and international unrest, a "moral merger" of all wings and factions of the industry is imperative. He also urged that a committee, representative of all sections of the trade, be formed and meet at least monthly to co-ordinate protective measures for the industry's preservation.

So that the industry in the United States may remain liquid, and assure continuation of monies for proper production, distribution and exhibitor prosperity, Skouras urged that admission prices be increased in all the principal key houses to a minimum of 50 cents.

His plea for concert, he said, in addition to being based on the fact that the industry is facing the most formidable crisis in its history, also springs from the fact that major and independent producer, distributor, and exhibitor executives are currently "battered and punch-drunk with worry," and the time has come when the industry's rank and file must fight the "economic enemy" which has already deprived the industry of a large percentage of its foreign revenues.

Skouras suggested the holding of inter-company conferences to broadly analyze each feature attraction so that the maximum potential revenue can be gained from it. He urged that each film be judged carefully, objectively and impartially, because "we are no longer fighting each other, nor is there any longer such a thing as competition, but a question of establishing solidarity or perishing."

Stating he abhorred double features as well as giveaways, Skouras added: "—but what can you do about it when the exhibitor must make his expenses?"

Harvey D. Orr Dies

Indianapolis—Harvey D. Orr, 75, owner and operator of the Speedway and Daisy theatres, died here last week.



Here's a group of Republic exchangemen who attended the Memphis meeting last week. They posed with Judy Canova, star of "Scatterbrain" forthcoming Republic picture. Left to right are: (seated) Harold Laird of the Tampa exchange; Arthur C. Bromberg, Southeastern franchise holder, Judy Canova, J. H. Dillon of Charlotte exchange; W. M. Snelson of Memphis; (standing) Henry Glover of Atlanta and L. V. Seicshnaydie of New Orleans.

Consider Consent Decree

Equity Suit Halts as Lawyers Mull Settlement Through Code of Fair Trade Practices; Testimony Postponed

After the opening arguments in the Government's equity suit against the major companies last week, the case was adjourned last Friday morning and since then attorneys for both sides have been engaged in conferences with a view toward settling the action through a consent decree. At the time of going to press, there had been no announcement of this and even the fact that there would be a consent decree was still in doubt. However, no testimony has been taken, although it was scheduled to start last Friday when the postponement was granted.

Both sides preferred to settle the action through consent decrees inasmuch as it would save the expense of a long drawn out court battle, would accomplish substantially what the government was seeking and would also settle all the other anti-trust suits pending in various parts of the country.

Judge Henry Goddard, presiding at the trial, said that he would insist that the discussion leading to a consent decree be prosecuted with the utmost vigor and that at signs of an insoluble deadlock, he would order the taking of testimony.

A fair trade practice code, based on some of the government's aims in the case, is contemplated as a part of the consent decree. Theatre ownership by the majors would be preserved but competitive bidding for pictures would be provided with appeal to arbitrators in case of discrimination. Score charges, admission prices, forcing of shorts and newsreels, etc. would be regulated under the code. In case the code failed to work, the government would have the right to reopen the case after a period of trial.

The major companies and the government both are inclined to attempt settlement because it is estimated that four years at the minimum would elapse before any decisions by the court could be put into effect, while the consent decree with its code could be tested in the next few months and give immediate relief to all of the complainants.



Bob Hope, Paramount star, while making a personal appearance at the Michigan Theatre in Detroit in connection with his latest Paramount picture "The Ghost Breakers" visits the Detroit Exchange for a chat with the personnel.

Rep. Holds Final Regional Meeting

Delegates Guests at Beefsteak Dinner

With the eastern Regional Sales Meeting at the Park Central Hotel this week, Republic closed its circuit of four such meetings which were held in San Francisco, Memphis and Chicago. On Tuesday night, the delegates and home office representatives were guests at a cocktail party and beefsteak dinner. Those attending the sales meet were:

M. E. Morey, of Boston; Sam Seletsky, of New Haven; Herman Gluckman and Morris Epstein, of New York; Max Gillis, of Philadelphia; Sam and Jake Flax, of Washington; James H. Alexander, Geo. Collins and Sam Fineburg, of Pittsburgh; Geo. H. Kirby, of Cincinnati; Sam Gorrell, of Cleveland; Nat Lefton, Ohio franchise holder; Sam Seplowin, of Detroit; Jack Bellmann, of Buffalo, and Arthur Newman, of Albany.

From the home office: James R. Grainger, president; Walter Vincent, chairman of the Board; Morris Goodman, vice-president in charge of foreign sales; G. C. Schaefer, vice-president and general manager; John J. O'Connell, treasurer: Borus, Contract department head, and David B Whalen, director of advertising and publicity.

Va. MPTO Set Big Convention

Fishing Trip Preceding Day to Start Meeting's Festivities

The MPTO of Virginia has planned its convention, set for Monday June 24, to be half fun and half business. The fun will come on the preceding day with a chartered ship available to all conventionites for a fishing trip.

The meeting will be well attended, according to reports on the number of reservations made at the Chamberlin Hotel, Old Point Comfort, scene of the convention. The membership of the MPTO of Virginia consists of 90% of the theatres in the Old Dominion. Despite its name, the group is not affiliated with either of the National groups.

The program calls for the fishing trip on Sunday, a cocktail party on Sunday night, June 23 and business sessions Monday. The banquet is scheduled for Monday evening.

Midwest vs. Co-operative Trial Set for July 18

Detroit—Trial of the suit of Midwest Theatres, et al, against Co-operative Theatres of Mich., alleging conspiracy, etc., growing out of alleged booking difficulties, has been set for July 18 by Federal Judge Ernest A. O'Brien. Reasons given for seeking an early trial were the importance of the suit and the effect it is likely to have in delaying picture buying in the complicated Woodward Avenue booking situation at the start of the selling season.

ABRAM F. MYERS

(The Man on the Cover)

Chairman of the Board and general counsel of the Allied States Association.

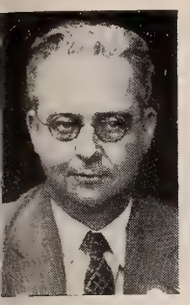
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New York City









Pictured above and below are some of the leading figures at the Allied Convention being held at the Morison Hotel in Chicago, June 19-21. Top line, left to right, are: Col. Harry A. Cole, president of Allied States Association; Martin G. Smith, president of the Independent Theatre Owners of Ohio; Maurice Rubin, president of the Associated Theatre Owners of Indiana; Charles H. Olive, president of the Allied Theatre Owners of the District of Columbia and secretary of National Allied; P. J. Wood, secretary of the Ohio unit and recording secretary of National Allied; M. A. Rosenberg, president of Allied of Western Pennsylvania. Second line, left to right, are: James C. Quinn, secretary of Allied Theatre Owners of Calif., Ariz. and Nev.; Maurice Schulman, president of the Allied Theatre Owners of Connecticut; Nate Yamins, president of the Independent Exhibitors of Massachusetts and former National president. Below is Jack Kirsch, president of Allied Theatres of Illinois and chairman of the convention.

ALLIED EXPECTS RECORD MEETING IN CHICAGO



James C. Quinn



Maurice Schulman



Nate Yamins

Proposed Consent Decree, Higher Film Rentals, Are Topics

The proposed consent decree to settle the Government's anti-trust suit against the major companies, is expected to be one of the chief issues at Allied's National Convention, to be held in the Morison Hotel, Chicago, Wednesday, Thursday and Friday. Increased film rentals and the demand of the distributors for additional playing time are also expected to be matters for discussion at the convention. Board Chairman Abram F. Myers will give a report on the Neely Bill with prospects for a substitute measure.



Jack Kirsch

Arbitration is another matter which it is expected will receive serious consideration at the convention. Although it was a part of the Code of Fair Trade Practices rejected by Allied last year, Allied is convinced that a system of arbitration such as it proposes with equal representation of independents and affiliated exhibitors and distributors, will solve many of the industry's problems.

These proposals will provide for an arbitration board of one distributor, one affiliated exhibitor, two independents and one neutral, it being Allied's contention that the affiliated exhibitor will invariably side with the distributor and that any other plan for representation on the boards would weigh them against the independents.

Leaders of the organization have already expressed their opposition to any consent decree in the Government suit which does not provide for the divorcement of theatres by producers and distributors, and it is believed that they will put this question to the convention.

An extensive program has been arranged for the occasion. The Board of Directors will meet each morning with open meetings in the afternoon of each of the three days. James J. Walker, former Mayor of New York City, will be the toastmaster at the wind-up banquet scheduled for Friday night at the Morison. There will also be a party at the Old Colony Club on Tuesday night and another on Wednesday at Chez Paree.

Among leaders at the convention, one figure, long prominent in Allied circles will be absent. W. A. Steffes, who has been ill for some time and who recently sold his theatres in Minneapolis to the Minnesota Amusement Co., Paramount affiliate, will be unable to attend. Henry Lazarus, former president of the Allied Theatre Owners of Louisiana, who recently resigned from that organization because of sale of his interests to a circuit, will be another absentee.

The convention committee is headed by Jack Kirsch, president of the Illinois unit and includes:

W. L. Ainsworth, Wisconsin; Ray Branch, Michigan; Roy Harrold, Indiana; Frank Hornig, Maryland; Frank Lydon, Massachusetts; Richard D. Marks, Jr., West Virginia; Lee W. Newberry, New Jersey; Charles H. Olive, Washington, D. C.; Seth D. Perkins, California, Arizona and Nevada; M. A. Rosenberg, western Pennsylvania; Sidney E. Samuelson, eastern Pennsylvania; Al Schumann, Connecticut; W. A. Steffes, Minnesota; Orville Von Gulker, Oklahoma, and Martin G. Smith and P. J. Wood, Ohio.

H. A. Cole, of Texas, national president of Allied, assisted by Abram F. Myers, general counsel, and Nathan Yamins, are also on the general committee.

Late reports from Chicago indicate a heavy turnout bidding fair to be the biggest in the history of the organization. The eclipse of the Neely Bill and possibility of the settlement of the Government suit are having a tonic effect on the attendance. A week in advance of the convention, the Pittsburgh group had chartered two Pullmans. There will be 20 exhibitors from Philadelphia, 10 from New Jersey and large parties from Michigan and the Northwest unit.

Among distribution executives who will attend, William F. Rodgers, general sales manager, who last year broke off negotiations with Allied on the trade pact, announced that he would attend. Several other distribution chiefs will be on hand.

Van Schmus Appointed to Rockefeller Center Board

W. G. Van Schmus, managing director of Radio City Music Hall Corp., was this week elected to the board of directors of Rockefeller Center, Inc., which controls Radio City. In addition to this position and the direction of the Music Hall, Van Schmus is also on the board, is managing director of the Center and a director.

Oppose Daylight Vote

Baltimore — An ordinance introduced in the City Council at the request of the Junior Association of Commerce providing for a popular vote on daylight saving time at the November election is being opposed by motion picture interests.

"War Angels" Set For Cleveland Territory

A deal has been consummated on "War Angels" for the Cleveland territory with George Kendis, Unusual Pictures Corp., it was reported this week by Screencraft Pictures, Inc., distributors.

Urges Industry Aid Defense Plan

MPTOA Head Suggests Public Be Kept Informed

In a letter addressed to 9,000 theatres, Ed Kuykendall, MPTOA president, appeals "to every theatre owner and in fact everyone in and out of the industry to lend themselves and aid in every way possible our Government in its national defense plan."

Kuykendall's letter followed a meeting in New York last week attended by representatives of every phase of the motion picture industry, at which it was unanimously approved "that this industry should wholeheartedly offer its assistance and cooperation to our Government . . ."

So that nothing be left undone "that will tend to aid in the preparation of our country for any possible emergency and in order that we may do our part in keeping the public informed with governmental plans and activities along this line," the MPTOA president urges "that every newsreel containing such information be given a full and complete showing at each performance, with the viewpoint of showing our determination that we keep out of the terrible conflict that is now going on."

Chaplin Sues Life, Wins Injunction

Charles Chaplin and the Charles Chaplin Film Corp. this week filed suit for $1,000,000 damages and an injunction to restrain the publication of a photograph of Chaplin from his production, "The Dictator," against Time, Inc., publisher of *Life;* Henry R. Luce, Roy E. Larsen, John Shaw Billings and Charles D. Jackson. A temporary injunction was issued by Federal Judge John C. Knox which restricts the circulation of *Life* to 1,600,000 copies now in the hands of dealers. He also ordered the defendants to remove the picture from 1,200,000 copies of *Life* in their possession.

Rep. Acquires Four Branches

Company Further Enlarges Its Own Exchange System

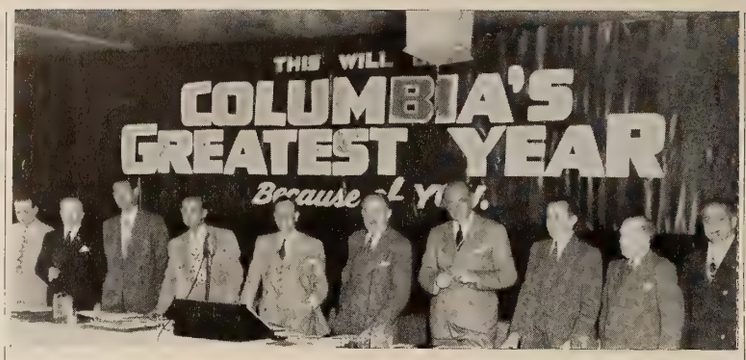
Effective last week, Republic's offices in Des Moines and Omaha, both of which have been under franchise pacts, were taken over by the company. These are in addition to the New York and Philadelphia branches, recently acquired from Herman Gluckman, who owned and operated them with a Republic franchise. Gluckman will continue as general manager of the New York and Philadelphia branches. No change in personnel is contemplated, it was said.

It was also learned this week that Republic has renewed its franchise agreement with J. H. Sheffield, with headquarters in Seattle, for the territories whose keys represent Portland, Seattle, Butte, Denver and Salt Lake City.

With the acquisition of the Des Moines, Omaha, Philadelphia and New York branches, Republic now owns eleven exchanges of its own, others being in Buffalo, Detroit, New Haven, Boston, Albany, Los Angeles and San Francisco. The Philadelphia branch is managed by Max Gillis, Morris Epstein is in charge of the New York exchange.

Prints Delivered Despite Truck Strike

Albany—Despite a strike of truck drivers called at the week-end, which threatened to tie up deliveries from Poughkeepsie to the Canadian border, all film shipments have been made, according to exchanges here. Many exhibitors picked up the prints shipped to them, and bookers and salesmen used their own cars in getting prints to the trains.



On the dais at Columbia's convention in Atlantic City were the following (left to right): Joe Friedman, British Managing Director; Joseph A. McConville, Foreign Manager; Abe Schneider, Treasurer; Rube Jackter, Assistant Sales Manager; Abe Montague, General Sales Manager; Jack Cohn, Vice-President; Nate Spingold, Louis Astor, Circuit Sales; Max Weisfeldt, Short Subject Sales Supervisor; and Louis Weinberg, Circuit Sales.

"Clean House" Urges Myers

Says Industry Has Twice Muffed Its Opportunities; Deplores Mud Slinging; Claims Credit for Action

Asserting that employes and attorneys "have gone far afield to throw mud at Allied and Allied leaders," Abram F. Myers, chairman of the board and general counsel of that organization, this week castigated the major companies for not "cleaning house on a basis that would be not only equitable and just, but permanent and enduring." That opportunity has twice been muffed by attempts to cut across lots instead of turning square corners, he said.

Criticizing the mud-slinging he referred to, Myers said: "These outbursts are particularly ill timed in view of the menacing situation that confronts the industry and the obvious need for team work between all factions and branches. More timely and in better taste," he said, "was Spyros Skouras' proposal for a 'moral merger' in the face of impending danger."

Myers' bulletin went on to say:

"It remains to be seen whether the vision exists to seize the present opportunity to put the affairs of the industry on a legal and equitable basis and to bind up the wounds of internecine strife. This will call for the best efforts of the really big men in the industry; it can not be left to minor employes and second string lawyers whose approach to a solution has not risen above personal attacks on Allied leaders.

"No one claims, not even the most rabid of Allied's critics, that the business is not honeycombed with abuses that demand a remedy. M. P. T. O. A. members who appeared against the Neely Bill invariably prefaced their remarks with a statement that the industry was beset with ills more important that compulsory block booking which the bill would not cure.

"For years exhibitors have sought relief by adopting resolutions of protest and by negotiations—all to no avail. Such gestures as have been made by the majors have coincided in point of time with crises that were largely the result of Allied's efforts. When the day of reckoning comes, and monopolistic practices are finally expelled from the industry, as they will be, the exhibitors will have Allied to thank for their new found freedom.

"No amount of mud slinging can deprive Allied of the credit for bringing about the reforms which so many have talked about and about which only Allied has taken effective action."

Detroit Houses Hurt By Rule on Canadians

Detroit — A Government ruling against Canadian citizens coming into this country without the formality of a passport will cause Detroit theatres to lose heavily, inasmuch as thousands of Canadians have made a habit of coming over to Detroit theatres on Sundays, when Canadian houses are closed

Plan School Matinee Series

Education Ass'n to Conduct Experiment Whereby Older "A" Films Would Be Shown for Students

A nation-wide experiment to determine the possibility of substituting older "A" pictures for current "B" pictures and of using recommended older films for a planned series of students' matinees, around which curriculum units in photoplay discrimination will be built, will be tried during the academic year 1940-41 under the auspices of the motion-picture committee of the N. E. A. Department of Secondary Teachers.

School authorities, in co-operation with theatre managers, will select ten photoplays to be shown during the school year on one afternoon or one Saturday morning each month.

The films thus revived will serve as the basis of a new course in "Types of the Photoplay." The experiment is under the supervision of Dr. William Lewin, of the Weequahic High School at Newark, chairman of a committee of 500 educators who are endeavoring to raise the film standards of young America, in cooperation with Josephine Allensworth of Memphis, Tennessee, chairman of the Departmental Committee on school-and-theatre co-operation.

From a recommended list of 76 photoplays schools and theatres will select subjects to make up the experimental series for the coming school year. Where suitable arrangements cannot be made with a theatre, it is planned to show 16-millimeter versions of some of the photoplays in classrooms and school auditoriums.

Columbia Holds 2d Sales Meet

"Fight for Life" to be Special Release, Montague Says

Atlantic City — More than one hundred delegates, including New York home office executives and members of the sales staffs of sixteen branch offices from the mid-east, southern and eastern divisions, met here this week for the second of Columbia's two sales meetings.

Announcement was made by Abe Montague, general sales manager, during one of the early sessions in which next season's product was discussed, that "The Fight for Life," produced by Pare Lorentz for the U. S. Government would be released on the 1940-41 schedule.

Among the home office executives attending the four-day meeting are: Jack Cohn, Columbia's vice-president; Abe Montague, R. Jackter, A. Schneider, N. B. Spingold, J. McConville, L. Astor, L. Weinberg, M. Weisfeldt, M. A. Bergman, L. Jaffe, H. C. Kaufman, M. Grad, M. Wormser, G. Josephs, W. Brennan, B. Zeeman, V. Borrelli, J. Freiberg, S. Raisler, T. McCue, I. Sherman, L. Malamed, A. Seligman, F. McGrann, A. Sherman, J. Segal, C. Roberts, A. Picker, and foreign representatives Joseph Friedman, A. M. Noye and H. Prosdocimi.

From the branches came:

New York: District Manager Nat Cohn; Managers S. Traums and I. Wormser; Salesmen, J. Sokoloff, S. Schussel, J. Wenisch, M. Fraum, E. Helouis, S. Feinbloom. New Haven: Branch Mgr. T. F. O'Toole; Salesmen, B. J. Lourie, S. Swirsky. Boston: Branch Mgr. I. H. Rogovin; Salesmen, E. Cohen, S. Simons, C. Myshrall, H. Olshan, J. Wolf, A. Barry. Albany: Branch Mgr. J. Miller; Salesmen, E. Hochstim, J. Armm, M. Cohn, S. Goldberg. Buffalo: Branch Mgr. P. Fox; Salesmen, G. H. Ferguson, J. Bullwinkel, N. Marcus, C. Harter. Philadelphia: Branch Mgr. H. E. Weiner; Salesmen, J. Schaeffer, D. Korson, J. Engel, M. Goldstein, L. H. Wurtele. Washington: Mid-East Division Mgr. S. A. Galanty; Salesmen, O. D. Weems, J. B. Walsh, C. A. Wingfield, B. Caplon, J. Kushner. Pittsburgh: Branch Mgr. A. H. Levy; Salesmen, S. Sugerman, J. Gins, S. Goldberg, G. Tice, J. Kohler. Cincinnati: Branch Mgr. A. S. Moritz; Salesmen, C. R. Palmer, H. W. Rullman, L. E. Davis, P. Niland, J. A. Curran. Cleveland: Branch Mgr. L. Zucker; Salesmen, M. Glick, J. Share, O. Bloom, G. S. Vojae. Atlanta: Southern Division Mgr. S. Moscow; Branch Mgr. W. W. Anderson; Salesmen, B. A. Wallace, U. T. Koch, E. B. Foster, J. S. Laird. Memphis: Branch Mgr. J. J. Rogers; Salesmen, H. Kohn, T. B. Haynes, H. A. Chrisman. New Orleans: Branch Mgr. H. Duvall; Salesmen, J. Winberry, J. J. Fabacher, R. A. Kelly. Dallas: Branch Mgr. J. B. Underwood; Salesmen, H. Craver, W. L. Penn, J. L. McKinney, A. M. Whitcher, L. Wilkes. Oklahoma City: Branch Mgr. C. A. Gibbs; Salesmen, J. A. Smith, S. Gibbs, J. P. Hudgens. Charlotte: Branch Mgr. R. J. Ingram; Salesmen, G. Roscoe, R. D. Williamson, C. Patterson.

PRIZES FOR EXHIBS

"Exhibitors Appreciations Awards" are being offered to exhibitors who date the most Universal features and short subjects during the months of June, July and August, according to a letter sent by Bernie Kreisler, Universal branch manager in Washington, to exhibitors in that territory. The one with the greatest number of dating points per theatre during the three-month period will receive a first prize of $25; second greatest, $15; third greatest, $10. Features dated count 5 points; two reel short subjects or serials, 2 points; one reel shorts or newsree's, 1 point. Separate prizes will be awarded bookers on the same basis.

50 PICTURES ON WB SCHEDULE

Titles Given on 40 Films; Major Warner Warns Against "Isms"

Forty-eight pictures are on the Warner schedule for 1940-41, it was announced at the sales meeting held in Pittsburgh this week. In addition, two other pictures will be sold apart from the regular program —"The Life of John Doe" to be produced by Frank Capra and Robert Riskin with Gary Cooper and Barbara Stanwyck in the leading roles and "The Man Who Came to Dinner" from the stage play by George S. Kaufman and Moss Hart. Other pictures announced were as follows:

"The Story of Knute Rockne" starring Pat O'Brien, directed by Lloyd Bacon. It has been filmed in part at South Bend, Ind.; "City for Conquest" starring James Cagney and Ann Sheridan, being directed by Anatole Litvak; "The Story of John Paul Jones," another Cagney vehicle; "No Time for Comedy" with James Stewart, Rosalind Russell and Charles Ruggles heading the cast; "The Amazing Story of Sergeant York"; "The Lost Battalion," story of the World War; "Captain Horatio Hornblower," starring Errol Flynn; "Honeymoon for Three" from the stage play, to star George Brent, Olivia de Havilland and Priscilla Lane; "Mr. Skeffington," to star Bette Davis.

Errol Flynn will head the cast of "Santa Fe Trail," another Western epic; "High Sierra" based on the novel by W. R. Burnett, will star Paul Muni; "Calamity Jane" starring Bette Davis; Errol Flynn and Olivia de Havilland in "The Constant Nymph," adapted from the book and the play of the same name; "Four Mothers" a sequel to "Four Daughters" and "Four Wives" to star Priscilla, Rosemary and Lola Lane, Gale Page, Jeffrey Lynn, Claude Rains, May Robson, Frank McHugh and others.

"Kings Row," from Henry Bellaman's famous novel is slated for filming; "The Fabulous Thirties," a follow up to "The Roaring Twenties"; "Danger Signal" by Phyllis Bottome; Errol Flynn in "Jupiter Laughs" from A. J. Cronin's play; Edward G. Robinson in "The Man From Fleet Street," now being directed by William Dieterle; based on the life of Julius Reuter, the picture has in its supporting cast Edna Best, Otto Kruger, Eddie Albert and Dickie Moore.

"The House on the Hill" by Somerset Maugham; "The Male Animal," from the current stage hit; "January Heights," based on Polan Banks' novel; "Quietly My Captain Waits," from Evelyn Eaton's novel; James Cagney in "They Died With Their Boots On"; "Montana," a story of the early days of that state; "Stuff of Heroes," from the story by Harold Titus; Errol Flynn in "Shanghai," from the story by Somerset Maugham; John Garfield in "Fiesta in Manhattan."

"The Full Life," from Katalin Gero's novel; "The Woman Brown," from the play by Dorothy McNab; 'Footsteps in the Dark," a mystery thriller; "The Weak Link," from Allen Wood's stage show; Paul Muni in "The Frontier Doctor" by Urling C. Coe; "Thieves Fall Out," from the play by that name; "Tugboat Annie Sails Again" by Norman Reilly Raine, with Marjorie Rambeau, Alan Hale, Ronald Reagan and Jane Wyman.

George Kaft in "The Dealer's Name was George," from Ketti Frings' story of New Orleans; "Happiness," by Mildred Cram; "Sam Colt, Trigger Man," by Michael Simmons.

It was announced that Hal Wallis will act as executive producer on most of these pictures.

"There is no place in the organization of Warner Bros. or of any other patriotic American business for Nazi, Fascist or Communist fellow-travelers or followers of any other 'ism'," declared Major Albert Warner to the Pittsburgh conventioneers.

The Chicago meeting opens next Monday. The following will attend:

From the home office—Gradwell L. Sears, Charles Einfeld, Carl Leserman, Mort Bulmenstock, Ben Kalmenson, Roy T. Haines, Norman H. Moray, Arthur Sachson, Al Schwalberg, Mitchell Rawson, Sid Rechetnik, Gil Golden, Lee Blumberg and Joe Kelly.

The sales force attending, will include: Fred M. Jack, Southern district manager and his contingent: Atlanta; R. L. McCoy, branch manager, and J. H. Black, H. R. Kistler, F. H. Rudolph, B. C. Weil, and Jack Goldsmith: Charlotte; J. A. Bachman, branch manager, and Dean S. House, H. H. Jordan, H. Keeter: Dallas; Doak Roberts, branch manager, and Byron Adams, Paul M. Backus, Henry G. Krumm, Hiram Parks, W. O. Williamson, Sr. and Wm. Lewis: New Orleans; L. Conner, branch manager, and J. D. Jernigan, P. L. Spindler: Oklahoma; J. O. Rohde, branch manager, and W. C. Blackstone and J. W. Loewe.

Rud Lohrenz, Midwest District manager, and his contingent: Chicago; T. R. Gilliam, branch manager, and B. Allen, R. C. Herman, George Weinberg, B. Goldman, Max Roth, and F. Barto: Indianapolis; Fred Greenberg, branch manager, and C. W. McKean and R. S. Schrader: Milwaukee; R. T. Smith, branch manager, and N. S. Bieringer and S. G. Honeck: Minneapolis; C. K. Olson, branch manager, and Myron B. Adcock, Wm. Grant, Ernie Hill, Chas. Jackson, E. D. Perkins and Leon Dizon.

James Winn, Prairie District Manager and his contingent: Des Moines; A. W. Anderson, branch manager, and J. M. Beatty, L. L. Wells and Paul Walsh: Kansas City; W. O. Williamson, Jr., branch manager, and E. M. Block, Russell Borg, W. Don Woods, Harry Gaffney and M. Rubinger: Memphis; Homer Hisey, Manager, and J. A. Carruth and A. W. Moore: Omaha; Sid Rose, branch manager, and F. J. Hannon and Leon Mendelson: St. Louis; Hall Walsh, branch manager, and Lester N. Bona, W. K. Gleason, James Hill and D. J. Edele.

Henry Herbel, West Coast District manager and his contingent: Denver; E. A. Bell, branch manager, and W. A. Haefliger and R. P. Jamison: Los Angeles; W. E. Callaway, branch manager and J. D. Burden, J. N. Howland, C. T. Charack, Sam Clark and M. Weiser: Portland; V. Stewart, branch manager and M. F. Keller and T. M. McDougald: Salt Lake City; Wm. F. Gordon, branch manager, and M. H. Gustaveson, Keith K. Pack and Charles Saphro: San Francisco; Al Shmitken, branch manager, and S. E. MacDonald, W. C. Wheeler and Al Oxtoby: Seattle; Wm. Shartin, branch manager, and Art Gollogon and C. W. Young.

Search for Truants

The Bureau of Attendance of the Board of Education has launched a morning raiding program of New York theatres to round up boys and girls who prefer pictures to looks.

Universal Profits Nearly Million for 2nd Quarter

Universal Pictures Company, Inc., earned a net profit of $920,370 in the second quarter of its current fiscal year, ended April 27, 1940, before Federal income taxes and special amortization reserve, J. Cheever Cowdin, chairman of the board, announced last week. This compares with a net profit, similarly computed, of $581,587 in the corresponding quarter of last year and a net loss of $199,487 in the second quarter two years ago. For the first half of the current fiscal year, net earnings on the same basis amounted to $1,381,002, a gain of $641,424 or 86.73 percent, compared with $739,578 in the first half of last year, Cowdin said. In the corresponding period two years ago, the company had a net loss of $588,285.

"Leopard Man" to Have Boston Premiere

B. F. Zeidman's latest production, "Leopard Men of Africa," featuring Dr. Paul L. Hoefler, will have its world premiere at the RKO Boston Theatre, Boston, Mass., on Thursday, June 20, it has been announced.

Important Dates

June 17-19: Warner Bros. Regional Sales Meeting, Atlantic City.

June 17: Warner Bros. Regional Sales Convention, Blackstone Hotel, Chicago.

June 19-21: National Allied convention, Morison Hotel, Chicago

June 21: Baltimore Variety Club golf tourney, Woodhome Country Club.

June 23-25: Southeastern Theatre Owners Association convention, Jacksonville, Fla.

June 24: MPTO of Va. midsummer convention, Chamberlin Hotel, Old Point Comfort.

June 25-27: Allied Theatre Owners of Indiana mid-summer convention, Spring Mill Inn, Mitchell, Ind.

Bill Taxing Chains Passed in La. House

Baton Rouge—The bill taxing theatre chains according to the number of houses owned by the circuit was passed by the House last week, 60 to 7. It now goes to the Senate. Sponsor of the bill, State Senator Dudley J. LeBlanc, was once an exhibitor himself.

Triples Out at 15 Chi. Theatres June 16

Chicago—Fifteen Chicago theatres, all Allied members except one, will cut out triples and run only doubles in the future, it was announced this week by Jack Kirsch, president of Illinois Allied. No action has been taken yet by B & K.



The Box Office Slant

The Mortal Storm

(Hollywood Preview)

MGM Drama 100 mins.

(Prod. No. 41—Nat'l Release, June 14)

Cast: Margaret Sullavan, James Stewart, Robert Young, Frank Morgan, Robert Stack, Bonita Granville, Irene Rich, William T. Orr, Maria Ouspenskaya, Gene Reynolds, Russell Hicks, William Edmunds, Esther Dale, Dan Dailey, Jr., Granville Bates, Thomas Ross, Ward Bond, Sue Moore, Harry Depp, Julius Tannen, Gus Glassmir. Credits: Screenplay by Claudine West, Andersen Ellis and George Froeschel; based on the book by Phyllis Bottome. Directed by Frank Borzage. Director of photography, William Daniels.

Plot: Frank Morgan, professor in a large University in the Southern part of Germany, leads a happy life with his wife, Irene Rich, their small son, Gene Reynolds and their daughter, Margaret Sullavan, and his wife's two sons by a former marriage, William Orr and Robert Stack. Clouds begin to gather immediately after Hitler comes into power, when Orr and Stack, together with Robert Young, Margaret's fiancee, and James Stewart, also in love with Margaret, are called to report at a meeting of the students, and Stewart refuses to attend. Young gradually rises to power among the Storm Troopers, and demands that Margaret give up her friendship with Stewart. This causes her to break their engagement. Morgan is put in a concentration camp. Stewart then tries to get Margaret across the border. A patrol is sent out to apprehend the fugitives, with Young in charge and it is he who orders them to shoot. Stewart is wounded and Margaret is killed.

Comment: Here is one of the most dramatic pictures made this year, but due to its subject matter, the reception it will receive at the boxoffice is questionable. In unfolding the story, that of the Nazi reign of terror prior to the present conflict, Director Frank Borzage delivers a powerful message for all Americans, a message that will make us all happy that we are Americans. Margaret Sullavan, James Stewart, Robert Young and Frank Morgan all turn in memorable performances, as do the other members of the excellent cast. On the credit side, in addition to the fine performances and superb direction, is the superior production values, which include the musical score and photography. For exploitation see Showmanalysis in this issue on page 13. **(ADULT)**

Catchline: "Out of a great book . . . a powerful deeply human drama bursts on the screen."

AUDIENCE SLANT: A VERY HUMAN STORY THAT MERITS WIDE ATTENTION FOR AUDIENCES NOT AFRAID TO FACE THE TRUTH.

BOX OFFICE SLANT: QUESTIONABLE, BECAUSE OF THE THEME.

New Moon

(Hollywood Preview)

MGM Musical 102 mins.

(Prod. No. 31—Nat'l Release, June 28)

Cast: Jeanette MacDonald, Nelson Eddy, Mary Boland, George Zucco, H. B. Warner, Grant Mitchell, Stanley Fields, Richard Purcell, John Miljan, Ivan Simpson, William Tannen, Bunty Cutler, Claude King, Cecil Cunningham, Joe Yule, George Irving, Edwin Maxwell, Paul E. Burns, Rafael Storm, Winifred Harris. Credits: Produced and directed by Robert Z. Leonard. Based on musical operetta "New Moon," book and lyrics by Oscar Hammerstein, 2nd, Frank Mandel and Laurence Schwab, music by Sigmund Romberg. Screenplay by Jacques Deval and Robert Arthur. Director of Photography, William Daniels. Art director, Cedric Gibbons. Film editor, Harold F. Kress.

Plot: Jeanette MacDonald goes from Paris to New Orleans to take charge of her plantation, which she has just inherited. On the same ship are bondsmen being taken to be sold into slavery. Nelson Eddy is one of them and mistaking him for a ship's officer she gets acquainted. In New Orleans, she finds that her manager has bought him. He conceals from her that he is a duke, a political enemy of the king. He leads an escape. Disillusioned, she returns to France, but on the way her ship is captured by pirates of whom Eddy is the leader. A storm comes up and they are all washed ashore. A miniature republic is set up on the island. Jeanette and Eddy are falling in love, and when a French ship comes, Eddy is willing to give up his life rather than endanger the colonists. But the ship brings word that the French Revolution has occurred and he is free to marry Jeanette.

Comment: Jeanette MacDonald and Nelson Eddy are reunited for the first time since "Sweethearts" in a musical romance that has universal appeal. All the color, music and spirit of the popular operetta is brought to the screen in a charming manner, and the picture is bound to capture the hearts and ears of the millions of followers of the two stars. It contains many old time favorites from the original score which are beautifully sung by this top singing team of the films. Outstanding in every respect is the direction of Robert Z. Leonard, the man responsible for many big successes. It is the type of picture with a wealth of what it takes for big box office grosses. A layout of stills showing the costumes worn by Miss MacDonald should be run on the women's page of local newspapers. These stills can also be used for an attractive window display. A radio program featuring the hit songs from the picture could be arranged with announcements of your playing dates. **(FAMILY)**

Catchline: "Pulsing with romance and heart stirring melodies."

AUDIENCE SLANT: IT'S BOUND TO CAPTURE THE HEARTS OF THE MILLIONS OF FOLLOWERS OF THE TWO STARS.

BOX OFFICE SLANT: HAS WHAT IT TAKES FOR BIG GROSSES

Legion of Decency Ratings

(For Week Ending June 16)

SUITABLE FOR GENERAL PATRONAGE

Passport to Alcatraz
Return of Wild Bill
Lucky Cisco Kid
Ghost Breakers

SUITABLE FOR ADULTS ONLY

Love, Honor and Oh, Baby
Mortal Storm

OBJECTIONABLE IN PART

The Fugitive

Private Affairs

(Hollywood Preview)

Universal Comedy-Drama 73 mins.

(Prod. No. Not Set, Nat'l Release, July 5)

Cast: Nancy Kelly, Hugh Herbert, Roland Young, Robert Cummings, Montagu Love, Jonathan Hale, Florence Shirley, G. P. Huntley, Jr., Dick Purcell, Leonard Carey, Mary Forbes, Douglas Wood, Granville Bates, Tim Ryan. Credits: Directed by Albert S. Rogell. Screenplay by Charles Grayson, Leonard Spigelglass and Peter Milne, based on story "One Of The Boston Bullertons" by Walton Green. Director of photography, Milton Krasner. Art director, Jack Otterson. Film editor, Philip Cahn. Associate producer, Glenn Tryon. Produced by Burt Kelly.

Plot: Roland Young, disinherited member of a Back Bay Boston family, suddenly finds himself called upon to solve the romantic entanglements of his daughter, Nancy Kelly, whom he hasn't seen for twenty years. Nancy has been living with Montagu Love, Young's straight-laced father, and she needs help because her grandfather is arranging for her to marry G. P. Huntley. Young and Hugh Herbert, a taxi driver to whom he owes an increasing amount of fare and whom he has hired as valet, leave for Boston where he has been offered a very fine position. Robert Cummings, a young attorney and the man Nancy loves, is retained as legal adviser by Young, but before they can make a success of the office and in that way make love's dream come true they must win over grandfather, which they proceed to do with success.

Comment: Although it gets off to a slow start, this picture gains momentum as it goes along and winds up as better than average screen-fare that will please those looking for light entertainment. It's not a world beater in any sense of the word, but its the kind of film that most audiences will enjoy, a credit to Director Albert S. Rogell and Producer Burt Kelly. Nancy Kelly, Robert Cummings, Hugh Herbert and Roland Young head an excellent cast and their work has captured the spirit of the story that is crammed with breezy gags and funny situations. Get the cooperation of your local cab company for displays on tire covers. For street ballyhoo, a man dressed in formal morning attire with top hat or derby, will attract attention. Arrange a father-and-daughter night, with newspaper cooperation, offering prizes of promoted merchandise for fathers who show up with the most daughters. **(FAMILY)**

Catchline: "Laugh at their private affairs."

AUDIENCE SLANT: WILL PLEASE THOSE LOOKING FOR LIGHT ENTERTAINMENT.

BOX OFICE SLANT: BETTER THAN AVERAGE PROGRAM FARE. SHOULD BE RUN WITH A HEAVY FEATURE.

Bad Man From Red Butte

Universal Western 58 mins.

(Prod. No. 4063—Nat'l Release, May 31)

Cast: Johnny Mack Brown, Bob Baker, Fuzzy Knight, Anne Gwynne, Lloyd Ingraham, Lafe McKee, Bill Cody, Jr., Buck Moulton, Roy Barcroft, Norman Willis, Earle Hodgins, James Morton, Texas Jim Lewis and his band. Credits: Original screenplay, Sam Robins. Directed by Ray Taylor. Director of photography, William Sickner.

Plot: Brown No. 1 (he plays a dual role) creates a turmoil in Triple Creek in a gun battle with Willis, outlaw boss, who holds a mortgage on a ranch belonging to McKee. Arriving in town are three pals, Brown No. 2;

(*Continued on page 22*)

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 20

Selling the Picture

For Better Show Selling

Showmanalyses Have Appeared In STR on Following Pictures

Abe Lincoln in Illinois	Mar. 2
Alias the Deacon	May 18
Bill of Divorcement	June 1
Dark Command	Apr. 13
Dr. Cyclops	Mar. 30
Edison the Man	May 11
Ghost Breakers	June 8
House Across the Bay	Mar. 9
Irene	Apr. 27
If I Had My Way	May 11
I Take This Woman	Feb. 3
It All Came True	Apr. 13
It's a Date	Mar. 16
My Favorite Wife	May 4
My Little Chickadee	Feb. 24
My Son, My Son!	Apr. 6
Northwest Passage	Feb. 24
1,000,000 B. C.	Apr. 27
Our Town	May 25
Primrose Path	Mar. 23
Saturday's Children	May 4
Son of the Navy	Apr. 6
Strange Cargo	Mar. 16
Swiss Family Robinson	Feb. 10
'Til We Meet Again	Apr. 27
Too Many Husbands	Mar. 23
Turnabout	This Issue
Two Girls on Broadway	Apr. 20
Vigil in the Night	Feb. 17
Women in War	June 1

Neat "Inquiring Photographer" Stunt for "Waterloo Bridge"

A neat selling stunt was the recent crashing of the *New York Daily News'* "Inquiring Photographer" column by Ben Serkowich, Capitol Theatre publicity director, in connection with the showing of "Waterloo Bridge" at that house.

Taking advantage of the fact that a number of the metropolitan film critics made highly favorable comment about Robert Taylor's adoption of a mustache for the first time in this picture, Serkowich arranged for Jimmy Jemail, conductor of the very popular column, to ask Capitol patrons leaving the theatre the following question: "Motion picture critics have raved about Robert Taylor's new mustache. What do you think?" The *News'* daily circulation is 1,900,000, largest in the country.

Baby Contest in Philadelphia

A baby contest to find Philadelphia's nearest match to Baby Quintanilla of "Forty Little Mothers" was one of the highlights of the campaign put over by Everett Callow, Warners' Philadelphia. The contest was conducted in association with the local *Record* and the winner was chosen at a "highchair" luncheon at a leading hotel. First prize was a trophy plus merchandise gift certificates.

Help!

"In my mind Showmen's Trade Review is the most useful of all the trade magazines. I find "Showmanalyses" a great help . . ."

Guido Trusty

Palace Theatre
Greenfield, Tenn.

Your Theatre Should Be First July Fourth

And It Will—If You Book Your Attractions Carefully and Use Showmanship to Lure Patronage

WHENEVER a holiday falls on Sunday, it is celebrated on the following day, Monday. But that has nothing to do with Independence Day this year, which comes on Thursday. In some instances, this may mean that people will start vacationing on Thursday and not return to their regular duties until Monday. In others, some will work on Friday and Saturday. It may depend on the weather, too, for if it's nice, many may make it a long week-end. If, by some chance, Jupiter Pluvius punches holes in the rain clouds, you're in luck, for people will surely come your way.

But don't get discouraged no matter how hot it is, no matter how inviting the great outdoors may be. No real showman lets the weather and other conditions get him down. He fights to get his share of business—not with his fists, of course, but with his sense of showmanship. Back in the old days it would have been tough indeed to fight fireworks and other outdoor amusements with a hot and stuffy theatre, but not in these days of modern air conditioning.

Increase Your Admission Prices

On a holiday you always have the chance to increase your admission prices, and your program should be worthy of that increase. Thus, while many of your patrons may leave town, you should still average well in dollars and cents at the box office.

If the 4th is like its predecessors, the weather will probably be hotter than blazes. And if you've advertised fully the fact that your theatre is a cool and comfortable retreat from the hot summer's heat, not a few people will be beating a path to your door. In your programs, trailers, poster displays, newspaper ads, etc., keep plugging away on the cool comfort, but be careful that you don't concentrate too much on coolness and permit a mediocre attraction to occupy your screen.

It may be your policy to run two features. However, in this instance, we believe it would be advisable to concentrate on one outstanding feature and a variety of timely and entertaining short subjects. With two features, one may be mediocre; with one feature and short subjects, you have a program you can advertise as an all around swell Fourth of July treat, and you can list each subject as a unit. If you haven't already played it, MGM's "The Flag Speaks," would be an appropriate addition to your program. There are several Vitaphone Historical Featurets available, any one of which would be in keeping with the occasion. Some old releases that may still be available include "Declaration of Independence," (Vitaphone); "Sons of Liberty" (Vitaphone); "Patriotic Songs," (a two-year-old Community Sing from Columbia); "The March of Freedom," (Universal); "Servant of the People," (MGM) and "Give Me Liberty" (Vitaphone). Contact your exchanges now to determine whether or not prints are available on these subjects; to wait too long might mean that other theatres have already booked them.

Better keep your doors closed (but your theatre open) on the Fourth, because the noise of exploding firecrackers outside will be trying on patrons' nerves. Thus you'll keep out the pandemonium and the heat. Old folk needn't worry about being bothered with nerve-wracking noises, nor should mothers hesitate to send their children, for they'll be safe in your theatre. This fact should be stressed in your advertising.

If local authorities recommend a Safe and Sane Fourth, tie up with them on the theory that the safest and sanest place to "spend the Fourth is at the Blank Theatre, where you'll see an excellent program in delightfully cool and comfortable surroundings."

Decorate the Theatre Front

Display flags and bunting on your theatre front. From National Screen Service or the company who furnishes your trailers you can order a patriotic trailer.

Reach the people at the beaches and at other outdoor resorts with a sound truck, bannered with billing about your Fourth of July program. An announcer should let them know that after a few hours in the hot summer sun, there's nothing quite so restful and refreshing as a visit to your theatre.

Generally there is a fireworks display at night. Rig up an electric sign announcing that spectators can still see a complete show after the display is over.

A healthfully cool and comfortable theatre, a program of worthwhile attractions, and showmanship on your part are necessary requisites for good business on the Fourth.



Selling a "Sleeper"

For the engagement of Paramount's "The Biscuit Eater" at Loew's Criterion in New York, Phil Laufer, publicist, and Edward Brunner, assistant manager used this stunt. Six boys and girls, each with his own dog placarded, paraded around the midtown sector after school each day. Each dog carried a card which spelled out the words, "The — Biscuit — Eater — Loew's — Criterion — Now!" Uniformed representatives of the Humane Society accompanied the kids giving the stunt their approval. A collar and leash window was also promoted at Macy's store.

Program Exchange

Ye Ed Takes an Imaginary Trip Across the Continent, Makes a Few Notes Anent House Programs

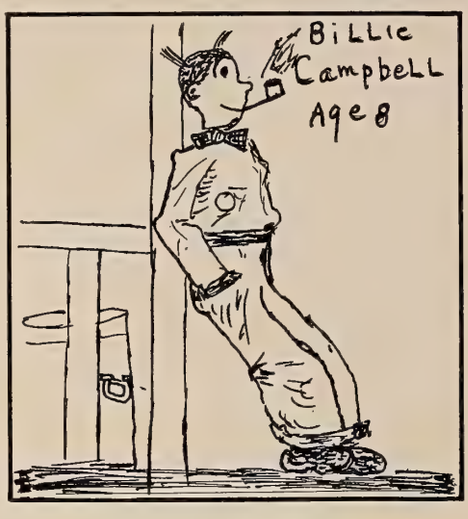
IT'S the good old summertime. As we write, the sun is shining brightly. The air is still. And we are still—hot! Only week before last it was raining cats and dogs, and we were hoping and hoping that the rain would stop, that the sun would shine again, that it would be warm and balmy once more, that the birds would twitter in the trees. Today, it's all that and more—it's hot. Not until summer officially begins June 21, however, will we officially doff our coat. If it's as hot where you are as it is here, we don't see how you can have much ambition. Any clever ideas we see in programs within the next few weeks will have materialized, we'll wager, while you were sitting in the cool comfort of your air-conditioned theatres. That's where you should be working, anyway.

Manager Pearce Parkhurst of the State Theatre, Torrington, Conn., must have felt pretty proud recently, hobnobbing with a real Hollywood player; because, featured in one of the theatre's stage shows was Erik Rhodes (you remember him?) and his Hollywood Revue. It was the last stage show of the season, and certainly a glorious windup. Incidentally, Torringtonians needn't worry about an education any more, for Parkhurst has made it possible for patrons to collect a series of volumes known as the "Modern Library of Knowledge." Practically everything under the sun is covered by the books from Agriculture to Zebras. And another thing—the State management gives high school amateur talent a chance to do its stuff on the stage—a gesture that should be performed by theatremen everywhere. But now we must say "Farewell to Torrington."

Headline on Front Page

Let's jump across country to Paragould, Ark. A headline on the front page of Cinemag caught our eye just as it must have done with patrons of the Capitol and Majestic Theatres; it was: "Typhoon to Hit Town Sunday." Now Manager Collins might easily have used something conventional, such as "'Typhoon' New Show at Capitol" or "Capitol to Show 'Typhoon'"; but he chose a headline with punch, and by not enclosing "Typhoon" in quotation marks, the head looked like a serious prediction. Even an old veteran like ourself continued reading the sub-head just to make sure our eyes hadn't deceived us.

In the May 31 issue of Cinemag there were six pieces of art on the front page—one of



Not for the Kiddies

This drawing of "Dagwood," cartoon character in the Blondie newspaper comic strip, is not for the kiddies. It's to illustrate one of the drawings submitted in a contest staged by Harland Rankin, one of our Program Exchange Members, in conjunction with the showing of Columbia's "Blondie Takes a Vacation" at the Plaza Theatre, Tilbury, Ont., Can.

Merle Oberon, one of Laurence Olivier, one of Robert Preston and Dorothy Lamour, one of Peggy Moran and Johnny Downs, one of Lynne Overman and one of a female chimpanzee. To think that we've never had our picture on any front page, and then to see that chimp alongside those celebrities—well, it makes us gnash our teeth and pull our hair.

Just received another program from that "island exhibitor"—L. M. Thomas. His Avalon Casino Theatre, situated there on beautiful Santa Catalina Island just off the coast of California, is in an ideal location. As we told you last week, there's a ballroom and marine fountain right in the same building, yet some exhibitors yell if apparent opposition like this is on the other side of town. Perhaps it's Thomas' contention that folks come to Catalina for amusement, and that the theatre shares with the other attractions in providing them with it. We're hoping that one of these days Thomas will write us a long letter about his situation—one of the most unusual in the United States, in our opinion. Well, if we think about Catalina too long we'll want to play, so we must tear ourselves away and move on to another community.

We're back in the east now, stopping off at Gettysburg, Pa., to have a look at Sid Poppay's latest house program. He's using the folder-type again, after several weeks of the larger handbill-type. Both make good programs, although the regular folder is more apt to be kept and referred to, we believe.

We're fooling you now. We're not in Gettysburg anymore. We slipped out between paragraphs and are now down in Arp, Texas. W. S. Samuel, manager of the Rex Theatre, sends us one of his handbills on "One Million B.C.," together with a calling card which advises us that "for a grand time," we should "call 105, and ask for Deanna—It's a Date." Of course, you know what picture Samuel was plugging, but we'd like to know the number of young whipper-snappers who called "105."

Zoom! Now we're at the Ideal Theatre in Toronto, Canada. While looking over the Ideal Theatre News, we note a certain freshness about Tom Pringle's copy. He doesn't allow himself to go stale or conventional. He's always in there plugging for his theatre. One line we like is: "Feeling movie-minded tonight? . . . The Ideal is at your service." He uses a poem which appeared in a recent equipment section of STR, "Moral in Rhythm" changing the heading to "It Can't Happen Here." If you've forgotten the bit of poetry, we'll repeat it: "The patrons have no favorite film, Each year make no selection; All pictures look alike to them, Because of poor projection." And before we forget, here's Pringle's safety slogan for the week: "The sky's the limit . . . no pikers in this game . . . when you gamble in traffic by driving or walking carelessly . . . you bet your life." The Safety Council of Toronto should bestow some kind of medal on Pringle for his excellent campaign in the interests of safety.

We have a couple of programs from Myron McLeod of the Patricia Theatre, Powell River, B.C., Canada. One copy, with "Drums Along the Mohawk" plugged on the front page, is very attractive, although this designation isn't meant to detract from the other one. Short subjects are never neglected by McLeod; he gives them prominent mention.

It's just too warm to continue any longer. We'll just have to rest until next week. But no mattter what the weather, send in those programs!

Member Added This Week

Saul Malison, Howard Lake, Minn.

Copies of Nick Carter Thrillers

Cash prizes were offered to readers of the *Atlanta Constitution* who sent in the oldest copies of the original Nick Carter thrillers as part of the "Nick Carter, Master Detective" campaign put over by manager W. T. Murray and publicity director Sidney Dell of the Rialto, Atlanta, Ga. The winning entry was an ancient copy of the series, dated 1892. In addition, five thousand heralds were distributed and a trailer used to plug the contest.

—Your Application Blank— Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name.....

Theatre.....

City.....

State.....

Money Dates

JULY

14th

BASTILLE DAY. This is France's greatest holiday. With the war ravishing France this year, there will probably be a considerable amount of patriotic sentiment among French residents here. MGM made a short a couple of years ago which portrayed events on this day as well as the writing of the Marseillaise. Play it again, if you can. Any picture with a French Revolutionary background would be appropriate for the occasion. If there is any considerable colony of French people in your town, have displays of French and American flags and singing of the Marseillaise and the Star Spangled Banner after each show on this day.

STARS AND STRIPES adopted as the U. S. flag, 1777. Through your newspaper, find the oldest flag in your city. An essay contest on "What the Flag Stands For" would be particularly appropriate this year.

FIRST WORLD'S FAIR, 1853. With a fair on each coast this year, this occasion might be worthy of some note.

15th

ST. SWITHIN'S DAY. If it rains on this day, it will rain for 40 days more, according to the old legend. Newspaper ads for this day might have a line reading, "Snap your fingers at St. Swithin's Day. Whether it rains or not, you can always see a good show at the Strand."

HE'S THE YEAR'S MOST POPULAR JUNE BRIDE



The whole country's roaring over this couple who changed places and even got the stork mixed up! The dates are rolling in by the hundreds. Watch the crowds at

Loew's State, Louisville; Loew's Broad, Columbus; Loew's, Akron; Loew's, Bridgeport; Palace, Springfield; Loew's, Wilmington; Warner's Hollywood, Hollywood, California; Downtown, Los Angeles; Midland, Kansas City; Loew's Palace, Indianapolis; Warner, Milwaukee; Loew's Valentine, Toledo; Warner's Stanley, Pittsburgh; Loew's Capitol, Washington; Loew's Grand, Atlanta; Loew's Century, Baltimore; Buffalo, Buffalo; Warner's Aldine, Philadelphia.

NEW YORK PREMIERE SOON AT THE ROXY!

HAL ROACH *presents*

"TURNABOUT"

THORNE (Topper) SMITH'S MOST HILARIOUS NOVEL



Adolphe MENJOU Carole LANDIS John HUBBARD



William GARGAN ☆ Verree TEASDALE ☆ Mary ASTOR
Donald MEEK ☆ Franklin PANGBORN ☆ Joyce COMPTON

Screen Play by Mickell NOVAK · Berne GILER · John McCLAIN
Additional Dialogue by RIAN JAMES
Directed by HAL ROACH • Released thru UNITED ARTISTS

Visit Your Fellow Showmen

Herbert B. Ram

From publicity man to theatre owner is not such a long jump but it is rather unusual. Herbert B. Ram, formerly a United Artists publicity man in Buffalo, is now the owner of the Patricia Theatre in Aiken, S. C., and the Carolina in Batesburg, nearby. That's down in the heart of the country where they know all about horses and foxes.

Herb has had these theatres for about nine years. His five years as a publicity man helped him a lot, he says. When asked what he liked best about his work he replied: "My wife says 'the hours.'" He hopes ultimately to own a small house "away from the large circuits with big, big eyes."

"What I don't like," he said, "is film distributors who cannot see further than their noses, who will oversell knowing that it will break the theatre owner, but don't give a damn." Well, Herb, there are plenty of reasons for rather being an exhibitor than a publicity man, aren't there?

E. E. Brungardt



We join in welcoming E. E. Brungardt into the ranks of showmen. About nine months ago, he bought the Comet Theatre at Lewiston, Minn., but already is in love with the business. "I love booking and arranging programs," he says, "in fact, I like everything in the theatre except dirt." Well, Mr. Brungardt, that's a mighty good start, for a clean theatre is generally a successful one.

Until recently, Mr. Brungardt was a music teacher and school band director. The accompanying photograph shows him in uniform. "After 22 years of directing school bands and teaching music, I should like to own a theatre of 600 or 700 seats in a good southern Minnesota town," he says. We join with him in the hope that he will achieve his ambition.

Clarence C. Walker

Here's a theatre man with an interesting hobby. He's Clarence C. Walker and he is supervisor of three theatres, the Shaw and the Roxy in Quincy, Florida, and the Pine in Pelham, Ga. He enjoys arguments and debates with other established merchants on the theatre as a community institution. That's a mighty interesting subject and when Clarence has some time, we'd like to hear his pros and the other merchants' cons on the subject.

Clarence has been in the business for eight years and has held his present post for the past two and a half. He started as a checker for distributors and then became successively, an usher, assistant doorman and then billposter. His ambition is to be a company stockholder (he didn't say what company).

His only dislike is the occasional demand by a distributor for a change of policy on playing time and advancing admissions. He believes that the policy of theatre should be what he sets it and remain that way. Well, Clarence, that difference of opinion is just what makes horse races and the show business.

Melzer F. Diggs, Jr.

Melzer F. Diggs, manager of the Grandin Theatre, Roanoke, Virginia, has an ambition transcending those of every theatreman we've talked to. He wants to have $17,000,000. He would be satisfied with $16,999,999 and he doesn't want any more—just $17,000,000.

Melzer started 12 years ago as an usher at the Gates Theatre in Portsmouth, Virginia, and his progress West has matched his progress up. "The thing I like most about this business is the thought that we are furnishing a mental diversion to a nation that really needs it," he says. That's a mighty interesting thought and probably explains why Melzer's chief dislike is "lousy pictures." He feels he is letting his public down. He also adds to his dislikes "Double features, giveaways and other methods of prostituting the business of exhibiting motion pictures," which as you can see he puts on a high moral plane. And Melzer further adds that he doesn't like noisy people and people who ask for passes. We're with you there, Melzer. Neither do we.

Bachner Continues Promotional Activities

Once again the promotional activities of David Bachner, director of advertising for Warners' Hippodrome Theatre, Cleveland, O., place him in the front ranks of showmen. Not just on one film has he exercised his keen sense of showmanship in recent weeks, but on several. Let's look over his stunts, one by one.

1. In a tieup with a magazine distributing company, Bachner arranged for its fleet of 50 trucks to circulate through a Cleveland daily, carrying banners plugging *Screenland* magazine and "Johnny Apollo."

2. Rosenblum's, clothiers, ran a 500-line ad describing their suit values as "power-ful," with the ad featuring a large cut of Tyrone Power, star of "Johnny Apollo."

3. A 670-line ad, featuring a scene cut of Dorothy Lamour and Power, and attractively layed out, was furnished gratis by *The Cleveland News*.

4. Given the original art and copy on the new book, "Lillian Russell," the book editor of *The Cleveland Press* used it for an advance layout on the book page in connection with the forthcoming engagement of the picture. Over 60 inches of free publicity was obtained in this way.

5. Bachner tied up with a ten-cent store to give away an autographed photo of Ann Sheridan with every ice cream bowl served at the store's fountain. Streamers were placed on the windows and around the fountain. The store paid for the photos.

6. A similar novel throwaway, this one featuring Ann Sheridan, was used in connection with "Torrid Zone."

7. Special novel throwaway cards, featuring on one side Dorothy Lamour in an alluring pose and on the other a plug for "Johnny Apollo," were distributed throughout Cleveland and its suburbs.

8. As the result of a tieup with *The Cleveland News* Home Institute, which holds cooking sessions weekly, messages containing receipes were imprinted with copy plugging "Torrid Zone." During the sessions, announcements concerning the picture were made over a loudspeaker system in exchange for a moderate number of guest tickets given as prizes by the Hippodrome.

Well, that seems to be about all for this time, but we hope to be hearing from Bachner again with more news of the showmanship that has made Clevelanders Hippodrome-conscious.

Imprints Front Page

Securing 500 copies of the local daily, F. K. Shaffer, Dixie, Staunton, Va., as part of his "Ninotchka" campaign, imprinted across the top of each in large red letters the words: "Garbo Laughs—At the Dixie Today," and had the papers distributed on the town's main street.



Wagon Wheels as Ballyhoo

When Manager Earl Taylor of the Angleton Theatre, Angleton, Texas, played MGM's "20 Mule Team," he arranged borax displays in grocery stores, put tie-up cards in the windows, increased his newspaper advertising, and placed old wagon wheels in different spots around town. Taylor is standing by one of the wheels.

"Waterloo Bridge" Campaign Stresses Film's English Locale

Charles Taylor, publicity director for Shea's Buffalo, Buffalo, N. Y., took full advantage of proximity to the Canadian border during his advance campaign on "Waterloo Bridge." He took time on two Canadian radio stations, and each broadcast stressed the English locale of the film. The broadcasts were supplemented by ads in several Canadian papers.

Ten days in advance of playdate, Taylor screened the picture for local critics and representatives of social and English societies. This was followed up with a barrage of personally addressed postcards to members of the social organizations.

All ads and copy, as well as the advance lobby display, stressed the fact that "Waterloo Bridge" is Vivien Leigh's first new picture since "Gone With the Wind." The lobby decorations consisted of a 25-foot banner, with cutout letters, augmented by hanging signs and 40x60 cards.

Taylor also tied up with New York Central railroad, which planted 5,000 long heralds in ticket offices in 40 surrounding towns. Seventy-five Buffalo taxicabs carried not only special 16x30 cards on the rear of the car but 12x15 cards in special racks inside, thus catching the eye of pedestrian and passenger alike.

The sixteen trucks of the Richter Periodical Company, which cover the city and surrounding towns thoroughly, carried 49x39 banners. Greyhound busses carried paper strips on vehicles covering a 35-mile radius. Sixty newsstands on prominent street corners in the business sections prominently displayed 14x17 cards with copy on the picture and photos of the stars. A fashion tie-up featuring Miss Leigh, was arranged for a front window of Hens & Kelly's department store, one of the city's leading shops.

GAG BY SAMUEL

Utilizing one still, Manager W. S. Samuel of the Rex Theatre, Arp, Texas, made a 40x60 display for his lobby that caused the people to stop and laugh. "Warning!" was the headline on the board, and this was followed by "Absolutely no traveling salesmen will be admitted to see 'The Farmer's Daughter' unless accompanied by their wives." Some gag, Samuel, and one that must have had the town talking.

"The Mortal Storm"

An SRB Showmanalysis (REG. U. S. PAT. OFF.)

THERE are several ways in which you can sell "The Mortal Storm." The nature of your community, the tastes of your audience and the current state of world affairs will have to govern your choice of campaigns. Some of the ideas we shall suggest in this Showmanalysis are adaptable for any campaign while others will only be suitable for one or two of the following methods for selling the picture: First, the sensational angle as an expose of terror and fanaticism; second, by the use of patriotism, selling the picture as something all Americans should see and guard against, thus tieing in with the current defense program; third, as an out and out propaganda picture for the Allies; fourth, as an ordinary motion picture entertainment with a cast of well known players.

Use Stars' Photo As Teasers

For a stunt which more or less is applicable to all four types of campaigns, we recommend the idea illustrated in the press book of using pictures of the six principal characters and inserting them in the newspaper as teasers. These same illustrations can be blown up for lobby display purposes or used as tack cards. You might cut down the supply of one of them and then offer a pass to anyone who collects all six pictures. Local stores can give them out with each purchase. They are available in mat form and so can be cheaply printed. Only the last two lines of each caption need be reset. These will contain the playdates.

Star Identification Contest

As for the stars, three of them appeared in "Shop Around the Corner," a recent picture. Since this film reunites them (Margaret Sullavan, James Stewart and Frank Morgan) and adds Irene Rich, Robert Young and several others, you can emphasize star values which are here in profusion. Run a star identification contest using the six photos we mentioned before or another set and asking newspaper readers to identify them and name their last two pictures, with prizes to the winners.

With freedom and Democracy frequently used words these days, a newspaper contest on "Why is freedom a priceless possession" or "Why I enjoy living in a Democracy" would excite considerable interest and should therefore be comparatively easy to plant in newspapers. For the former, MGM has a series of three mats. Or you can use your own copy and scene stills to illustrate the contest in the newspapers.



These pictures can be used as a star identification contest or as teaser ads or, if blown up, as tack cards around town. By limiting the supply of one you could also run a contest offering a prize to anyone presenting the set of six.

Now for the theatreman with sensation loving patrons, there are a number of suggestions which are available for this type of selling. For instance, you can have your marquee and front emblazoned with swastikas, and a few brownshirted Nazis parading up and down will certainly call attention to your theatre. But be careful when you do this. It can't be done everywhere. Insert ads in German-language dailies in your city and in Jewish newspapers as well. Many of the German-language papers in this country are anti-Nazi and all of the Jewish press is, so these are good sources for publicity material.

Enlist Support of Local Groups

From the patriotic angle, "waving the flag," so to speak, the best slant is to enlist the support of local clubs, churches and societies of all kinds. Women's clubs, lodges, educational institutions, the Boy Scouts and the Girl Scouts and similar organizations will support a patriotism campaign wholeheartedly. Of course, if something we cannot foresee should occur before your playdate, you will have to be guided accordingly. But if your newspaper is plugging for the defense program and frequently mentions the menace of Naziism, you should get fine cooperation, even to the extent of editorial mention for "The Mortal Storm." Schools and public libraries will cooperate in any contests on Americanism as opposed to Naziism, etc.

The picture was adapted from the best-selling book by Phyllis Bottome. There is a special 79-cent edition available and you can get book stores and libraries to cooperate on this angle. Furnish book markers with copy about the picture. Get window displays in the book store together with a display of stills, catchlines and blowups.

Screenplay by Claudine West, Andersen Ellis and George Froeschel. Based on the book by Phyllis Bottome. Directed by Frank Borzage.

There's an additional interesting book angle. The cover jacket of the special edition shows a stirring scene from the picture in which various books are burnt because they teach a philosophy at variance with the Nazi concept or because their authors were non-Aryan or anti-Nazis. This idea can be used by public and circulating libraries and by schools to put over the "freedom and Democracy in America" idea. Gather as many as possible of those books now banned in Germany and arrange them on a special set of shelves. Over these shelves and around them, copy can state "These books are banned in Germany. See them burned in 'The Mortal Storm' at the Strand. And see the picture to learn what will happen here unless America wakes up!"

Every radio station is giving synopses of the news several times a day now. Arrange spot announcements after these news broadcasts, saying something like this: "What you have just heard cannot be heard in Germany. See why in 'The Mortal Storm' now at the Strand."

Those theatres which want to stress the star angle have available a number of stills showing Jimmy Stewart posing with various articles. While no endorsements are permitted, these can be used to promote the picture in other ways—in store windows, through co-operative ads, etc.

Irene Rich, as you probably know, is the world's most famous grape juice drinker. This is her first picture in a long time, so the stores selling Welch's grape juice, should be glad to extend their cooperation in publicizing the return of their star.

One of the scenes in the picture deals with Frank Morgan's birthday party. Margaret Sullavan brings him a big birthday cake. There are several stills of this scene which can be used to tie up with caterers, bakeries, restaurants and hotels.

Holders For Wet Umbrellas

The title, of course, does not apply to the common type of storm. Nevertheless, a storm just before your playdate will provide the opportunity for giving away umbrella holders with copy about the picture on them. They are made of tough paper and are designed to shield wet umbrellas.

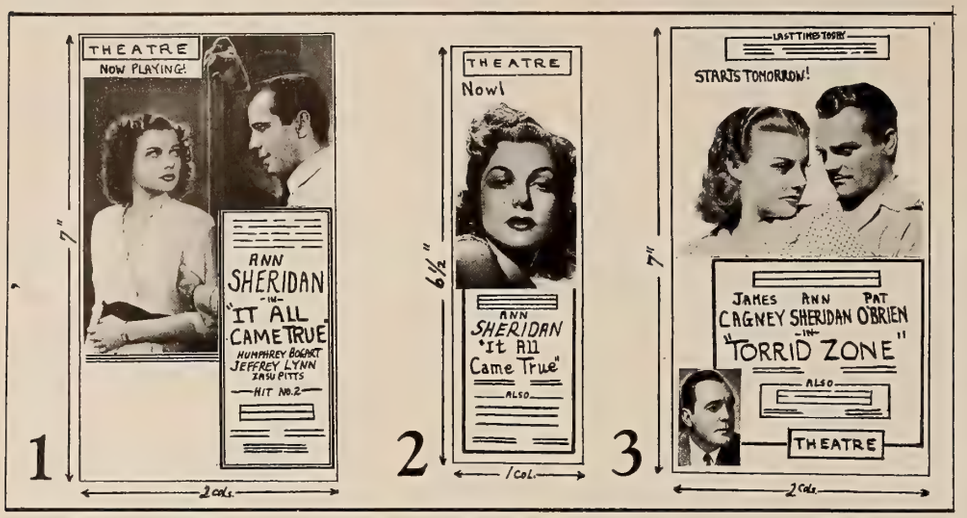
Depending upon what angle you take in your campaign, here's a stunt that may or may not be useful. Invite local residents who lived in Germany since 1933 to see the picture at a preview and tell reporters afterward whether it is true to life or not. If your paper is violently anti-Nazi, this will make an excellent story.

Whatever campaign you decide to follow, pick your selling angles carefully. Study the press book and this Showmanalysis and analyze the reaction of everybody in your town to each stunt before you attempt to start your drive.



Here's one of the more sensational of the ads. Action stands out all over it and the star values are prominently displayed. There is a large choice of ads in the press book taking in every kind of campaign.

Adapting Scene Mats to Ad Layouts



Key to ads reproduced above: (1)—An example of scene mat adaptation to ad layout. Mat 202 from Warner Bros. press book on "It All Came True," mortised in upper left-hand corner for theatre sig and playdates, also lower right-hand corner, as indicated. (2)—Scene mat 102 from same press book. Single-column mat mortised at top and about one-quarter inch taken from bottom to allow for use in a one column by 6½" layout. (3)—One 2-column scene mat and a thumb-nail were used on this layout for Warners' "Torrid Zone." Mat 201 was mortised to eliminate Ben Day background above head and shoulders as much as possible. Mat 104 was incorporated to complete the three names billed over the picture title.

For the manager or advertising man who likes to retain the knack of laying out newspaper ads aside from those in the press book, scene mats offer an excellent opportunity. There's a wealth of such material in practically every press book today—single-column, double- and three-column scene mats that can be adapted to various types and sizes of ad layouts.

We have selected three examples of this type of ad makeup for illustration. At the extreme left is a 2x7 layout using a 2-column scene mat. The mat's width was left as is, but the top and bottom were trimmed to allow for additional white space, and an associate feature included in the same panel with the top attraction . . . cast, catchlines, etc. White space was left in the lower left-hand corner as an attention-getter but can be utilized for added or coming attractions or institutional copy.

In the center layout, the Ben Day background of the used scene mat was trimmed as shown to highlight the head outline. A two-point rule for the panel below the mat, which was cut down about one-quarter inch to allow for use in this space, contains the catchline, cast, picture title and a minimum allowance for the second feature. The rule for the panel has been indented at least 2 ems from the outside column rule all around.

Two scene mats were used in the layout at the right. Here again the Ben Day background has been eliminated to highlight the Sheridan and Cagney heads. In this particular case, no attempt was made to mortise out the background entirely. However, some papers can and will do this, thus adding to the attractiveness of the illustration. Associate feature space has been alloted in the 3-point rule panel below the main illustration. Incorporated in this panel is the theatre signature cut and the thumbnail of O'Brien.

In all the layouts, outside rules shown in these illustrations represent column rules, and should be marked "do not set."

These layouts will give you some idea of the uses to which scene mats can be put in ad makeup. As we mentioned on previous occasions, no attempt is made to give you the all-important sales angles in these illustrations. They have been made up with the smallest weekly in mind. Therefore, any daily newspaper with facilities for more detailed effort can, with your asssitance, only add to their effectiveness and appearance.



Elaborate Front Attracts Patrons

This attractive art front was constructed for the showing of Astor's re-issue, "Hell's Angels," at the Capitol Theatre, Dallas, Texas. Note the airplane propeller near the righthand display and the two rifles on either side of the center display. The gentleman in the lobby is Manager Louis Charninsky, smiling because business was good enough to warrant a two-day holdover of the picture.

Big Campaign on "Dark Command" Put Over by Bill Canning

An excellent campaign for "Dark Command" in Fall River, Mass., was devised and executed by Bill Canning, of the Empire Theatre, where the picture came out as the top grosser of the week against strong competition.

His advance ballyhoo included a stagecoach with a four-horse hitch through the town; a 52-piece fife and drum corps leading a torchlight parade of Sons of Union Veterans; lighted 24-sheet boards on every entrance into town; 5,000 imprinted napkins distributed at numerous banquets; direct mail to veteran organizations of the Civil War; two of the largest banners ever used in New England hung in front of new theatre under construction, and other in front of the Empire; and large display in the newspapers with strong publicity campaign.

This was topped off with ceremonies at the theatre on opening night, with 51 Sons of Union Veterans attending as guests, receiving new colors from the Mayor of Fall River on the Empire's stage.

HELPFUL HINTS

(Ed. Note: This is one of a series of timely and valuable letters prepared by Charles H. Ryan for managers of Warner Chicago Theatres. His advice could readily apply to theatres everywhere. Therefore, we suggest you clip and save these "Helpful Hints" as they appear from time to time.)

Advertising Showmanship

Consider the value of your screen. There never has been a campaign laid out yet that could not be advertised advantageously with trailers. On your screen you have action and movement, a form of appeal that is wholly lacking in poster and newspaper copy.

Don't ever underestimate the value of your lobby. It is your show window. The inside of your theatre will be judged by the appearance of your lobby.

Remember that a few outstanding pieces of copy are more easily scanned than many. Determination of the amount of copy is based on showmanship. If you have showmanship your money is well spent. If you don't have that phantom ability then your employer is losing money on you. Be careful in selecting and placing your stills for lobby and front displays.

If you make a misstatement, you are guilty. Don't try to crowd your patrons' memories.

Remember—"sell" your words. Use your initiative in every angle that will get money in your box office.

Successful amusement merchandising is not the sale of tickets to those who naturally would desire to see your entertainment, nor to those who have already been attracted by the better conduct of your enterprise. The real profits come from selling new patrons who are drawn to your theatre through good advertising and held through good management.

"Diamonds are chunks of coal that *stuck to their job.*"

Showmen's Parade

DAVID KAPLAN, now in Philadelphia for Warner Bros., will go to Atlantic City to manage the Virginia Theatre, replacing LAWRENCE PETERSON, promoted to top spot at the Stanley.

JOSEPH P. LONGO, publicity director for Loew's in Boston, has been transferred to Cleveland, where he will have the publicity post recently relinquished by MILT HARRIS. JOE's brother, AL, succeeds him in Boston.

The Harris Circuit has announced a number of changes in its theatres in the Pittsburgh area. HARRY SEGAL, manager o fthe Family, has replaced MORTY HENDERSON, transferred from the William Penn to the Perry. HENRY MILLER has been transferred to the Family, while his post at the Beachview has been taken by JOHN HARRIS, son of the head of the circuit. The latter has been at the Palace and his post is taken by ROBERT KELLER, formerly relief manager for the circuit.

NELSON HAMPTON, manager of the State Theatre, Spartanburg, S. C., has resigned to join the staff of the *Herald Journal.*

MORRIS FISHMAN, manager of the Capitol, Reading, Penna., has resigned to join the Philadelphian sales force of Masterpiece Films.

ALLEN GOODKIN, assistant at the Aldine, Philadelphia, now closed, will manage the Astor when it reopens next week.

"TURNABOUT"

An SRB Showmanalysis (REG. U. S. PAT. OFF.)

Get Folks Laughing and in Mood to See the Picture With a Thorough, Gag-Filled Exploitation Campaign

PARDON us if we get things backward in suggesting ways and means for you to exploit Hal Roach's United Artists release, "Turnabout," inasmuch as things are turned around in the comedy itself. That's what makes it a comedy, we are told, and since laughter is a much-needed tonic these days, you should go to town in selling "Turnabout." Let's get together right now and determine the best possible exploitation angles.

The gay comedy angle is the best, by all means. If you'll take a moment to notice the ads in the press book, you'll see that a stork is shown in practically every one. For your initial teaser advertising, why not feature the stork only, and then make up your ad lines from those shown in the regular ads. For example, lines like these might do: "Is my face red! . . . I overlooked wifey and gave hubby (ital.) the child."—"I must be going haywire . . . I've got my eyes on the man instead of the lady."—"Watch this fellow . . he's a crafty stork with shady intentions . . . he passes up the wife and gives hubby (ital.) the baby!"

The basic situation in the story furnishes you with material for a stunt that should have the whole town laughing. Get the newspaper to aid you in finding a young couple who are willing to exchange jobs for a week. Then, from day to day, a reporter can write articles on how the wife likes her husband's job and how the husband likes his wife's "household drudgery." You'll have to get the consent and cooperation of the husband's employer to carry out your plan, of course, but it shouldn't be difficult when you assure him of the publicity he'll get.

Screenplay by Mickell Novak, Berne Gilar and John McClain. Based on the novel, "Turnabout," by Thorne Smith. Produced and directed by Hal Roach.

Through social clubs, fraternal groups, churches, lodges, etc., you could arrange several "Turnabout Parties." Such parties would be an innovation and a welcome change from the usual affairs. Not only would they tie up with your picture but also with Leap Year. Ladies could sell tickets, could lead the men at dances, could act as escorts and could pay for refreshments. The first night of your "Turnabout" engagement might be in keeping with the title; that is, women would have to escort their husbands and boy friends and pay their admissions. This would be a good gag for a special midnight show.

Run a Want Ad to the effect that "it's Leap Year, so I'm doing a 'Turnabout.' I'm willing to listen to a marriage proposal from any young lady of good appearance who has at least $50,000 in the bank. Address Box 00, Blankville Bugle." To protect yourself as far as legal requirements are concerned, the ad could be placed in the name of one of your ushers, provided he's unmarried. If he gets any proposals you'll have the makings of a good publicity story.

Invite local boy-and-girl teams to appear on your stage, prizes to go to the girls who make the funniest proposals. Last year we received a report from an exhibitor who declared he held a successful stunt at his theatre which, as we remember it, should be appropriate in connection with "Turnabout." Briefly, the girls challenged the boys to imitate them, and in return, the boys challenged the girls to imitate *them*. It happened that girls appeared on the stage dressed as boys, imitating their actions, etc., while the boys appeared as girls. Everyone had a great time, according to the manager's report, and business was excellent. You know your own situation and conditions; if you know you're in a position to put over something like this, then by all means do it.

You can get the community in a gay mood by running a four-day dialogue gag contest in the newspaper. The illustrations to be used are shown in the press book, and in each "balloons" are provided in which contestants write their gags.

Get the people talking and laughing at your publicity. If you do any outside posting, or if you place window cards around town, place them all upside down. Perhaps some of your teaser ads and some of your publicity art could be run upside down. As far as the art is concerned, it should be explained in the captions that the editor is behaving in such a manner because he knows the story of "Turnabout." Likewise, make an effort to get the newspaper to put out a special edition in which the headline announcing your showing is upside down and reversed.

Have a special announcement trailer made to which would be attached the regular trailer. In the former, you could announce your reaction after seeing the picture, the first few feet of your message appearing on the screen upside down; or, the message could be from the operator to the effect that he's all turned around after having seen "Turnabout."

Let the men demonstrate their culinary abilities via a cooking contest to be conducted, if possible, on your stage, or in a local hall. Food and hardware stores, gift shops, hotels featuring male chefs, could tie up with you on this. Similarly, let women try their hand at men's handcraft, submitting their work for display in the lobby.

Use the "turnabout" idea in your street ballyhoo. Have a young couple walk around the business district, the girl carrying a walking stick and the man a purse and probably a woman's silk umbrella, on which your billing could be imprinted. Another idea would be to have a man wear a mask on the back of his head, his face covered with a papier-mache mask representing the back of his head, with small holes through which to see. His clothes should be "in reverse," too. In other words, he appears to be walking backwards. The sign he carries should read: "I'm all turned around, just like you'll be when you see 'Turnabout'."

Tieups on swim suits are timely and seasonal, and give you the opportunity to get plenty of plugs for your engagement of "Turnabout" in leading women's stores windows all over town. And remember, there are many other swell tieups of which you'll want to take advantage. Better play safe and order a complete set of stills right now.

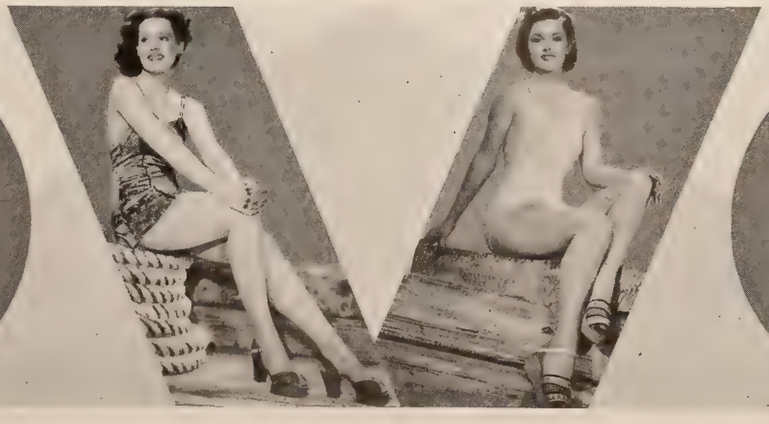
Get Merchants to Cooperate

The merchants should cooperate with you by arranging "Turnabout Shopping Days" on which special prices are offered women buying men's apparel, and vice-versa. You might also get them to chip in on a cooperative page, for which you'll find a suitable heading in the press book. Have no worry about tieups, for there are several, among them being Dole Pineapple Juice, the American Gas Association, "Nevarust" Furniture, "Turnabout" Hosiery, Bluebird Diamond Syndicate, women's fashions, Gantner & Mattern Bathing Suits, and a special 79-cent movie edition of Thorne Smith's novel. Take advantage of every one of them.

For an attention-getting marquee display, have your artist and electrician rig up a display utilizing a blowup of one of the stills showing John Hubbard and Carole Landis together—preferably H-118, which shows a stork between them. It should be animated so that the stork's wings flap up and down. You'll find other stills, showing the rest of the cast in character, to use in completing the display.

Use good taste in selling "Turnabout." Don't use any angles which might be misinterpreted. Keep your exploitation above reproach, since the humorous situations in the picture carry no suggestion of offense to the most rigid standards of good taste. Just to remember to use good, clean gags to start 'em laughing, and they'll be in the mood to see the picture.







Short Subject Reviews

Ozzie Nelson & Orchestra *(Good)*

Vita. (5509) Melody Master No. 9 10 mins.

The highlight of this band reel is the number in which Ozzie tells about the trials and tribulations of a band leader, which is acted out with rhyming dialogue. Other numbers are renditions of "Begin the Beguine"and "Put On Your Old Gray Bonnet." Your audiences should find the subject satisfying diversion. Roy Mack directed. Tieups with music shops on Ozzie Nelson recordings are advised.

The Chewin' Bruin *(Amusing)*

Vita. (5614) Looney Tune No. 14 7 mins.

The fanciful yarn of a bear who liked to chew tobacco is related to Porky Pig by an old fur trapper, who had many exciting adventures with "the chewin' bruin." This is an amusing cartoon, suitable for any program, and was produced by Leon Schlesinger. You may be able to get window tieups in tobacco shops.

Mechanix Illustrated No. 4 *(Interesting)*

Vita. (5408) Color Parade No. 8 10 mins.

Behind-the-scenes glimpses of operations at LaGuardia Field, developments in ultra-scientific designing, tests of manufacturers' products to determine their durability, and the newest method of fighting fires with the new waterless fire extinguisher, are the clips in this interesting subject, which was written and directed by Ira Genet. In connection with the second clip, a contest could be conducted requiring entrants to submit streamline designs for autos, trains, buildings, furniture, etc.

Tom Thumb in Trouble *(Cute)*

Vita. (5320) Merrie Melody No. 20 7 mins.

Minus the gags that characterize most Merrie Melody cartoons, this new release is without laughs; yet it is a cartoon that should appeal strongly to children, and please the adults. The story concerns tiny Tom Thumb who, when his wood-chopper father goes away to work, almost drowns in a basin of water. A bird saves him, but the returned father believes the bird responsible for Tom Thumb's plight, shoos it out of the house. While his father sleeps, Tom slips away into a stormy night to find his friend. The wood-chopper goes after both of them, brings them back. All is happiness again. Leon Schlesinger produced this Technicolor cartoon. Sell it via displays on children's books in book shops.

Cinderella's Feller *(Excellent)*

Vita. (5006) Featuret No. 6 19 mins.

For everybody but cynics this subject should have a definite appeal. Performed, for the most part, by children, and beautifully photographed in Technicolor, it tells the familiar fairy tale of Cinderella, her Prince Charming, the glass slipper, etc. William McGann's direction is commendable, while the technical effects add to the tale's "fairyland" atmosphere. Important roles are played by Juanita Quigley, Scotty Beckett, Maris Wrixon, Virginia Brissac, Ann Bennett, and Marjorie Whatley. The famous Meglin Kiddies display remarkable talent in their routines at the ball. Appeal to every mother and father in town that they will be doing their children a great favor by bringing them to see this subject, and that they, themselves, will enjoy re-living once more the story of Cinderella.

Information Please No. 10 *(Good)*

RKO-Pathe (4210) Information Please 11 mins.

In their usual setting, the regular panel of experts (Oscar Levant, John Kieran and Franklin P. Adams), assisted by Deems Taylor, guest expert, are targets for questions from Clifton Fadiman. Highlight of the reel is the panel's barber-shop rendition of "Break the News to Mother," which in this case, would give Mother the courage to hear even the worst. Frank Donovan produced this entertaining subject. Utilize tie-in possibilities with local radio station and Canada Dry dealers.

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning June 15)

CAPITOL—The Flag Speaks (MGM) rev. 5-4-40; Stuffie (MGM) rev. 3-9-40.
CRITERION— The Flag Speaks (MGM) rev. 5-4-40; The Timid Pup (Col.); Silent Wings (RKO-Pathe) rev. this issue.
GLOBE—Nutty But Nice (Col.); Mechanix Illustrated No. 4 (Vita.) rev. this issue.
PARAMOUNT—Onion Pacific (Para.) rev. 6-8-40; Playmates from the Wild (Para.) rev. 5-18-40; Argentina (Para.).
RADIO CITY MUSIC HALL—U. S. Navy —1940 (RKO-M of T) rev. 6-8-40.
RIALTO—Act Your Age (RKO) rev. 10-7-39; Aqua-Rhythm (Para.) rev. 11-18-39.
ROXY—Rover's Rescue (20th-Fox); Inside the F.B.I. (Col.).
STRAND—Cross Country Detours (Vita.) rev. 4-13-40; Radio and Relatives (Vita.); Spills and Thrills (Vita.).

CHICAGO LOOP

(Week Ending June 15)

APOLLO—Sport of Kings (Col.) rev. this issue; Porky's Poor Fish (Vita.).
CHICAGO—Unusual Occupations No. 5 (Para.) rev. 5-18-40.
GARRICK—Climbing the Spirit's Home (20th-Fox) rev. 3-30-40; Slap Happy Pappy (Vita.).
ROOSEVELT—Spots Before Your Eyes (MGM) rev. 6-1-40; A Rainy Day (MGM); Blue Barron and Orchestra (Vita.) rev. 6-8-40.
UNITED ARTISTS—Cradle of Champions (Para.) rev. this issue; XXX Medico (MGM) rev. 4-27-40; The Autograph Hound (RKO-Disney) rev. 9-9-39.

Cradle of Champions *(Excellent)*

Para. (R9-12) Sportlight No. 12 10 mins.

The way to build the champion of tomorrow in this day of keen competitive sport is, according to Grantland Rice, to "catch 'em young." Accordingly, he gives the audience pictorial proof that such is being done. Boy Scouts in an equestrian exhibition; youngsters playing football, learning the right and wrong of track sports, skiing and boxing form the subject matter. The subject is highly interesting, and Ted Husing's comment is good. Contact the Boy Scouts for cooperation, and try to get youthful members of gymnasiums, boxing clubs, etc., to compete in athletic contests.

Social Security *(Interesting)*

Col. (1904) Washington Parade No. 4 10 mins.

This subject shows just how and where the Social Security Board works. The plan of its operation and its benefits are explained in a simple manner. The subject is enlightening and one which should hold the interest of everyone. Sell it through the newspapers in cooperation with the local office of the Social Security Board.

Adventures of Red Ryder *(Thrills Aplenty)*

Republic Serial 12 Episodes

First Chapter, 29 mins.; Others, 20 mins. each

Based on the popular newspaper cartoon serial, this new Republic chapter play looks like twelve weeks of thrills and action aplenty for the fans, if the first episode can be taken as an indication of what is to follow. The story takes place in the days when outlaws attempted to gain control of land to make railroads pay dearly for the right of way. Don "Red" Barry, comparatively new western star, heads a cast which includes Noah Beery, William Farnum, Hal Taliaferro, Bob Kortman, Gayne Whit-

. . NEWSREEL SYNOPSES . .

(Released Saturday, June 15)

PARAMOUNT (No. 83)—West Point graduation; Dizzy Dean with Tulsa Oilers; Ford maps plane production plan; Flying fortress over California; Gen. Pershing urges Red Cross aid; Paris bombed by Nazi raiders.

MOVIETONE (Vol. 22, No. 80)—West Point graduation; California rodeo; Dan Beard celebrates 90th birthday; Ford maps plane production plan; Flying fortress over California; Lew Lehr and chimpanzees; Bimelech wins Belmont Stakes; Fishing in the Rockies; Texas cowgirl fashions; Bathing girls romp in Colorado snows.

PATHE (Vol. 11, No. 95)—Paris bombed by Nazi raiders; West Point graduation; Willkie urges aid to Allies; Ford maps plane production plan; Typical U.S. families at N.Y. Fair; College runs hosiery mill in Alabama; Bimelech wins Belmont Stakes.

UNIVERSAL (Vol. 12, No. 884)—Paris bombed by Nazi raiders; Ford maps plane production plan; Flying fortress over California; Willkie urges aid to Allies; West Point graduation; Liner America set for trials; Rose festival at Portland, Ore.; Church pays rent with roses; Song-print fashions; Bimelech wins Belmont Stakes; California rodeo.

NEWS OF THE DAY (Vol. 11, No. 278)—Paris bombed by Nazi raiders; Battle of Dunkirk; English royalty attend services at Westminster; West Point and Annapolis graduations; Flying fortress over California; Willkie urges united action; College at Ripon, Wis., honors Spencer Tracy (Milwaukee only); Bimelech wins Belmont Stakes; California rodeo.

(Released Wednesday, June 12)

PARAMOUNT (No. 82)—Little wins golf championship; S.S. Roosevelt brings refugees home; Italy enters the war; U. S. navy bombers released to Allies; Advice sought from industrialists on how to speed up plane production; "Stop Hitler Now" drive launched; Roosevelt's speech at Charlottesville, Va.

MOVIETONE (Vol. 22, No. 79)—Roosevelt's speech at Charlottesville, Va.; Battle at Narvik; Britain rushes manufacture of munitions; France fights German attack; General Pershing urges U. S. aid to Allies; Naval cadets graduate at Annapolis; National Guard tests new combat car; Little wins golf championship.

NEWS OF THE DAY (Vol. 11, No. 277)—Italy enters the war; Roosevelt's speech at Charlottesville, Va.; Paris police round up "fifth columnists"; French planes shoot down Nazi bomber; Total war turns French countryside into blazing ruins; Battle at Narvik; S.S. President Roosevelt brings refugees home; Little wins golf championship.

PATHE (Vol. 11, No. 94)—Italy enters the war; Roosevelt's speech at Charlottesville, Va.; Allies buy 50 ex-U. S. navy bombers; French tighten "fifth column" defense; S.S. Roosevelt brings refugees home; Little wins golf championship; Battle at Narvak.

UNIVERSAL (Vol. 12, No. 883)—Italy enters the war; General Pershing urges U. S. aid to Allies; British defense units in Egypt on alert; Tragedy and suffering in France in wake of German invasion; French tighten "fifth column" defense; British royalty pray for victory; Britain rushes manufacture of munitions; U. S. navy planes shipped to Allies; S S. President Roosevelt brings refugees home; Midshipmen embark on summer cruise; Naval cadets graduate at Annapolis; National Guard tests new combat car; Little wins golf championship.

man and others. William Witney and John English directed. Several novelties that should serve to get boys and girls interested in the chapter play are illustrated in the press book available at your Republic exchange. Arrange two-for-one opening, and offer prizes to red-headed kids.

Silent Wings *(Interesting)*

RKO-Pathe (4310) Sportscope No. 10 9 mins.

With much of its footage exposed at the annual gliding meet at Elmira, New York, this film has caught the thrill of soaring skyward on borrowed wings. Gliding enthusiasts are shown taking their engine-less craft into the air, some of them reaching altitudes of approximately four miles and staying aloft for considerable lengths of time. The photography is excellent and the comment of Andre Baruch enlightening. Frank Donovan produced. Conduct a contest on model gliders among local Junior Aviation members.

Stray Lamb *(Unusual)*

RKO-Pathe (4610) Reelism No. 10 8 mins.

Performed by animals, this is a unique and unusual subject, certain to cause audiences to marvel. It's the story of Letitia, the lamb, and her boy friend, Barnaby, a St. Bernard. All is well until Elmer, the villainous eagle, swoops down and carries Letitia off to his lair for a meal of mutton. Barnaby arrives in the nick of time, rescues the lamb, almost loses her again to a mountain lion. Acting honors go to Elmer, who rises to lofty heights (with his innocent prey). Andre Baruch injects several wisecracks into his description of the goings-on, and Mervyn Freeman's camera work is worthy of mention. Frank Donovan produced. Let your patrons know about the better-than-average qualities of this subject. You might arrange a gag window with your local butcher.

Information Please No. 11 *(Entertaining)*

RKO-Pathe (4211) Information Please 10 mins.

Guest Expert Christopher Morley of "Kitty Foyle" fame shares with Kieran, Adams and Levant the "sticklers" fired at the foursome by Clifton Fadiman. The boys are asked to recognize stances of famous boxers, indulge in a bit of cheese-tasting, play book-title charade. Among other things, they form a barber shop quartet to sing "Old Black Joe." The subject, thoroughly entertaining, was produced by Frank Donovan. Tie up with Canada Dry dealers. Place blowups of the experts in the lobby. For this particular reel, you might get cooperation from book stores on the Christopher Morley-"Kitty Foyle" angle.

Hurdle Hoppers *(Splendid)*

RKO-Pathe (4311) Sportscope No. 11 9 mins.

Filmed at the United States Army cavalry school at Fort Riley, Kansas, this subject is devoted mainly to the training and selection of horses, concludes with a thrilling and expertly photographed cross-country ride. From beginning to end it holds one's undivided attention. Frank Donovan produced. Personal letters should be sent to members of the local riding club and to any Army units which might be near your theatre, urging them to see this subject.

Egg Hunt *(Cute)*

Col. (1510) Color Rhapsody No. 10 7½ mins.

A professor tells with accompanying pictures of his search for a dinosaur egg. His dialogue doesn't match the action, and there are a lot of funny scenes in it. It is one of the best of these cartoons. Ub Iwerks directed. Sell in the lobby, in your programs and in newspaper ads.

You're Next *(Poor)*

Col. (1433) All Star No. 13 17 mins.

Walter Catlett and Monte Collins, detectives, are on the trail of a criminal who is causing people to disappear. It turns out that the "criminal" is only a demented professor, trying to serve drinks to people which he believes will turn men into gorillas. There's a lot of nonsense with a gorilla but the entire subject is too silly for the consumption of most audiences. Chester Conklin, John T. Murray and Roscoe Ates are also in the cast. Del Lord directed. Give the stars all the billing you can. The names may mean something.

Sport of Kings *(Satisfactory)*

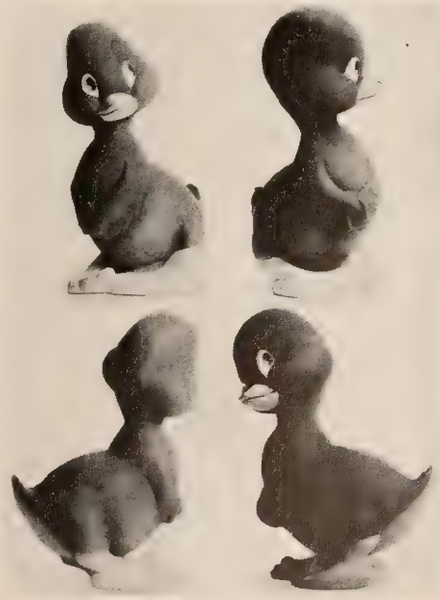
Col. (1807) World of Sports No. 7 10 mins.

This subject shows how horses are trained for racing. The careful and tender care given them before a race is shown in great detail. The operation of the photo-finish judging camera, which produce the result of the race in 30 seconds, is the highlight of the picture. It is a subject which has been photographed many times. Those who are interested in horse racing will be familiar with the details and those who are not will be bored. Sell it through local racing circles, the sport pages, tracks, etc.

South of the Boudoir *(Good Slapstick)*

Col. (1434) All Star No. 14 18½ mins.

Charley Chase, branch manager for a breakfast food concern, invites his boss to dinner because the boss is considering him for a promotion. But Charley has a fight with his wife who walks out on him and accidentally meets the boss, who brings her along to her own home as a guest while Charley has hired a waitress to pose as his wife. There's lots of comedy in the resulting situation. For slapstick, this is good stuff. Del Lord directed. Charley Chase, a comedian for many years, has a large following, so use his name in all advertising.



Introducing "Lucky Duck"

Paul Terry's "Lucky Duck" is beginning to shape up as the central theme in Terry-Toons promotion plans for the coming season. Terry has just signed a contract licensing the Ideal Novelty and Toy Company to make a number of dolls and toys from his popular barnyard characters. "Lucky Duck" made his bow earlier this season than the Technicolor Terry-Toon, "The Orphan Duck." His latest appearance is in the 20th Century-Fox release, "Much Ado About Nothing."

Boobs in the Woods *(Funny)*

Col. (1435) All Star No. 15 16 mins.

Andy Clyde, who has been supporting Shemp Howard, his brother-in-law, for years, wants to go on a vacation. Shemp asks Andy's boss about it and gets Andy fired, so they start off on their vacation. There's plenty of trouble between them on the trip, which ends up with Andy astride a bull, hell-bent down the road. This comedy should go over in the many places where two reel comedies of the slapstick variety are still liked. Del Lord directed. Tie up with sporting goods stores on the angle of the proper equipment to take on a vacation, etc.

Hens Make Money Laying Around—But Not Exhibitors

"Only the hen can make any money laying around."

That's the maxim at the bottom of a short subjects house organ which goes to every theatre manager in the Interstate Circuit down in Texas. It's a wise one, too, since it gives ample food for thought to those exhibitors who still operate under the old fallacy that short subjects aren't worth selling. Such might have been the case many years ago, but it just isn't true nowadays.

Just by way of mention, let's take the Walt Disney cartoons, the Warner Historical Featurets, the MGM Crime Doesn't Pay series, the Information Please series, the various sport reels, fashion reels, Pete Smith Specialties and ever so many others. They are all entertaining, and they have enough of a following to make them worthy of special billing. In some cases, patrons find them more enjoyable than the regular feature. Often they "save the show."

It will pay you to give more thought and consideration to short subjects. Make up your mind that if they're worth playing, they're worth selling.

Vie for Extra Business with Strong "Jack Pot" Campaign

Just what chance does one have of beating the slot machine? This is one of the questions answered in the Crime Doesn't Pay short subject, "Jack Pot," and an angle on which you can capitalize by getting a reporter to write a story of his experiences after he has played a slot machine several hundred times. You might also get editors to write editorials about slot machines after seeing the subject.

Since banks always stress the value of saving, even down to pennies, you should solicit their cooperation. Besides running ads tieing with the picture, they could also set up special displays in the banks themselves.

A department store could effect a good window display by using a dismantled slot machine with a pile of nickels and a card bearing this copy: "You can't beat the slot machine, but you hit the jackpot every time you buy at Blank's, etc." For that matter, a dismantled machine, with all the parts labeled, would make a crowd-stopping lobby display.

There is strong interest in the subject matter of "Jack Pot," so bill it heavily in your regular ads.

Selling Shorts Strongly Saves Show for McCary

Terry McCary, manager of the Palace Theatre, Corsicana, Texas, with the assistance of Sidney Miller recently put on a very special campaign for two short subjects, "What's Your I.Q." and "The Riveter."

The highlight was a radio quiz which was a buildup for "What's Your I.Q." In addition, a special trailer, lobby setpiece and many lines of newspaper space also plugged the show.

Had it not been for this strong selling, the feature would have "laid an egg," Terry reports.

Hollywood

STR West Coast Offices Guaranty Building 6331 Hollywood Blvd. Hollywood, Calif. Telephone, Hollywood 1390

. . . Program Notes From the Studios . . .

"The Bridegroom Misbehaves," Warner Bros. romantic comedy will have ROSEMARY LANE in the stellar role when it goes into production this week. Director NOEL SMITH is now casting supporting players for the picture, his first full-length feature assignment.

Production was started on "Bad Man of Wyoming," MGM Western starring WALLACE BEERY with ANN RUTHERFORD, LEE BOWMAN, MARJORIE MAIN, JOE CALLEIA and PAUL KELLY heading the supporting cast. The company is on location in Jackson Hole, Wyoming where Director RICHARD THORPE expects to spend the next three weeks.

Having completed one of the top roles in FRANK LLOYD'S "The Tree of Liberty," RICHARD CARLSON goes into the romantic lead, opposite LUCILLE BALL, in "Too Many Girls," forthcoming RKO feature to be produced and directed by GEORGE ABBOTT. Shooting is scheduled to start late this month.

MARY CARR and CHRISTIAN RUB have been added to the cast of Monogram's "Kid Reporters," currently before the cameras with MARCIA MAE JONES and JACKIE MORAN featured. ROBERT MacGOWAN is directing.

With TOM BROWN, NAN GREY, and MISCHA AUER in the principal roles, Universal "Margie" got the "go" signal from co-directors PAUL GERARD SMITH and OTIS BARRET. The supporting cast includes JOY HODGES, EDGAR KENNEDY, ALLEN JENKINS, EDDIE QUILLAN, CLIFF EDWARDS and RICHARD LANE.

JOAN DAVIS and NED SPARKS have been assigned the comedy spots in 20th Century-Fox' "For Beauty's Sake" which SHEPARD TRAUBE will direct.

Director OTTO BROWER was forced to suspend production on 20th Century-Fox' "The Ghost of the Cisco Kid," due to the severe illness of CESAR ROMERO. The picture has been before the cameras for about three weeks.

Forty stunt men were used by SAM WOOD in one exciting sequence of "Rangers of Fortune," which he is currently directing for Paramount. WOOD used the men in a battle scene which called for them to ride horses through burning buildings, down steep embankments and take hard falls which called for extra nerve.

JAMES STEWART was cast opposite KATHARINE HEPBURN in the MGM screen version of her stage success, "The Philadelphia Story," which GEORGE CUKOR will direct. STEWART checks in at the studio as soon as he finishes his role in Warner Bros.' "No Time for Comedy."

FRANCES ROBINSON, formerly with Universal, has been signed to a term contract by Columbia and goes into the lead, opposite JOE E. BROWN, in "The Clay Pigeon," under the direction of EDWARD SEDGWICK.

Producer HARRY SHERMAN has signed RICHARD DIX to star in "Cherokee Strip," scheduled to go before the cameras within the next two weeks. This will be the first time in ten years that DIX has appeared under the Paramount banner.

Nearly every foreign car in Hollywood was used by Director ALFRED HITCHCOCK in the WALTER WANGER production, "Foreign Correspondent." The bills for automobiles for one sequence, in which the cars played a prominent part, was almost $3,000.

ADOLPHE MENJOU has been signed for the role in HAL ROACH'S "Road Show," originally assigned to WALTER CONNOLLY. The picture rolls in a few days under the direction of GORDON DOUGLAS.

WILLIAM NIGH has been assigned to direct the next BORIS KARLOFF starrer at Monogram for Producer PAUL MALVERN. The picture, as yet untitled, is in the "James Lee Wong" series and is scheduled to go before the cameras this week. The supporting cast is now being lined up.

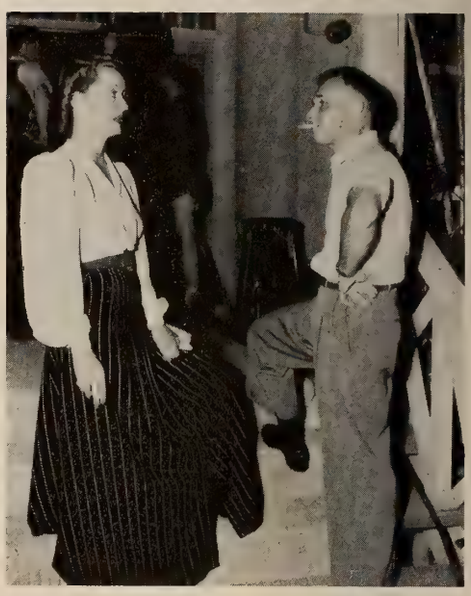
HARRY WOODS and NOBLE JOHNSON have been added to the cast of Republic's "The Ranger and the Lady," current ROY ROGERS starrer. They join a cast which also includes GEORGE "GABBY" HAYES, JACQUELINE WELLS, HENRY BRANDON and SI JENKS. The picture is being produced and directed by JOE KANE.

IRENE RICH, EVELYN KEYES and EDWARD NORRIS have been added to the cast of "It Happened In Paris," currently before the cameras at Columbia under the direction of CHARLES VIDOR. BRIAN AHERNE and RITA HAYWORTH have the co-starring roles.



Some Expert Pen Work

Six signatures go on this contract at Universal studios, where the RITZ BROS. *and the* ANDREWS SISTERS *will soon appear together in "Argentine Nights."*



Set Conference

BETTE DAVIS *confers with Producer* ROBERT LORD *on the set of "The Letter" at Warner Bros.*

Kay Francis in Next Durbin Film

KAY FRANCIS, currently working in "When the Daltons Rode," will have one of the top roles in the next DEANNA DURBIN starrer at Universal, according to an announcement made this week by Producer JOE PASTERNAK. Miss FRANCIS has two pictures to make for RKO before returning to the valley lot.

Fairbanks, Jr., for "Before I Die"

DOUGLAS FAIRBANKS, JR., has been signed to head the cast of "Before I Die," which BEN HECHT will produce and direct for Columbia in the near future. In addition to starring, FAIRBANKS will serve as associate producer with HECHT.

RKO Picks Up Raymond's Option

As a result of his portrayal in "Cross Country Romance," RKO has exercised its option on the continued services of GENE RAYMOND. Plans are being formulated for RAYMOND'S appearance early this summer in one of the major productions on the studio's 1940-41 program.

Sutton Tested for "Monte Cristo"

JOHN SUTTON was tested this week by Director ROWLAND V. LEE for one of the featured roles in EDWARD SMALL'S "The Son of Monte Cristo," set to go before the cameras next week. SUTTON recently completed a term contract at Universal where he appeared in the romantic lead in "Tower of London," which was also directed by LEE.

Gersdorf Joins Irwin Agency

PHIL GERSDORF, who recently left HARRY BRAND'S staff at 20th Century-Fox, has joined the staff of LOU IRWIN to handle publicity for his clients.



Producer and Directress

Producer ERICH POMMER, *right, and Director* DOROTHY ARZNER, *who is noted as being the industry's only feminine megaphonist, concentrate on the script of "Dance, Girl, Dance," RKO Radio film.*

Warners Set Trio for "Honeymoon for Three"

WARNER BROS. has assigned PRISCILLA LANE, GEORGE BRENT and OLIVIA DE HAVILLAND to topline in the forthcoming production of "Honeymoon for Three," set to go before the cameras in about two weeks.

The Broadway play by GEORGE HAIGHT and ALAN SCOTT has been adapted by PHILIP and JULIUS EPSTEIN. Director and supporting players will be announced in a few days.

The assignment of Miss LANE to the picture, after a six-weeks layoff due to her refusing a role in "Money and the Woman," should be welcome news to her many fans. She last appeared in "Three Cheers for the Irish."

Patsy Kelly Returns

PATSY KELLY will make her first screen appearance in two years in one of the top roles in HAL ROACH'S "Road Show," scheduled for early July filming.

Darmour Sets "Deadwood Dick"

LARRY DARMOUR has set DON DOUGLAS for the lead in "Deadwood Dick," the serial he will produce for Columbia. DOUGLAS just completed a featured role in MGM's "I Love You Again."

"Big Bonanza" Next for Wayne

JOHN WAYNE'S next starring vehicle for Republic will be "The Big Bonanza" by PETER B. KYNE, which will be produced by SOL SEIGEL as one of the top productions for the coming season. Supporting cast and director will be announced shortly.

"Shepherd" Script Completed

The script for Paramount's "Shepherd of the Hills" has been completed by FREDERICK HAZLITT BRENNAN from the novel by HAROLD BELL WRIGHT. A starting date of July 29 has been set for the picture which HENRY HATHAWAY will direct with BETTY FIELD and ROBERT PRESTON in the leading roles.

Welles to Start Next Week

Orson Welles expects to start shooting on his long deferred first picture next month. "Citizen Kane" will have in its cast most of Welles' Mercury Theatre players.

Gomperts Appointed to U. A. Pre-Selling Department

GEORGE R. GOMPERTS has been appointed assistant head of United Artists pre-selling department, with headquarters in Hollywood. GOMPERTS, who will act as assistant to MONROE W. GREENTHAL head of the pre-selling department for U. A., terminated his connection with the Barron Collier Company of New York.

His experience in the field of sales promotion and advertising includes associations with the R. H. Macy Company and Seagram-Distillers Corporation, and he helped design the Seagram campaign which won a Harvard award for copy and layout. He also handled the exploitation of special promotional events such as the New Orleans Mardi Gras and the Kentucky Derby, and helped supervise the World's Fair Motorcade.

GOMPERTS assumes his new duties in Hollywood immediately.

Holt and Darmour End Four-Year Association

Producer LARRY DARMOUR has not renewed JACK HOLT'S contract, ending a four year association during which HOLT starred in twenty pictures for DARMOUR, which were released through Columbia. Reason for not picking up the option was said to be loss of the foreign market, where a large percentage of the gross was collected.

DARMOUR will replace the HOLT pictures with the "Ellery Queen" detective stories recently acquired. DARMOUR will continue production of the BILL ELLIOTT westerns and the serials for Columbia release.

HOLT'S last picture "Missing Evidence," was finished two weeks ago.

20th-Fox Borrows Naish

Director IRVING CUMMINGS has borrowed J. CARROLL NAISH from Paramount for one of the principal roles in "Down Argentine Way," his next assignment at 20th Century-Fox. Start of the picture is awaiting the report on ALICE FAYE'S recovery from a recent illness. DON AMECHE has the leading male role.

Bretherton Signed by Monogram

HOWARD BRETHERTON has been signed by Monogram to direct the FRANKIE DARRO series, and has started preparation for "Skin Game," next in the series. BRETHERTON recently completed "On the Spot" for the studio.

Taurog to Direct "Nelly Kelly"

NORMAN TAUROG'S next directorial assigned at MGM will be "Little Nelly Kelly" starring JUDY GARLAND. The film version of the GEORGE M. COHAN stage hit is slated to go into production July 15. TAUROG is also scheduled to direct the sequel to the highly successful "Boys Town."

Garfield in Western Role

JOHN GARFIELD will portray a rough-and-ready rider of the Texas range in "Flowing Gold," his next assignment at WARNER BROS. which will be directed by ALFRED E. GREEN. PAT O'BRIEN and FRANCES FARMER also have leading roles in the picture, GARFIELD'S first in a Western environment. "Fiesta in Manhattan," will follow "Flowing Gold" on the star's schedule.

Gargan for "Spring Parade"

The comedy role in Universal's "Spring Parade," DEANNA DURBIN starrer, originally intended for ANDY DEVINE, will be played by EDWARD GARGAN. DEVINE is held by his part in "When the Daltons Rode," which is also before the cameras.

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

With every studio in Hollywood having the "jitters," the gang over at Universal deserves a big hand for the swell feeling on the lot . . . and that goes for everyone from the porters to the big shots. We suppose that's one of the reasons why their product has improved over 100 per cent. Instead of crying, they're working.

Luncheon with young WALLACE RAIRDEN who just completed the double job of actor and technical advisor on Paramount's "Mystery Sea-Raider." To hear WALLY talk, you would think Producer EUGENE ZUKOR and Director EDWARD DMYTRYK were the "tops" as regular fellows . . . and we agree with him.

For the first time in his career, RALPH BELLAMY will actually win the girl in RKO's "Dance, Girl, Dance" . . . and to make up for all the time he has lost, the lady is lovely MAUREEN O'HARA. If you ask us, and we're sure you won't, it was worth waiting for. Hope the shock don't floor him.

SOL LESSER should be applauded for his SHOWMANSHIP in connection with "Our Town." Eight southern California towns are cooperating on an exploitation stunt, the idea being to find the most popular girl and boy in "Our Town," and bring them to Hollywood for a day with the stars, at the studios. Nice work, SOL.

The lineup of stars and featured players who will appear in Columbia's new season's product looks like a "Who's-Who in Hollywood" . . . to say nothing of the tops in the production and direction field under contract. Can't see how they can go wrong with that kind of talent.

The WARNER flacks are turning to the stars for their latest blurb in connection with "All This and Heaven Too." Dear old "Pollux" has been drafted to start the projection machines for the premiere of the picture. Another shot in the arm, doctor.

Visited with Director SIDNEY SALKOW on the set of Republic's "Girl From God's Country," and had the pleasure of getting mixed up in a Hollywood blizzard . . . so real, we almost froze our ears off. We still think SID would be a big hit on the other side of the cameras.



Story Conference

Producer-director CECIL B. DEMILLE *(right) goes over the dialogue with* GARY COOPER *and* MADELEINE CARROLL *before shooting an important scene for Paramount's "Northwest Mounted Police," being photographed in Technicolor.*

The Studio Check-Up

[This Week: In Production—55; Being Edited—75
Last Week: In Production—49; Being Edited—78
Last Year: In Production—58; Being Edited—73]

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED (1939-40)

FUGITIVE FROM A PRISON CAMP*
GREAT PLANE ROBBERY*
OUT WEST WITH THE PEPPERS*
WEST OF ABILENE*
MILITARY ACADEMY*
DURANGO KID*
MISSING EVIDENCE—Jack Holt, Marjorie Reynolds. Director, Lewis D. Collins.

BEING EDITED (1940-41)

MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Osa Johnson.

IN PRODUCTION (1939-40)

BLONDIE HAS SERVANT TROUBLE*
ARIZONA*
HOWARDS OF VIRGINIA—Cary Grant, Alan Marshall, Sir Cedric Hardwicke. Producer-director, Frank Lloyd.

IT HAPPENED IN PARIS— Brian Aherne, Rita Hayworth. Director, Charles Vidor.

HE STAYED FOR BREAKFAST—Loretta Young, Melvyn Douglas. Director, Alexander Hall.

FIVE LITTLE PEPPERS AT SCHOOL—Edith Fellows, Tommy Bond. Director, Charles Barton.

PINTO KID—Charles Starrett. Director, Lambert Hillyer.

MARCH OF CRIME — Bruce Bennet, Florence Rice. Director, James Moore.

IN PRODUCTION (1940-41)

CLAY PIDGEON—Joe E. Brown, Frances Robinson. Director, Edward Sedgwick.

METRO-GOLDWYN-MAYER

BEING EDITED (1939-40)

ANDY HARDY MEETS DEBUTANTE*
PRIDE AND PREJUDICE*
I LOVE YOU AGAIN*
GOLD RUSH MAISIE*
ONE CAME HOME*
CAPTAIN IS A LADY*
BOOM TOWN*
WE WHO ARE YOUNG*

(In England)

BUSMAN'S HONEYMOON—Robert Montgomery, Constance Cummings. Director, Arthur Woods. Producer, Ben Goetz.

IN PRODUCTION (1940-41)

STRIKE UP THE BAND*
ESCAPE—Norma Shearer, Robert Taylor, Felix Bressart, Paul Lukas, Nazimova. Director, Mervyn LeRoy.

BAD MAN OF WYOMING—Wallace Beery, Marjorie Main, Ann Rutherford. Director, Richard Thorpe.

DULCY—Ann Sothern, Ian Hunter, Billie Burke. Director, S. Sylvan Simon.

GOLDEN FLEECING—Rita Johnson, Virginia Grey, Nat Pendleton. Director, Leslie Fenton.

MONOGRAM

BEING EDITED

LAST ALARM*
GOLDEN TRAIL*

IN PRODUCTION

KID REPORTERS — Marcia Mae Jones, Jackie Moran. Director, Robert McGowan.

PARAMOUNT

BEING EDITED (1939-40)

UNTAMED (Tech.)*
GOLDEN GLOVES*
STAGECOACH WAR*
QUEEN OF THE MOB*
DOWN WENT McGINTY*
NORTHWEST MOUNTED POLICE (Tech.)*
NIGHT AT EARL CARROLL'S*
MYSTERY SEA RAIDER*
COMIN' ROUND THE MOUNTAIN—Bob Burns, Una Merkel. Director, George Archainbaud.

BEING EDITED (1940-41)

DATE WITH DESTINY*
LIFE WITH HENRY*
TEXAS*
I WANT A DIVORCE*
DANCING ON A DIME*
THREE MEN FROM TEXAS—William Boyd, Russell Hayden, Esther Estrella. Director, Lesley Selander.

IN PRODUCTION (1940-41)

VICTORY*
RANGERS OF FORTUNE—Fred MacMurray, Patricia Morison, Albert Dekker. Director, Sam Wood.

RHYTHM ON THE RIVER—Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant. Director, Victor Schertzinger.

THE NEW YORKERS—Dick Powell, Ellen Drew. Director, Preston Sturges.

RKO-RADIO

BEING EDITED (1939-40)

TOM BROWN'S SCHOOL DAYS*
ANNE OF WINDY POPLARS*
POP ALWAYS PAYS*
CROSS COUNTRY ROMANCE*
MILLIONAIRES IN PRISON*
DR. CHRISTIAN MEETS THE WOMEN*
STAGE TO CHINO*

BEING EDITED (1940-41)

DREAMING OUT LOUD*
VILLAIN STILL PURSUED HER*
THE RAMPARTS WE WATCH—March of Time Feature.

IN PRODUCTION (1939-40)

DANCE, GIRL, DANCE*
ONE CROWDED NIGHT*
LUCKY PARTNERS—Ginger Rogers, Ronald Colman. Director, Lewis Milestone

STRANGER ON THE THIRD FLOOR—Peter Lorre, John McGuire, Margaret Tallichet. Director, Boris Ingster.

IN PRODUCTION (1940-41)

MEN AGAINST THE SKY*
LADDIE—Tim Holt, Virginia Gilmore, Joan Carroll. Director, Jack Hively.

THE OTHER MAN—Charles Laughton, Carole Lombard, William Gargan. Director, Garson Kanin.

REPUBLIC

BEING EDITED

THE REFUGEE*
ROCKY MOUNTAIN RANGERS*
GRAND OLE OPRY*
CARSON CITY KID*
SCATTERBRAIN*
ONE MAN'S LAW*
CAROLINA MOON*

IN PRODUCTION

GIRL FROM GOD'S COUNTRY*
SING, DANCE, PLENTY HOT—Ruth Terry, Johnny Downs, Billy Gilbert. Director, Lew Landers.

RANGER AND THE LADY—Roy Rogers, George "Gabby" Hayes. Assoc. Producer-Director, Joseph Kane.

TULSA KID—Don "Red" Barry. Director, George Sherman.

EVERYBODY'S HAPPY—James, Lucille & Russell Gleason. Assoc. Producer-Director, Gus Meins.

20th CENTURY-FOX

BEING EDITED (1939-40)

SAILOR'S LADY*
MARYLAND*

BEING EDITED (1940-41)

YOUNG PEOPLE*
ELSA MAXWELL'S PUBLIC DEB. No. 1*
PIER 13*
GIRL FROM AVENUE A*
STREET OF MEMORIES*
BRIDE WORE CRUTCHES—Lynne Roberts, Ted Norris, Robert Armstrong. Director, Shepard Traube.

IN PRODUCTION (1940-41)

BRIGHAM YOUNG*
RETURN OF FRANK JAMES (Tech.)*
I MARRIED A NAZI*
CHARLIE CHAN IN THE WAX MUSEUM—Sidney Toler, Joan Valerie, Marguerite Chapman, Sen Yung. Director, Lynn Shores.

GHOST OF THE CISCO KID—Cesar Romero, Betty McLaughlin, Robert Sterling. Director, Otto Brower.

THE GREAT PROFILE—John Barrymore, Mary Beth Hughes, John Payne, Ann Baxter. Director, Walter Lang.

FOR BEAUTY'S SAKE—Ned Sparks, Marjorie Weaver, Joan Davis. Directo Shepard Traube.

UNITED ARTISTS

BEING EDITED

THE WESTERNER (Goldwyn)*
SOUTH OF PAGO PAGO (Small)*
FOREIGN CORRESPONDENT (Wanger)*
LONG VOYAGE HOME (Wanger*)
GREAT DICTATOR (Chaplin)—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.
THIEF OF BAGDAD (Korda) (Tech.)—Sabu, Conrad Veidt, June Duprez.

IN PRODUCTION

CAPTAIN CAUTION (Roach)*
KIT CARSON (Small)—Jon Hall, Dana Andrews, Lynn Bari. Director, George B. Seitz.

MAJOR BARBARA (Pascal)—Robert Morley, Wendy Heller, Evelyn Williams.

UNIVERSAL

BEING EDITED (1939-40)

SOUTH TO KARANGA*
BOYS FROM SYRACUSE*
BLACK DIAMONDS*

BEING EDITED (1940-41)

SLIGHTLY TEMPTED*
I'M NOBODY'S SWEETHEART NOW*
MODERN MONTE CRISTO*

IN PRODUCTION (1940-41)

SPRING PARADE—Deanna Durbin, Robert Cummings, Mischa Auer, Andy Devine. Director, Henry Koster.
WHEN THE DALTONS RODE—Kay Francis, Randolph Scott, Brian Donlevy. Director, George Marshall.
MUMMY'S HAND—Dick Foran, Peggy Moran, Wallace Ford. Director, Christy Cabanne.
MARGIE—Tom Brown, Nan Grey, Mischa Auer. Directors, Otis Garrett and Paul Gerard Smith.

WARNER BROTHERS

BEING EDITED (1939-40)

SEA HAWK*
MY LOVE CAME BACK*
THEY DRIVE BY NIGHT*

BEING EDITED (1940-41)

LIFE OF KNUTE ROCKNE*

IN PRODUCTION (1939-40)

MAN WHO TALKED TOO MUCH*
RIVER'S END—Dennis Morgan, George Tobias, Elizabeth Earl. Director, Ray Enright.
BRIDEGROOM MISBEHAVES—Rosemary Lane. Director, Noel Smith.
THE LETTER—Bette Davis, Herbert Marshall, James Stephenson, Gale Sondergaard. Director, William Wyler.
MONEY AND THE WOMAN—Jeffrey Lynn, Brenda Marshall, Lee Patrick. Director, William K. Howard.

IN PRODUCTION (1940-41)

MAN FROM FLEET STREET*
NO TIME FOR COMEDY—James Stewart, Rosalind Russell, Charlie Ruggles. Director, William Keighley.
CITY FOR CONQUEST—James Cagney, Ann Sheridan, Anthony Quinn, George Tobias. Director, Anatole Litvak.
TUGBOAT ANNIE SAILS AGAIN—Marjorie Rambeau, Alan Hale, Jane Wyman, Ronald Reagan. Director, Lew Seiler.
FLOWING GOLD—Pat O'Brien, John Garfield, Frances Farmer. Director, Alfred E Green.

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Advance Dope

Dates Shown Are Release Dates

This department is primarily intended to convey important information regarding product on which no press book or ad material are available. Showmen who run pictures pre-release will find it a valuable source. Listings will appear but once.

ARIZONA

Columbia | Drama | Not Set

Selling Names: Jean Arthur, William Holden, Warren William, Porter Hall.
Director-Producer: Wesley Ruggles.
Story Idea: William Holden arrives by wagon train in Tucson, where the first unusual event that greets him is Jean Arthur covering two villainous gamblers with a gun, until they return her stolen money. Holden, a Union officer leaves with the troops and Jean forms a freighting partnership with Paul Harvey. Unknown to Jean, raids against her company are fomented by Porter Hall and Warren William, two rival freighters. Robbed of all her money by two bandits, she is forced to offer her business to William for a loan. Holden gets back in time to save Jean's business, by proving William guilty of the theft.
Catchline: "One woman's part in the building of the West."

GIRL FROM GOD'S COUNTRY

Republic | Drama | Not Set

Selling Names: Chester Morris, Charles Bickford, Jane Wyatt, Kate Lawson.
Director: Sidney Salkow.
Assoc. Producer: Armand Schaefer.
Story Idea: Chester Morris, a young doctor of the Far North, has difficulty getting a nurse to help him with his work. Jane Wyatt is ready to leave after one brief day of service, until she realizes Morris' honest desire to help the people. She decides to remain for a while. Charles Bickford, a stranger from the States, recognizes Morris as the doctor who is wanted for the killing of his own father by an overdose of sleeping medicine. Morris saves Bickford's life, so he decides to forget everything, especially after Morris explains that his father had committed suicide.
Catchline: "Innocent . . . yet he kept silent to protect his father's name."

A MODERN MONTE CRISTO

Universal | Drama | Not Set

Selling Names: Victor McLaglen, John Loder, Anne Nagel, Philip Dorn.
Director: Harold Schuster.
Assoc. Producer: Marshall Grant.
Story Idea: John Loder returns to his hometown in South Africa to find the village in the fever of a diamond strike. Victor McLaglen with his two cohorts, Philip Dorn and Ferris Taylor, are gaining control of the diamond diggings by murdering some diggers and driving others away from their claims. Loder is framed by McLaglen and sent to prison when he tries to interfere. After he is released, he gets revenge on all his enemies.
Catchline: "He returned to bring vengeance on his enemies."

CAROLINA MOON

Republic | Western | Not Set

Selling Names: Gene Autry, Smiley Burnette, June Storey, Eddy Waller.
Director: Frank McDonald.
Assoc. Producer: William Berke.
Story Idea: Gene Autry and Smiley Burnette buy June Storey's horse from her father, Eddy Waller, for a thousand dollars cash. June, thinking Autry and Burnette are in league with some city slickers, packs Waller into the car and the horse into the trailer and heads for home. Autry follows to straighten matters out. He gets there in time to help June save their home and their land from Hardie Albright, a neighboring plantation owner, who is trying to oust all the honest folk from their homes.
Catchline: "A one-man battle against a crooked timber combine."

I MARRIED A NAZI

20th Cent.-Fox | Drama | Aug. 30

Selling Names: Joan Bennett, William Gargan, Anne Sten, Lloyd Nolan, Johnny Russell.
Director: Irving Pichel.
Assoc. Producer: Raymond Griffith.
Story Idea: William Gargan, his wife Joan Bennett and their little boy, Johnny Russell, are taking a trip to Gargan's homeland, Germany. In Berlin, Gargan is so impressed with what he reads in the newspapers and hears from Anna Sten, a childhood sweetheart, about the wonderful work of Hitler, that he joins the party. Joan sees the dreadful treatment the storm troopers hand out to men, women and children, alike, and when she tries to help some of them, is thrown in jail as a revolutionist. Lloyd Nolan, an American newspaperman helps her, and then he suggests that she and Johnny go home and leave Gargan.
Catchline: "Amercanism and Naziism don't mix."

MYSTERY SEA-RAIDER

Paramount | Drama | Not Set

Selling Names: Henry Wilcoxon, Carole Landis, Onslow Stevens, Kathleen Howard.
Director: Edward Dmytryk.
Producer: Eugene Zukor.
Story Idea: Henry Wilcoxon, skipper of his own ship which has been tied up at dock in New York City, is introduced by his girlfriend, Carole Landis, to Onslow Stevens. Stevens, who is supposed to be in the export and import business, hires Wilcoxon to take him away on business. After they have sailed, Stevens seizes the ship for a belligerent power, disguises her and then uses her as a "mother ship" for sea raiders. Wilcoxon and the captured crew finally find a way to extricate themselves and dispose of Stevens.
Catchline: "Seized by a belligerent power, they risked their lives to save others."

CAPTAIN CAUTION

United Artists | Drama | Not Set

Selling Names: Victor Mature, Louise Platt, Leo Carrillo, Bruce Cabot.
Director: Richard Wallace.
Producer: Hal Roach.
Story Idea: During the war of 1812, the American merchant vessel Olive Branch is captured by the English warship, Beetle. Victor Mature, first mate and Louise Platt, daughter of the dead captain, are taken prisoners. The Beetle in turn, is defeated by another American ship and Louise is put in charge of the recaptured Olive Branch. She appoints Bruce Cabot and Leo Carrillo, two slavers, first and second mates. Cabot and Carrillo use the Olive Branch for their trade, until Mature and his men get loose and take charge.
Catchline: "His valour was tempered with discretion."

MEN AGAINST THE SKY

RKO | Drama | Not Set

Selling Names: Richard Dix, Kent Taylor, Edmund Lowe, Wendy Barrie.
Director: Leslie Goodwins.
Producer: Howard Benedict.
Story Idea: Richard Dix, a discredited flyer, finds it difficult to get a job until his sister, Wendy Barrie, decides to find work for herself in a plane factory and so help him get on his feet. In the plant where Wendy works Kent Taylor, designer, is having trouble with the wing of his new model, so she gets Dix to help. When the plane is finished Dix takes it up, sacrificing his life to bring the ship in safely after the landing gear jams.
Catchline: "He sacrificed his life to perfect a new fast pursuit ship."

ONE CROWDED NIGHT

RKO | Drama | Sept. 9

Selling Names: Billie Seward, William Haade, Ann Revere, Paul Guilfoyle.
Director: Irving Reis.
Producer: Cliff Reid.
Story Idea: Billie Seward is helping Ann Revere and her family run a tourist camp on the desert. Ann's husband, Paul Guilfoyle, is serving time for robbery and manslaughter, and the family have settled here to bring up the baby, Casey Johnson, in a new atmosphere. Two shifty-looking individuals arrive looking for Guilfoyle, who has broken jail. When Guilfoyle arrives, he recognizes the strangers as the two men who framed him, so he gets to work clearing up the situation.
Catchline: "Excitement and romance in a tiny community that was a world in miniature."

VICTORY

Paramount | Drama | Not Set

Selling Names: Fredric March, Betty Field, Sig Rumann, Fritz Feld.
Director: John Cromwell.
Producer: Anthony Veiller.
Story Idea: When Fredric March goes to the mainland for supplies, from his lonely island in the Java Sea, he encounters Betty Field, an entertainer, who asks for his protection from Sig Rumann, cafe owner. March takes Betty back with him, thinking her safe there, but Rumann sends three men to the island to look for the money he tells them March has buried. Betty pretends to fall in with their scheme when the men arrive. In this way she saves March's life and then they dispose of the thieves.
Catchline: "On a lonely desert isle she found her heart's desire."

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The Box Office Slant (SHR)

Bad Man From Red Butte

(*Continued from page* 8)

Baker, young lawyer, and Knight. The townsfolk think Brown No. 2 is really Brown No. 1, but the former's explanation that he is the twin brother of the latter is corroborated by Anne Gwynne, who knew the twins as boys. When Brown No. 2 arranges a loan to help McKee pay off the mortgage, Willis' men ambush McKee, kill him. Meanwhile Brown No. 1 dies, with his brother present. When Brown No. 2 gets back to town, he is accused of murdering McKee, is about to be lynched when his pals, Knight and Baker, save him. Baker becomes Justice of the Peace, holds a trial in which Willis and his henchmen are proven guilty. Willis bolts the trial, but after a long chase on horse and foot, Brown No. 2 finally subdues him.

Comment: Without casting aspersions at the rest of the cast, Fuzzy Knight, with his amusing antics, literally walks away with this picture. One waits patiently during the dramatic scenes to be able to laugh at him again. Otherwise, the film follows the customary western formula, with the hero and his pals arriving in town just in time to catch the villain attacking an old ranch owner whose mortgage is past due. Brown does well in his dual role, while Baker, besides enacting the role of the lawyer, also takes time out occasionally to sing a song or two. A cowboy band furnishes some neat rhythm, too. Menace Norman Willis, who headquarters in the saloon, creates a new style of headgear for villains, wearing as he does a black homburg that makes him the town fashion plate. Western fans won't be disappointed, for riding, shooting and fighting are in abundance in this outdoor film. Based on Brown's dual role, you might designate one night of the engagement as "twin night." Distribute autographed photos of Brown and Baker. Make action displays for your lobby from the posters. **(FAMILY)**

Catchline: "A bold buckaroo and his fighting pals hit the trail for high adventure."

AUDIENCE SLANT: OKAY FOR WESTERN FANS, BUT THEY'LL ENJOY KNIGHT AND HIS COMEDY MOST.

BOX OFICE SLANT: SHOULD DRAW AND PLEASE ON YOUR CUSTOMARY WESTERN-PLAYING DAYS.

Swell Gags Exploit "Ninotchka" For Hathaway in Hollywood

Ted Hathaway, manager of the Apollo Theatre, Hollywood, got permission from a local merchant to place a pile of pillows in his window with a sign which read: "Reserved for those who fall out of their seats laughing at 'Ninotchka,' at the Apollo now." In another window was a spinning wheel with this sign: "We're spinning no yarn when we say 'Ninotchka' is the best picture you have ever seen."

At street corner newsstands Hathaway placed title-lettered paper weights, had a "Park Here to See Garbo Laugh" sign strung up over the entrance to a parking lot, and placed directional arrows around town.

Special Front Sells Tickets

A specially built front, which consisted of nine three-sheet panels, four on one side of the entrance and five on the other, plus a banner which extended clear across the facade beneath the marquee, sold plenty of tickets for "The Man From Dakota" when that picture played the Rialto Theatre, Dallas, Texas. Credit Manager Louis Charninsky for an attractive, patron-pulling display.

Feature Booking Guide

a—BEFORE DATE OF ISSUE INDICATES ADVANCE DOPE; b—BOX OFFICE SLANT.
Initial Before Release Indicates Audience Suitability: (F) Family. (A) Adults.

ASTOR PICTURES

Title	Mins.	Stars		Rel. Date	See Issue of
Bat Whispers (My-D)	86	C. Morris-U. Merkel			Reissued
Crooked Circle (C)	70	Zasu Pitts-Jimmy Gleason	(F)		Reissued
Everything Is Rhythm (Mu)	60	Harry Roy & Band		7/22/39	Not Rev.
Heart of New York (Mu)	80	Jolson-Evans-Morgan			Reissued
Hell's Angels (D)	100	Lyon-Harlow-Hall		1/10/40	Reissued
Monster Walks (My-D)	60	Mischa Auer			Reissued
Our Daily Bread (D)	75	Tom Keene-John Qualen	(A)	5/1/40	Reissued
Out of Singapore (D)	76	Noah Beery-Dorothy Burgess		6/24/39	Reissued
Rain (D)	85	J. Crawford-W. Huston			Reissued
Scarface (D)	88	P. Muni-G. Raft-A. Dvorak			Reissued
Sky Devils (C-D)	88	Spencer Tracy			Reissued
Street Scene (D)	79	Sylvia Sidney			Reissued
Three Broadway Girls (C)	83	Blondell-Evans-Claire			Reissued
Tonight Or Never (D)	92	Swanson-Douglas-Karloff			Reissued
Tumbleweeds (W)	86	William S. Hart		5/1/39	Reissued
U-67 (D)	60	Alan Hale-Claude Allister		8/1/39	Reissued
Vengeance of the Deep (D)	70	Lloyd Hughes	(F)	2/15/40	b3/2/40

COLUMBIA

1938-39

Behind Prison Gates (D)	63	Brian Donlevy-Jacqueline Wells	(A)	7/28/39	b8/26/39
Blondie Takes a Vacation (C)	68	Penny Singleton-Arthur Lake	(F)	7/20/39	b7/22/39
Coast Guard (D)	70	Scott-Bellamy-Dee	(F)	8/4/39	b9/2/39
Five Little Peppers and How They Grew (C-D)	60	Edith Fellowes-Dorothy Peterson	(F)	8/22/39	b8/26/39
Golden Boy (D)	101	Barbara Stanwyck-Wm. Holden	(F)	9/5/39	b8/19/39
Kenga, The Wild Stallion (D)	63	Fred Stone-Rochelle Hudson	(F)	8/30/39	b9/16/39
Man From Sundown (W)	58	Chas. Starrett-Iris Meredith	(F)	7/15/39	b8/19/39
Man They Couldn't Hang (D)	65	Boris Karloff-Lorna Gray	(A)	8/17/39	b8/19/39
Riders of Black River (W)	59	Chas. Starrett-Iris Meredith	(F)	8/23/39	b9/30/39
Woman Is the Judge (D)	62	Otto Kruger-Rochelle Hudson	(A)	7/10/39	b9/30/39

1939-40

Amazing Mr. Williams (C-D)	86	Joan Blondell-Melvyn Douglas	(F)	11/23/39	b11/25/39
Arizona (D)		Jean Arthur-Holden-Williams			a6/15/40
Babies for Sale (D)	64	Rochelle Hudson-Glenn Ford	(A)	5/16/40	b5/18/40
Behind the Maginot Line (D) (Reviewed as "Ten Days in Paris")	82	Rex Harrison-Karen Verne	(F)	4/30/40	b10/21/39
Beware Spooks (C)	68	Joe E. Brown-Mary Carlisle	(F)	10/24/39	b10/28/39
Blazing Six Shooters (W)	61	Charles Starrett-Iris Meredith	(F)	4/4/40	b3/16/40
Blondie Has Servant Trouble (C)		Penny Singleton-Arthur Lake		7/25/40	a5/25/40
Blondie Brings Up Baby (C)	68	Penny Singleton-Arthur Lake	(F)	11/9/39	b11/11/39
Blondie On a Budget (C)	73	Penny Singleton-Arthur Lake	(F)	2/29/40	b3/2/40
Bullets for Rustlers (W)	58	Charles Starrett-Lorna Gray		3/5/40	a11/25/39
Cafe Hostess (D)	63	Preston Foster-Ann Dvorak	(A)	11/30/39	b1/13/40
Convicted Woman (D)	66	Hudson-Lane-Lang	(A)	1/31/40	b3/2/40
Doctor Takes a Wife (C)	88	Loretta Young-Ray Milland	(A)	4/25/40	b4/27/40
Durango Kid (W)		Chas. Starrett-Luana Walters			a6/1/40
Five Little Peppers at Home (D)	65	Edith Fellowes-Clarence Kolb	(F)	2/8/40	b5/4/40
Five Little Peppers at School		Edith Fellows-Tommy Bond			In Prod.
Fugitive at Large (D)	66	Jack Holt-Patricia Ellis	(F)	12/7/39	b8/5/39
Fugitive From a Prison Camp (D)		Jack Holt-Marian Marsh			a4/13/40
Girls of the Road (D)		Ann Dvorak-Helen Mack-L. Lane		6/20/40	a6/1/40
Great Plane Robbery (D)		Jack Holt-Vicki Lester			a5/25/40
He Stayed for Breakfast (C)		Loretta Young-Melvyn Douglas			In Prod.
Hidden Power (D)	59	Jack Holt-Marian Marsh		9/7/39	b5/27/39
His Girl Friday (C)	92	Grant-Russell-Bellamy	(A)	1/18/40	b1/6/40
Howards of Virginia		Cary Grant-Martha Scott-Carlson			In Prod.
Island of Doomed Men (D)	61	Peter Lorre-Rochelle Hudson	(A)	5/20/40	b6/8/40
It Happened in Paris		Brian Aherne-Rita Hayworth			In Prod.
Lone Wolf Meets a Lady (My)	66	Warren William-Jean Muir	(F)	5/30/40	b5/18/40
Lone Wolf Strikes (My-D)	66	Warren William-Joan Perry	(A)	1/26/40	b1/27/40
Mad Men of Europe (D)	72	Edmund Gwenn-Mary Maguire	(F)	6/3/40	b5/25/40
Man From Tumbleweeds (W)		Bill Elliott-Iris Meredith		5/2/40	a5/25/40
Man With Nine Lives (D)	69	Boris Karloff-Jo Ann Sayers	(A)	4/11/40	b4/20/40
March of Crime (D)		Bruce Bennett-Florence Rice			In Prod.
Men Without Souls (D)	62	John Litel-Rochelle Hudson	(A)	3/4/40	b5/18/40
Military Academy		Tommy Kelly-Bobby Jordan		7/18/40	a6/1/40
Miracle on Main Street (D)	78	Margo-W. Abel-L. Talbot	(A)	10/29/39	b2/3/40
Missing Evidence		Jack Holt-Marjorie Reynolds			In Prod.
Mr. Smith Goes to Washington (C-D)	130	Jean Arthur-James Stewart	(F)	10/19/39	b10/7/39
Music In My Heart (Mu-C)	72	Tony Martin-Rita Hayworth	(F)	1/10/40	b12/30/39
My Son Is Guilty (D)	63	Jacqueline Wells-Bruce Cabot	(F)	12/28/39	b1/20/40
Outpost of the Mounties (W)	63	Chas. Starrett-Iris Meredith	(F)	9/14/39	b11/25/39
Outside the 3-Mile Limit (D)	63	Jack Holt-Irene Ware	(F)	3/7/40	b2/17/40
Out West With the Peppers (C)		Edith Fellowes-Dorothy Peterson		6/30/40	a5/25/40
Passport to Alcatraz (D)	60	Jack Holt-Cecelia Callejo	(A)	6/6/40	b5/25/40
Pinto Kid (W)		Charles Starrett			In Prod.
Pioneers of the Frontier (W)	58	Bill Elliott-Linda Winters	(F)	2/1/40	b2/24/40
Return of Wild Bill (W)		Bill Elliott-Iris Meredith		6/21/40	a5/25/40
Scandal Sheet (D)	65	Otto Kruger-Ona Munson	(A)	10/16/39	b10/28/39
Stranger From Texas (W)	54	Chas. Starrett-Lorna Gray	(F)	11/2/39	b12/23/39
Taming of the West (W)	55	Bill Elliott-Iris Meredith		12/7/39	a9/9/39
Texas Stagecoach (W)	59	Chas. Starrett-Iris Meredith	(F)	6/6/40	b3/30/40
Those High Grey Walls (D)	82	Walter Connolly-Iris Meredith	(A)	9/21/39	b9/30/39
Too Many Husbands (C)	82	Arthur-MacMurray-Douglas	(A)	3/21/40	b3/9/40
Twenty-one Days Together (D) (Reviewed as "Three Weeks Together")	75	Vivien Leigh-Laurence Olivier	(A)	5/16/40	b4/6/40
Two-Fisted Rangers (W)	62	Chas. Starrett-Iris Meredith	(F)	1/4/40	b1/13/40
U-Beat 29 (D) (Reviewed as "Spy in Black")	79	Conrad Veidt-Valerie Hobson	(F)	10/7/39	b7/15/39
West of Abilene (W)		Charles Starrett-Marjorie Cooley		7/11/40	a5/25/40

1940-41

Clay Pidgeon (C)		Joe E. Brown-Frances Robinson			In Prod.
I Married Adventure		Travelogue Feature			In Prod.

FINE ARTS

Cipher Bureau (D)	70	Leon Ames-Joan Woodbury	(F)	11/4/38	b10/29/38
Exile Express (D)	70	Anna Sten-Alan Marshal	(A)	5/27/39	b2/11/39
Frontier Scout	61	George Houston-Beth Marion		10/21/38	Not Rev.
Killers of the Wild	57	Joan Valerie-J. Bush-LeR. Mason	(F)	10/12/39	b5/11/40
Long Shot, The (D)	69	Gordon Jones-Marsha Hunt	(F)	1/6/39	b12/31/38
Panama Patrol (D)	69	Leon Ames-Charlotte Wynters	(F)	5/20/39	b2/25/39
Shadows Over Shanghai (D)	65	Jas. Dunn-Ralph Morgan-L. Gray	(F)	10/14/38	b9/17/38

MGM

1938-39

Andy Hardy Gets Spring Fever (C)	85	Mickey Rooney-Lewis Stone	(F)	7/21/39	b7/15/39
Goodbye, Mr. Chips (D)	114	Robert Donat-Greer Garson	(F)	7/28/39	b5/20/39
Lady of the Tropics (D)	92	Hedy Lamarr-Rob't Taylor	(A)	8/11/39	b8/12/39
Miracles For Sale (D)	70	Florence Rice-Robert Young	(F)	8/4/39	b8/5/39

MGM

1938-39 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
On Borrowed Time (D)	99	Lionel Barrymore-Beulah Bondi	(A)	7/7/39	b7/1/39
These Glamor Girls (C-D)	80	Lew Ayres-Lana Turner	(F)	8/18/39	b8/19/39
They All Come Out (D)	70	Rita Johnson-Tom Neal	(F)	7/14/39	b7/8/39
Wizard of Oz (Tech.) (Mu-C)	101	Judy Garland-Frank Morgan	(F)	8/25/39	b8/12/39

1939-40

And One Was Beautiful (D)	70	Jean Muir-Robert Cummings	(A)	4/5/40	b4/6/40
Andy Hardy Meets Debutante (C)		Mickey Rooney-Lewis Stone		7/5/40	a3/23/40
Another Thin Man (My-C)	102	William Powell-Myrna Loy	(F)	11/17/39	b11/18/39
Babes in Arms (Mu-C)	97	Mickey Rooney-Judy Garland	(F)	10/13/39	b9/23/39
Balalaika (Mu-D)	102	Nelson Eddy-Ilona Massey		12/29/39	b12/16/39
Bad Little Angel (D)	72	Virginia Weidler-Gene Reynolds	(F)	10/27/39	b10/28/39
Blackmail (D)	81	E. G. Robinson-Guinn Williams	(A)	9/8/39	b9/9/39
Boom Town (D)		Gable-Tracy-Lamarr-Colbert			a5/18/40
Broadway Melody of 1940 (D)	100	Powell-Astaire-Murphy	(F)	2/9/40	b2/10/40
Busman's Honeymoon		Rob't Montgomery-C. Cummings			In Prod.
Captain Is a Lady (C)		Coburn-Billie Burke-B. Bondi		6/21/40	a6/1/40
Congo Maisie (C-D)	70	Sothern-Carroll-Johnson	(F)	1/19/40	b1/20/40
Dancing Co-Ed (C)	84	Lana Turner-Richard Carlson	(F)	9/29/39	b9/30/39
Dr. Kildare's Strange Case (D)	76	Lionel Barrymore-Lew Ayres	(F)	4/12/40	b4/6/40
Earl of Chicago (C-D)	87	Montgomery-Owen-Arnold	(A)	1/5/40	b1/6/40
Edison the Man (D)	107	Spencer Tracy-Rita Johnson	(F)	5/10/40	b5/25/40
Fast and Furious (D)	73	Franchot Tone-Ann Sothern	(F)	10/6/39	b10/14/39
Florian (D)	93	Robert Young-Helen Gilbert	(F)	3/29/40	b3/30/40
Forty Little Mothers (C)	90	Eddie Cantor-Rita Johnson	(F)	4/26/40	b4/20/40
Ghost Comes Home (C)	78	Frank Morgan-Billie Burke	(F)	3/8/40	b3/2/40
Gold Rush Maisie (C)		Ann Sothern-Lee Bowman			a6/1/40
Gone With the Wind (D)	228	Gable-Leigh-Howard (Tech.)	(F)		b12/16/39
Henry Goes Arizona (C)	67	Frank Morgan-Virginia Weidler	(F)	12/8/39	b12/9/39
I Love You Again (D)		Wm. Powell-Myrna Loy			a5/18/40
I Take This Woman (D)	97	Spencer Tracy-Hedy Lamarr	(A)	2/1/40	b2/3/40
Joe and Ethel Turp Call on the President (D)	71	Ann Sothern-Walter Brennan	(F)	12/1/39	b12/9/39
Judge Hardy and Son (C)	90	Mickey Rooney-Lewis Stone	(F)	12/22/39	b12/16/39
Lambeth Walk (C)	66	Lupino-Lane-Sally Gray	(F)	1/26/40	b1/27/40
Man From Dakota (D)	75	Wallace Beery-Dolores Del Rio	(A)	2/16/40	b2/24/40
Marx Bros. at the Circus (C)	87	Marx Bros.-Florence Rice	(F)	10/20/39	b10/14/39
Mortal Storm (D)	100	Margaret Sullavan-Jas. Stewart	(F)	6/14/40	b6/15/40
New Moon (D)	102	Jeanette MacDonald-Nelson Eddy	(F)	6/28/40	b6/15/40
Nick Carter, Master Detective (D)	60	Walter Pidgeon-Rita Johnson	(F)	12/15/39	b12/16/39
Ninotchka (C)	110	Greta Garbo-Melvyn Douglas	(A)	11/3/39	b10/7/39
Northwest Passage (D)	126	Tracy-Young-Brennan (Tech.)	(A)	2/23/40	b2/10/40
One Came Home		R. Young-M. O'Sullivan-L. Stone		7/12/40	a6/1/40
Phantom Raiders (My)	70	Walter Pidgeon-Florence Rice	(F)	5/31/40	b6/1/40
Pride and Prejudice (D)		Greer Garson-L. Olivier		7/26/40	a3/2/40
Remember? (D)	83	Robert Taylor-Greer Garson	(A)	11/10/39	b11/11/39
Secret of Dr. Kildare (D)	85	Lew Ayres-Laraine Day	(F)	11/24/39	b11/25/39
Shop Around the Corner (C)	100	Margaret Sullavan-J. Stewart	(A)	1/12/40	b1/6/40
Stars Look Down (D)	140	Lockwood-Redgrave	(A)		b3/16/40
Strange Cargo (D)	113	Gable-Crawford-Hunter	(A)	3/1/40	b3/2/40
Susan and God (D)	117	Joan Crawford-Fredric March	(A)	6/7/40	b6/8/40
Thunder Afloat (D)	91	Wallace Beery-Robert Young	(F)	9/22/39	b9/23/39
20 Mule Team (D)	84	Wallace Beery-Leo Carrillo	(F)	5/3/40	b5/4/40
Two Girls on Broadway (Mu-D)	73	Turner-Murphy-Blondell	(F)	4/19/40	b4/27/40
Waterloo Bridge (D)	107	Vivien Leigh-Robert Taylor	(A)	5/17/40	b5/18/40
We Who Are Young (D) (Former title, "I Do")		Lana Turner-Lew Ayres		7/19/40	a5/25/40
Women, The (D) (Part. Tech.)	131	Shearer-Crawford-Russell	(A)	9/1/39	b9/2/39
Young Tom Edison (D)	84	Mickey Rooney-Virginia Weidler	(F)	3/15/40	b2/17/40

1940-41

Bad Man of Wyoming (C-D)		Wallace Beery-Marjorie Main			In Prod.
Duley (C)		A. Sothern-Ian Hunter-B. Burke			In Prod.
Escape (D)		Norma Shearer-Robert Taylor			In Prod.
Golden Fleecing (D)		Rita Johnson-Virginia Grey			In Prod.
Strike Up the Band (Mu-C)		Mickey Rooney-Judy Garland			a6/1/40

MONOGRAM

1938-39

Danger Flight (D)	61	John Trent-Marjorie Reynolds	(F)	11/1/39	b10/28/39
Fight For Peace (Doc)	69	Newsreels	(A)	10/1/39	b9/30/39
Girl From Rio (D)	63	Movita-Warren Hull	(F)	8/7/39	b8/19/39
Irish Luck (D)	58	Frankie Darro-Sheila Darcy	(F)	8/15/39	b8/26/39
Man From Texas (W)		Tex Ritter		7/21/39	a7/1/39
Mr. Wong in Chinatown (My-D)	68	Boris Karloff-Marjorie Reynolds	(F)	8/1/39	b7/22/39
Mutiny in the Big House (D)	83	Barton MacLane-Chas. Bickford	(F)	10/25/39	b10/14/39
Oklahoma Terror (W)		Jack Randall-Virginia Carroll		8/25/39	a8/5/39
Overland Mail (W)	51	Jack Randall	(F)	10/31/39	b11/18/39
Riders of the Frontier (W)	59	Tex Ritter-Hal Price	(F)	8/16/39	b9/9/39
Sky Patrol (D)	61	John Trent-Marjorie Reynolds	(F)	9/9/39	b9/23/39

1939-40

Boys of the City (D)		East Side Kids		7/25/40	In Prod.
Chasing Trouble (D)	64	F. Darro-Marjorie Reynolds	(F)	1/30/40	b2/3/40
Cheyenne Kid (W)	49	Jack Randall-Louise Stanley	(F)	2/24/40	Not Rev.
Covered Wagon Trails (W)	52	Jack Randall	(F)	4/10/40	b5/11/40
Cowboy from Sundown (W)	58	Tex Ritter	(F)	5/9/40	b5/11/40
Danger Ahead (W)	60	James Newill-Dorothea Kent		1/10/40	a12/23/39
East Side Kids (D)	62	Ames-Moore-Bryant-Barnett	(F)	2/10/40	b2/24/40
Fatal Hour (My-D)	60	Boris Karloff-Marjorie Reynolds	(F)	1/15/40	b1/20/40
Fighting Mad (W)	60	James Newill-Sally Blane	(F)	11/5/39	b4/6/40
Gentleman from Arizona (W)	71	Farrell MacDonald-Barclay	(F)	12/25/39	b12/16/39
Golden Trail (W)		Tex Ritter		7/3/40	a6/8/40
Heroes in Blue (D)	59	Dick Purcell-Bernadene Hayes	(F)	11/7/39	b11/25/39
Hidden Enemy (D)	63	Warren Hull-Kay Linaker	(F)	1/20/40	b4/13/40
Human Monster (D)	73	Bela Lugosi	(F)	3/9/40	b3/9/40
Kid From Santa Fe (W)		Jack Randall		5/23/40	a4/27/40
Kid Reporters (D)		Marcia Mae Jones-Jackie Moran		7/17/40	In Prod.
Land of the Six Guns (W)		Jack Randall-Louise Stanley		5/2/40	a4/13/40
Last Alarm (D)		Warren Hull-Polly Ann Young		6/25/40	a5/25/40
Midnight Limited (D)	61	John King-Marjorie Reynolds	(F)	3/20/40	b3/23/40
Murder on the Yukon (W)		James Newill-Polly Ann Young		2/17/40	a2/3/40
Mysterious Mr. Reeder	63	Will Fyffe	(A)	4/30/40	b5/11/40
On the Spot (D)	61	Frankie Darro-Mary Kornman	(F)	6/11/40	b6/8/40
Pals of the Silver Sage (W)	52	Tex Ritter-Sugar Dawn	(F)	4/20/40	b5/4/40
Phantom Strikes (My)	58	Lawson-Henry	(F)	11/15/39	b11/18/39
Pioneer Days (W)	51	Jack Randall-June Willkins	(F)	1/25/40	b2/10/40
Riders From Nowhere (W)		Jack Randall-Margaret Roach		5/30/40	a4/27/40
Ridin' the Trail (W)		Fred Scott		6/27/40	In Prod.
Rhythm of the Rio Grande (W)	53	Tex Ritter-Susan Dale	(F)	3/2/40	b4/27/40
Roll, Wagons, Roll (W)	54	Tex Ritter	(F)	11/25/39	b12/23/39
Secret Four (D)	85	Sinclair-Lee-Lawton	(F)	1/15/40	b12/30/39
Sky Bandits (Former title, "Phantom Pilot")		James Newill		4/15/40	a3/16/40
Son of the Navy (D)		James Dunn-Jean Parker	(F)	3/30/40	b4/6/40
Tomboy (D)	70	Marcia Mae Jones-Jackie Moran	(F)	4/20/40	b4/27/40
Torpedo Raider (D)	70	Barry Mackay	(F)	2/28/40	b5/25/40
Westbound Stage (W)	52	Tex Ritter	(F)	12/15/39	b3/2/40
Wild Horse Range (W)		Jack Randall		6/18/40	a5/18/40
Yukon Flight (W)	57	James Newill-Louise Stanley		12/5/39	a11/18/39

PARAMOUNT 1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Island of Lost Men (D)	63	Anna May Wong-A. Quinn	(F)	7/28/39	b3/12/39
Magnificent Fraud (D)	75	Lloyd Nolan-Akim Tamiroff	(A)	7/21/39	b7/22/39
Man About Town (C)	86	Jack Benny-Dorothy Lamour	(F)	7/7/39	b6/10/39
Million Dollar Legs (C)	63	Betty Grable-Jackie Coogan	(F)	7/14/39	b7/15/39
Night Work (C)	61	Mary Boland-Charlie Ruggles	(F)	8/4/39	b8/12/39
Our Leading Citizen (D)	88	Bob Burns-Susan Hayward	(F)	8/11/39	b8/5/39
Renegade Trail (W)	57	Bill Boyd	(F)	8/18/39	b7/22/39
Star Maker (Mu-C)	94	Bing Crosby-Louise Campbell	(F)	8/25/39	b8/26/39
This Man Is News (My)	78	Valerie Hobson-Barry Barnes	(F)	8/18/39	b4/8/39

1939-40

Adventure in Diamonds (D)	72	Isa Miranda-George Brent	(A)	4/5/40	b1/27/40
All Women Have Secrets (D)	70	Joseph Allen-Jean Cagney	(A)	12/15/39	b12/9/39
Beau Geste (D)	114	Gary Cooper-Ray Milland	(F)	9/15/39	b7/22/39
Biscuit Eater (D)	79	Billie Lee-Cordell Hickman	(F)	5/24/40	b4/13/40
Buck Benny Rides Again (C)	85	Jack Benny-Virginia Dale	(F)	5/3/40	b4/13/40
Cat and the Canary (My-D)	73	Bob Hope-Paulette Goddard	(A)	11/10/39	b11/4/39
Comin' Round the Mountain (C)		Bob Burns-Una Merkel		8/16/40	In Prod.
Death of a Champion (My-C)	67	Lynne Overman-J. Allen, Jr.	(F)	9/1/39	b8/26/39
Disputed Passage (D)	90	Dorothy Lamour-Akim Tamiroff	(A)	10/27/39	b10/14/39
Dr. Cyclops (Tech.) (D)	75	Albert Dekker-Janice Logan	(A)	4/12/40	b3/9/40
Down Went McGinty (D)		Brian Donlevy-Akim Tamiroff		8/23/40	a3/23/40
Emergency Squad (D)	60	William Henry-Louise Campbell	(F)	1/5/40	b1/13/40
Farmer's Daughter (C)	60	Martha Raye-Charlie Ruggles	(F)	3/29/40	b2/17/40
French Without Tears (C)	85	Ray Milland-Ellen Drew	(A)	4/26/40	b11/11/39
Geronimo (D)	88	Preston Foster-Ellen Drew	(F)	1/12/40	b11/25/39
Ghost Breakers (My-D)	78	Bob Hope-Paulette Goddard	(F)	6/21/40	b6/8/40
Golden Gloves (D)		Jean Cagney-Robert Ryan		8/2/40	a12/23/39
Great Victor Herbert (Mu-D)	90	Allan Jones-Mary Martin	(F)	12/29/39	b12/2/39
Gulliver's Travels	77	Tech. Cartoon Feature	(F)	12/22/39	b12/23/39
Hidden Gold (W)	61	Wm. Boyd-Russell Hayden	(F)	6/7/40	b5/18/40
Honeymoon in Bali (C)	95	F. MacMurray-Madeline Carroll	(A)	9/9/39	b9/16/39
Jamaica Inn (Cos-D)	110	Chas. Laughton	(F)	10/13/39	b5/27/39
Knights of the Range (W)	70	Russell Hayden-Jean Parker	(F)	2/23/40	b2/17/40
Law of the Pampas (W)	72	Wm. Boyd-Russell Hayden	(F)	11/3/39	b10/21/39
Llano Kid (W)	70	Tito Guizar-June Clayton	(F)	12/8/39	b11/11/39
Light of the Western Stars (W)	65	Jory-Hayden-Sayers	(F)	4/19/40	b4/27/40
Light That Failed (D)	96	Ronald Colman-Ida Lupino	(A)	2/9/40	b12/23/39
Night at Earl Carroll's (C)		J. Carrol Naish-E. Carroll Girls		8/9/40	a5/11/40
Night of Nights (D)	85	Pat O'Brien-Olympe Bradna	(A)	12/1/39	b12/2/39
Northwest Mounted Police (D)		Cooper-Carroll-Goddard (Tech.)			a4/20/40
Opened by Mistake (C)	67	Charles Ruggles-Robert Page	(F)	5/10/40	b5/11/40
Our Neighbors—the Carters (D)	83	Fay Bainter-Frank Craven	(F)	11/24/39	b11/4/39
Parole Fixer (D)	58	J. Carroll Naish-Wm. Henry	(A)	2/2/40	b2/10/40
Queen of the Mob (D)		Jean Cagney-Richard Denning		6/28/40	a1/20/40
		(Former title, "Woman from Hell")			
Range War (W)	67	Wm. Boyd-Russell Hayden	(F)	9/8/39	b8/5/39
Remember the Night (C-D)	92	B. Stanwyck-F. MacMurray	(A)	1/19/40	b1/13/40
Road to Singapore (C)	85	B. Crosby-D. Lamour-B. Hope	(F)	3/22/40	b2/24/40
Rulers of the Sea (D)	96	Fairbanks, Jr.-Lockwood	(F)	11/17/39	b9/16/39
Safari (D)	86	Madeline Carroll-Fairbanks, Jr.	(F)	6/14/40	b6/8/40
Santa Fe Marshal (W)	69	Wm. Boyd-Russell Hayden	(F)	1/26/40	b1/13/40
Seventeen (C-D)	75	Jackie Cooper-Betty Field	(F)	3/1/40	b2/24/40
Showdown (W)	63	Wm. Boyd-J. Clayton-Hayden	(F)	3/8/40	b3/2/40
Sidewalks of London (D)	86	Chas. Laughton-Vivien Leigh	(F)	2/16/40	b2/3/40
Stagecoach War (W)		Wm. Boyd-Russell Hayden		7/12/40	a1/13/40
		(Former title, "Hold Your Horses")			
Television Spy (D)	58	William Henry-Judith Barrett	(F)	10/20/39	b9/16/39
Those Were the Days (C)	75	Wm. Holden-Bonita Granville	(F)	5/31/40	b5/25/40
$1,000 a Touchdown (C)	74	Joe E. Brown-Martha Raye	(F)	9/22/39	b9/30/39
Typhoon (Tech.) (D)	71	Dorothy Lamour-Robert Preston	(F)	5/17/40	b5/4/40
Untamed (D)		Milland-Tamiroff-Morison (Tech.)		7/26/40	a8/19/39
Way of All Flesh (D)	84	Akim Tamiroff-William Henry	(A)	7/5/40	b6/1/40
What a Life (C)	78	Jackie Cooper-Betty Field	(F)	10/1/39	b9/23/39
Women Without Names (D)	63	Ellen Drew-Robt. Paige	(F)	3/15/40	b2/24/40

1940-41

Dancing on a Dime		Grace MacDonald-Rob't Paige			In Prod.
Date With Destiny (D)		Basil Rathbone-Ellen Drew			a2/17/40
		(Former title, "Destiny")			
I Want a Divorce (D)		Dick Powell-Joan Blondell		8/9/40	a4/27/40
Life With Henry (C)		Jackie Cooper-Leila Ernst			a3/30/40
		(Former title "Henry Aldrich No. 1")			
Mystery Sea Raider (D)		Henry Wilcoxon-Carole Landis			a6/15/40
New Yorkers		Dick Powell-Ellen Drew			In Prod.
Rangers of Fortune		MacMurray-Morison-Dekker			In Prod.
Rhythm on the River (Mu)		Bing Crosby-Mary Martin			In Prod.
Texas (W)		J. Howard-Ellen Drew-M. Robson			a5/11/40
This Man in Paris (My-C)	86	Barry Barnes-Valerie Hobson	(A)		b7/15/39
Three Men From Texas (W)		William Boyd-Russell Hayden			In Prod.
Victory		Fredric March-Betty Field			a6/15/40

R.K.O.-RADIO 1938-39

Bachelor Mother (C)	82	Ginger Rogers-David Niven	(A)	8/4/39	b7/1/39
Bad Lands (W)	65	N. Beery, Jr.-G. Williams	(F)	8/11/39	b7/29/39
Career (D)	80	Alice Eden-John Archer	(F)	7/7/39	b7/8/39
Conspiracy (D)	58	Allan Lane-Linda Hayes	(A)	9/1/39	b8/26/39
Escape to Paradise (C-D)	60	Bob Breen-Kent Taylor	(F)	12/22/39	b12/9/39
Everything's On Ice (C-D)	66	Irene Dare-Roscoe Karns	(F)	10/6/39	b9/9/39
Fifth Avenue Girl (D)	85	Ginger Rogers-Tim Holt	(F)	9/22/39	b8/19/39
Fighting Gringo (W)	59	George O'Brien-Lupita Tovar	(F)	9/8/39	b9/2/39
In Name Only (B)	94	Lombard-Grant-Francis	(A)	8/18/39	b8/5/39
Spellbinder (D)	70	Lee Tracy-Barbara Reed	(A)	7/28/39	b7/29/39
Way Down South (Mu-D)	62	Bob Breen	(F)	7/21/39	b7/29/39

1939-40

Abe Lincoln in Illinois (D)	107	Raymond Massey-Ruth Gordon	(F)	4/19/40	b1/6/40
Allegheny Uprising (D)	81	John Wayne-Claire Trevor	(F)	11/10/39	b10/28/39
Anne of Windy Poplars (D)		Anne Shirley-James Ellison		6/28/40	a4/13/40
Beyond Tomorrow (D)	84	Richard Carlson-Jean Parker	(A)	5/10/40	b3/30/40
Bill of Divorcement (D)	73	Maureen O'Hara-Adolphe Menjou	(A)	5/31/40	b3/16/40
Bullet Code (W)	59	George O'Brien-Virginia Vale	(F)	4/12/40	b3/2/40
Courageous Dr. Christian (D)	67	Jean Hersholt-Dorothy Lovett	(F)	4/5/40	b3/23/40
Cross Country Romance (C)		Gene Raymond-Wendy Barrie		8/9/40	a5/18/40
Curtain Call (C)	61	Barbara Reed-John Archer	(F)	4/26/40	b4/13/40
Dance, Girl, Dance (D)		Maureen O'Hara-Louis Hayward		8/23/40	a6/1/40
Day the Bookies Wept (C)	64	Joe Penner-Barbara Reed	(F)	9/15/39	b9 16/39
Dr. Christian Meets the Women (D)		Jean Hersholt-Dorothy Lovett		7/5/40	a6/8/40
Flying Deuces (C)	67	Laurel & Hardy-Parker	(F)	11/3/39	b10/14/39
Full Confession (D)	73	Victor McLaglen-Sally Eilers	(A)	9/8/39	b8/26/39
Hunchback of Notre Dame (D)	115	C. Laughton-Maureen O'Hara	(A)	12/29/39	b12/23/39
Irene (Mu-C) (Part Tech.)	101	Anna Neagle-Ray Milland	(F)	5/3/40	b4/20/40
Isle of Destiny (D)	83	Ford-Lang-Gargan	(F)	3/8/40	b3/2/40
Legion of the Lawless (W)	57	Geo. O'Brien-Virginia Vale	(F)	1/5/40	b11/25/39
Little Orvie (C)	66	Johnny Sheffield-Ernest Truex	(F)	3/1/40	b3/2/40
Lucky Partners (D)		Ginger Rogers-Ronald Colman		8/2/40	In Prod.
Marines Fly High (D)	67	Richard Dix-Lucille Ball	(F)	2/2/40	b2/17/40
Married and in Love (D)	60	Alan Marshal-Barbara Reed	(A)	12/22/39	b12/16/39
Marshal of Mesa City (W)	61	George O'Brien-Virginia Vale	(F)	11/3/39	b10/7/39
Meet Dr. Christian (D)	66	Jean Hersholt-Dorothy Lovett	(F)	11/17/39	b10/21/39
Mexican Spitfire (C)	65	Lupe Velez-Donald Woods	(F)	1/12/40	b12/16/39
Millionaire Playboy (C)	66	Joe Penner-Linda Hayes	(F)	3/15/40	b3/2/40
Millionaires in Prison (D)		Lee Tracy-Linda Hayes		7/12/40	a5/25/40
My Favorite Wife (C)	88	Dunne-Grant-Scott	(A)	5/17/40	b5/4/40
Nurse Edith Cavell (D)	99	Anna Neagle-George Sanders	(A)	9/29/39	b8/26/39
One Crowded Night		Billie Seward-Don Costello		9/9/40	a6/15/40
Pinocchio	85	Technicolor Cartoon	(F)	2/23/40	b2/3/40
Pop Always Pays (C)		Leon Errol-Dennis O'Keefe		6/21/40	a5/11/40
		(Former title "Thousand Dollar Marriage")			
Prairie Law (W)		Geo. O'Brien-Virginia Vale		6/7/40	a5/4/40
Primrose Path (D)	93	Ginger Rogers-Joel McCrea	(A)	3/22/40	b3/16/40
Queen of Destiny (H-D)	90	Neagle-Walbrook (Tech.)	(F)	8/16/40	b10/29/39
		(Reviewed as "Sixty Glorious Years")			
Reno (D)	73	Richard Dix-Gail Patrick	(A)	12/1/39	b11/18/39

R.K.O.-RADIO 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Saint's Double Trouble (D)	69	George Sanders-Helen Whitney	(F)	1/26/40	b1/20/40
Saint Takes Over (D)	60	Geo. Sanders-Wendy Barrie	(F)	6/7/40	b4/27/40
Stage to Chino (W)		George O'Brien		7/26/40	a6/8/40
Stranger on the Third Floor (D)		Peter Lorre-Margaret Tallichet		7/26/40	In Prod
Sued for Libel (D)	63	Kent Taylor-Linda Hayes	(F)	10/27/39	b10/21/39
Swiss Family Robinson (D)	93	Mitchell-Best-Bartholomew	(F)	2/16/40	b2/3/40
That's Right, You're Wrong (Mu-C)	91	Kyser-Ball-Menjou	(F)	11/24/39	b11/18/39
Three Sons (D)	72	Edward Ellis-Virginia Vale	(F)	10/13/39	b9/30/39
Tom Brown's Schooldays (D)		Jimmy Lydon-Hardwicke		7/6/40	a4/6/40
Two Thoroughbreds (D)	62	Jimmy Lydon-Joan Blondell	(F)	12/8/39	b12/2/39
Vigil in the Night (D)	96	Carole Lombard-Brian Aherne	(A)	2/9/40	b2/10/40
You Can't Fool Your Wife (C)	68	Lucille Ball-James Ellison	(F)	5/24/40	b5/25/40

1940-41

Dreaming Out Loud (C)	Lum & Abner-Frances Langford		a6/1/40
Laddie (D)	Tim Holt-Virginia Gilmore		In Prod.
Men Against the Sky (D)	Richard Dix-Wendy Barrie		a6/15/40
Other Man (D)	Charles Laughton-Carole Lombard		In Prod.
Ramparts We Watch	March of Time Feature		In Prod.
Villain Still Pursued Her (D)	Anita Louise-Richard Cromwell		a4/20/40

REPUBLIC 1938-39

Colorado Sunset (W)	64	G. Autry-Smiley Burnette	(F)	7/31/39	b8/5/39
In Old Monterey (W)	73	Autry-Burnette-Hayes	(F)	8/14/39	b7/29/39
Mickey, the Kid (D)	66	Byrd-Cabot-Ryan	(F)	7/3/39	b7/1/39
New Frontier (W)	57	3 Mesquiteers	(F)	8/10/39	b8/19/39
Rovin' Tumbleweeds (W)	64	Autry-Mary Carlisle	(F)	11/16/39	b11/25/39
She Married a Cop (Mu-C)	65	Phil Regan-Jean Parker	(F)	7/12/39	b7/1/39
Should Husbands Work (C)	66	The Gleasons	(F)	7/26/39	b7/22/39
Smuggled Cargo (D)	62	R. Hudson-Barry Mackay	(F)	8/21/39	b8/26/39
Wall Street Cowboy (W)	66	Roy Rogers	(F)	9/6/39	b9/9/39

1939-40

Arizona Kid (W)	61	Roy Rogers-Sally March	(F)	9/29/39	b10/7/39
Calling All Marines (D)	66	Donald Barry-Helen Mack	(F)	9/21/39	b9/16/39
Carolina Moon (Mu-W)		Gene Autry-Burnette-June Storey			a6/15/40
Carson City Kid (W)		Roy Rogers-"Gabby" Hayes		6/27/40	a5/18/40
Crooked Road (D)	66	Edmund Lowe-Irene Hervey	(A)	5/10/40	b5/11/40
Covered Trailer (C)	66	Gleasons-Davenport	(F)	11/10/39	a11/18/39
Covered Wagon Days (W)	56	Three Mesquiteers	(F)	4/22/40	b5/11/40
Cowboys From Texas (W)	57	Three Mesquiteers	(F)	11/29/39	b12/9/39
Dark Command (H-D)	94	John Wayne-Claire Trevor	(F)	4/15/40	b4/13/40
Days of Jesse James (W)	63	Roy Rogers-George Hayes	(F)	12/20/39	b12/23/39
Everybody's Happy (C)		The Gleasons			In Prod.
Flight at Midnight (D)	66	Roscoe Turner-Phil Regan	(F)	8/28/39	b9/2/39
Forgotten Girls (D)	68	Louise Platt-Donald Woods	(F)	3/15/40	b3/23/40
Gangs of Chicago (D)	66	Lola Lane-Lloyd Nolan-MacLane	(F)	5/19/40	b5/25/40
Gaucho Serenade (W)	66	Gene Autry-Smiley Burnette	(F)	5/10/40	b5/18/40
Ghost Valley Raiders (W)	57	Donald Barry-Lona Andre	(F)	3/26/40	b4/6/40
Girl From God's Country (D)		Chester Morris-Chas. Bickford			a6/15/40
Grand Ole Opry (C)		Weaver Bros. & Elviry		6/25/40	a5/25/40
Grandpa Goes to Town (C)	66	The Gleasons-Harry Davenport	(F)	4/19/40	b4/20/40
Heroes of the Saddle (W)	56	Three Mesquiteers	(F)	1/12/40	b1/20/40
Hi-Yo Silver (W)	69	Silver Chief-Lynn Roberts	(F)	4/10/40	b4/20/40
In Old Missouri (C)	67	Weaver Bros.-Elviry	(F)	4/17/40	b5/4/40
Jeepers Creepers (Mu)	69	Rogers-Weaver Bros.	(F)	10/27/39	b11/4/39
Kansas Terrors (W)	57	3 Mesquiteers-Jacqueline Wells	(F)	10/6/39	b10/21/39
Main Street Lawyer (D)	72	Edward Ellis-Anita Louise	(F)	11/3/39	b11/11/39
Money to Burn (C)	69	The Gleasons-Harry Davenport	(F)	12/28/39	b12/30/39
One Man's Law (W)		Don Barry-Janet Waldo			a6/8/40
Pioneers of the West (W)	56	Three Mesquiteers	(F)	3/12/40	a3/16/40
Rancho Grande (W)	68	Gene Autry-Smiley Burnette	(F)	3/22/40	b3/30/40
Ranger and the Lady (W)		Roy Rogers-George Hayes			In Prod.
Refugee, The (D)		J. Wayne-Sigrid Gurie-C. Coburn		7/3/40	a5/4/40
		(Former title 'Doctors Don't Tell")			
Rocky Mountain Rangers (W)	58	Three Mesquiteers	(F)	5/24/40	b6/8/40
Sabotage (D)	69	Arleen Whelan-Gordon Oliver	(F)	10/13/39	b10/14/39
Saga of Death Valley (W)	58	Roy Rogers-George Hayes	(F)	11/22/39	b11/25/39
Scatterbrain (C)		Judy Canova-Alan Mowbray			a6/8/40
Sing, Dance, Plenty Hot (Mu)		Ruth Terry-Johnny Downs			In Prod.
South of the Border (W)	71	Gene Autry-Smiley Burnette	(F)	12/15/39	b12/16/39
Thou Shalt Not Kill (D)	68	Charles Bickford-Doris Day	(F)	12/22/39	b12/16/39
Tulsa Kid (W)		Don "Red" Barry			In Prod.
Village Barn Dance (Mu-C)	74	Richard Cromwell-Doris Day	(F)	1/30/40	b2/3/40
Wagons Westward (D)		Chester Morris-Anita Louise		6/19/40	a5/11/40
Wolf of New York (D)	69	Edmund Lowe-Rose Hobart	(F)	1/25/40	b1/27/40
Women in War (D)	71	Elsie Janis-Wendy Barrie	(F)	6/6/40	b6/1/40
Young Buffalo Bill (W)	59	Roy Rogers-George Hayes	(F)	4/12/40	b4/20/40

20TH CENT.-FOX 1938-39

Frontier Marshal (W)	72	Randolph Scott-Binnie Barnes	(F)	7/28/39	b8/5/39
Mr. Moto Takes Vacation (My)	65	Peter Lorre	(F)	7/14/39	b11/18/38
News Is Made At Night (C)	71	Preston Foster-Lynn Bari	(F)	7/21/39	b7/15/39
Ware Case (GB) (D)	78	Clive Brook-Jane Baxter	(F)	7/21/39	b7/15/39

1939-40

Adventures of Sherlock Holmes (My-D)	85	Basil Rathbone-Nigel Bruce	(F)	9/1/39	b8/26/39
Barricade (D)	71	Alice Faye-Warner Baxter	(F)	12/8/39	b12/2/39
Blue Bird (Tech.) (FA)	83	Shirley Temple-Nancy Kelly	(F)	3/22/40	b1/27/40
Charlie Chan At Treasure Island (My)	74	Sidney Toler-Sen Yung	(F)	9/8/39	b8/26/39
Charlie Chan's Murder Cruise (My)	75	Sidney Toler-Marjorie Weaver	(F)	6/21/40	b5/11/40
Charlie Chan in Panama (D)	67	Sidney Toler-Jean Rogers	(F)	3/1/40	b2/10/40
Chicken Wagon Family (C)	63	Jane Withers-Leo Carrillo	(F)	8/11/39	b8/19/39
Cisco Kid and the Lady (D)	74	Cesar Romero-Marjorie Weaver	(F)	12/29/39	b12/2/39
City in Darkness (My)	85	Sidney Toler-Lynn Bari	(F)	12/1/39	b11/25/39
City of Chance (D)	60	Donald Woods-C. Aubrey Smith	(A)	1/12/40	b12/30/39
Day-Time Wife (C)	72	Tyrone Power-Linda Darnell	(A)	11/24/39	b11/18/39
Drums Along the Mohawk (D)	103	H. Fonda-C. Colbert (Tech.)	(F)	11/10/39	b10/21/39
Earthbound (D)	67	Warner Baxter-Andrea Leeds	(A)	6/7/40	b6/8/40
Elsa Maxwell's Hotel For Women (D)	88	Darnell-Ellison-Maxwell	(A)	8/4/39	b8/5/39
Escape, The (D)	62	Kane Richmond-Amanda Duff	(A)	10/6/39	b9/9/39
Everything Happens at Night (C-D)	78	Sonja Henie-Ray Milland	(F)	12/22/39	b12/16/39
Four Sons (D)	89	Ameche-Nancy Kelly-Alan Curtis	(A)	6/14/40	b6/1/40
Free, Blonde and 21 (C)	74	Lynn Bari-Joan Davis	(F)	3/29/40	b2/17/40
Girl in 313 (D)	64	Florence Rice-Joan Valerie	(A)	5/31/40	a5/4/40
Grapes of Wrath (D)	129	Fonda-Bowdon-Grapewin	(A)	3/15/40	b1/27/40
Heaven With A Barbed Wire Fence (C-D)	62	Glenn Ford-Jean Rogers	(F)	11/3/39	b10/7/39
He Married His Wife (C)	83	McCrea-Kelly-Young	(F)	1/19/40	b1/13/40
Here I Am, A Stranger (D)	83	Richard Greene-Brenda Joyce	(F)	9/29/39	b9/23/39
High School (C)	72	J. Withers-Stephens-Edwards	(F)	1/26/40	b1/6/40
Hollywood Cavalcade (D)	98	Alice Faye-Don Ameche (Tech.)	(F)	10/13/39	b10/7/39
Honeymoon's Over (C)	68	Marjorie Weaver-Stuart Erwin	(F)	12/15/39	b12/9/39
Inspector Hornleigh on Holiday (My)	74	Gordon Harker-Alastair Sim	(F)	12/1/39	b2/3/40
I Was An Adventuress (D)	81	Zorina-Richard Greene	(A)	5/10/40	b5/4/40
Johnny Apollo (D)	83	Tyrone Power-Dorothy Lamour	(A)	4/19/40	b4/13/40
Lillian Russell (D)	127	Alice Faye-Don Ameche	(F)	5/24/40	b5/18/40
Little Old New York (D)	100	Alice Faye-MacMurray-Greene	(F)	2/9/40	b2/3/40
Lucky Cisco Kid (D)	68	Cesar Romero-Mary Hughes	(F)	6/28/40	b6/1/40
Man Who Wouldn't Talk (D)	61	Lloyd Nolan-Jean Rogers	(A)	2/2/40	b1/20/40
Manhattan Heartbeat (D)	72	Virginia Gilmore-Joan Davis	(F)	7/12/40	b6/8/40
Maryland (D) (Tech.)		B. Joyce-Payne-Brennan		7/19/40	a3/9/40
On Their Own (C)	63	Jones Family	(F)	5/17/40	b4/13/40

20TH CENT.-FOX 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Pack Up Your Troubles (C)	70	Jane Withers-Ritz Brothers	(F)	10/20/39	b9/23/39
Quick Millions (C)	61	Jones Family	(F)	8/25/39	b8/12/39
Rains Came (D)	103	Loy-Power-Brent	(A)	9/15/39	b9/9/39
Sailor's Lady (D)		Nancy Kelly-Jon Hall		7/5/40	a2/24/40
Shipyard Sally (Mu-D)		Gracie Fields	(F)	10/20/39	b7/29/39
Shooting High (Mu-D)	63	Withers-Autry-Weaver	(F)	4/26/40	b3/9/40
So This Is London (C)	70	Geo. Sanders-Drayton-Churchill	(A)	5/3/40	b2/4/39
Stanley and Livingstone (D)	100	S. Tracy-Greene-Kelly	(F)	8/18/39	b8/5/39
Star Dust (D)	83	Linda Darnell-John Payne	(F)	4/5/40	b4/6/40
Stop, Look and Love (C)	57	Jean Rogers-Robert Kellard	(F)	9/22/39	b9/2/39
Swanee River (Tech.) (D)	86	Al Jolson-Don Ameche-A. Leeds	(F)	1/5/40	b12/23/39
They Came By Night (D)	73	Will Fyffe	(F)	2/23/40	b3/9/40
Too Busy to Work (C)	65	Jones Family-Chandler-Davis	(F)	11/17/39	b11/4/39
20,000 Men a Year (D)	84	Randolph Scott	(F)	10/27/39	b10/28/39
Viva Cisco Kid (D)	70	Cesar Romero-Chris-Pin Martin	(F)	4/12/40	b3/23/40
Young as You Feel (C)	59	Jones Family	(F)	2/16/40	b2/3/40

1940-41

Bride Wore Crutches		Lynne Roberts-Ted Norris			In Prod.
Brigham Young (H-D)		Tyrone Power-Linda Darnell		8/16/40	a4/27/40
Charlie Chan in the Wax Museum (My)		Sidney Toler-Joan Valerie		10/4/40	In Prod.
Elsa Maxwell's Public Deb. # 1 (D)		G. Murphy-B. Joyce-C. Ruggles		9/27/40	a5/4/40
For Beauty's Sake (C)		Ned Sparks-Marjorie Rambeau			In Prod.
Ghost of the Cisco Kid (D)		Cesar Romero-Betty McLaughlin		9/20/40	In Prod.
Girl from Avenue A (C)		Jane Withers-Kent Taylor		8/23/40	a6/8/40
Girl Must Live (C)	93	Margaret Lockwood-R. Houston	(A)		b5/27/39
Great Profile (C)		John Barrymore-Mary Hughes			In Prod.
I Married a Nazi (D)		Joan Bennett-Francis Lederer		8/30/40	a6/15/40
Pier 13 (D)		Lynn Bari-Lloyd Nolan		9/6/40	a5/25/40
Return of Frank James (D)		H. Fonda-A. Leeds (Tech.)		9/13/40	a6/8/40
Street of Memories		Guy Kibbee-Lynn Roberts		8/9/40	a6/8/40
Young People		Shirley Temple-Jack Oakie			a5/18/40

UNITED ARTISTS

Captain Caution (D)		V. Mature-Louise Platt-B. Cabot			a6/15/40
Chump At Oxford (C)	63	Stan Laurel-Oliver Hardy	(F)	2/16/40	b2/17/40
Eternally Yours (C)	91	Loretta Young-David Niven	(F)	10/12/39	b10/7/39
Foreign Correspondent		Joel McCrea-Herbert Marshall			a5/4/40
Four Feathers (Tech.) (D)	109	Duprez-Smith-Richardson	(F)	8/4/39	b4/29/39
Great Dictator		Charles Chaplin-P. Goddard			In Prod.
House Across the Bay (D)	88	Joan Bennett-George Raft	(A)	3/1/40	b3/2/40
Housekeeper's Daughter (C)	80	Joan Bennett-Adolphe Menjou	(F)	10/26/39	b9/16/39
Intermezzo—a Love Story (D)	70	Leslie Howard-Ingrid Bergman	(F)	9/22/39	b9/30/39
Kit Carson		Jon Hall-Dana Andrews			In Prod.
Lion Has Wings (D)	73	Merle Oberon-Ralph Richardson	(F)	1/19/40	b12/16/39
Long Voyage Home (D)		John Wayne-Thos. Mitchell			a5/11/40
Major Barbara		Wendy Hiller-Robert Morley			In Prod.
Man in the Iron Mask (D)	110	Louis Hayward-Joan Bennett	(F)	8/11/39	b7/1/39
My Son, My Son! (D)	116	Brian Aherne-Madeleine Carroll	(A)	3/22/40	b3/9/40
Of Mice and Men (D)	106	Meredith-Fields-Chaney Jr.	(A)	1/12/40	b12/30/39
1,000,000 B.C. (D)	80	John Hubbard-Carole Landis	(F)	4/5/40	b4/13/40
Our Town (D)	90	Fay Bainter-Frank Craven	(F)	5/24/40	b5/18/40
Over the Moon (C-D)	78	Oberon-Rex Harrison (Tech.)	(F)	3/29/40	b11/11/39
Raffles (D)	71	D. Niven-Olivia de Havilland	(F)	12/29/39	b12/23/39
Real Glory (D)	96	Gary Cooper-Andrea Leeds	(F)	9/29/39	b9/16/39
Rebecca (D)	130	Olivier-Anderson-Fontaine	(A)	4/12/40	b3/23/40
Saps at Sea (C)	56	Stan Laurel-Oliver Hardy	(F)	5/3/40	b4/27/40
Slightly Honorable (My-C)	85	O'Brien-Terry-Arnold	(A)	12/22/39	b1/13/40
South of Pago Pago		Jon Hall-Victor McLaglen		7/4/40	a4/27/40
Thief of Bagdad		Sabu-Conrad Veidt (Tech.)			In Prod.
They Shall Have Music (Mu-D)	101	Jascha Heifetz-Andrea Leeds	(F)	8/18/39	b7/15/39
Turnabout (C)	83	Carole Landis-Hubbard-Menjou	(A)	5/17/40	b5/4/40
Westerner (D)		Gary Cooper-Walter Brennan			a12/30/39
Winter Carnival (C-D)	90	Ann Sheridan-Richard Carlson	(F)	7/28/39	b7/22/39

UNIVERSAL 1938-39

First Love (D)	83	Deanna Durbin-Helen Parrish	(F)	11/10/39	b11/4/39
Forgotten Women (D)	65	Sigrid Gurie-Donald Briggs	(A)	7/7/39	b7/8/39
I Stole a Million (D)	78	George Raft-Claire Trevor	(A)	7/21/39	b7/22/39
Unexpected Father (C-D)	73	Sandy-M. Auer-Shirley Ross	(F)	7/14/39	b7/22/39
When Tomorrow Comes (D)	90	Irene Dunne-Charles Boyer	(A)	8/11/39	b8/19/39

1939-40

Alias the Deacon (C)	73	Bob Burns	(F)	5/17/40	b5/4/40
Bad Man from Red Butte (W)	58	J. M. Brown-Baker-Fuzzy Knight	(F)	5/31/40	b6/15/40
Big Guy (D)	77	McLaglen-Cooper-Munson	(A)	12/24/39	b12/2/39
Black Diamonds (D)		Richard Arlen-Andy Devine		7/12/40	a6/1/40
Black Friday (D)	64	Boris Karloff-Bela Lugosi	(A)	4/12/40	b3/9/40
Boys From Syracuse (C)		A. Jones-Martha Raye-J. Penner		8/9/40	a5/18/40
Call a Messenger (C-D)	60	Tough Guys-Mary Carlisle	(F)	11/3/39	b9/23/39
Charlie McCarthy, Detective (My-C)	75	Bergen-McCarthy-Sherd	(F)	12/22/39	b12/23/39
Chip of the Flying U (W)	55	J. Mack Brown-Bob Baker	(F)	11/24/39	b1/27/40
Danger on Wheels (D)	61	Richard Arlen-Andy Devine	(F)	2/2/40	b5/11/40
Desperate Trails (W)	60	Brown-Baker-Knight	(F)	9/8/39	b9/2/39
Destry Rides Again (D)	93	Marlene Dietrich-James Stewart	(F)	12/29/39	b12/2/39
Double Alibi (My)	65	Wayne Morris-Margaret Lindsay	(A)	3/1/40	b2/24/40
Enemy Agent (D)	60	Robt. Armstrong-Helen Vinson	(F)	4/19/40	b4/13/40
Framed (D)	60	Constance Moore-R. Armstrong	(A)	2/23/40	b5/11/40
Green Hell (D)	88	Joan Bennett-D. Fairbanks, Jr.	(F)	1/26/40	b1/20/40
Half a Sinner (D)	59	Heather Angel-John King	(F)	4/5/40	b6/1/40
Hawaiian Nights (Mu-C)	64	Downs-Moore-Quillan	(F)	9/8/39	b8/19/39
Hero For a Day (C-D)	62	Charles Grapewin-Anita Louise	(F)	10/6/39	b9/16/39
Honeymoon Deferred (D)	59	Margaret Lindsay-Edmund Lowe	(F)	2/16/40	b2/24/40
Hot Steel (D)	61	Richard Arlen-Andy Devine		5/24/40	a5/11/40
House of the Seven Gables (D)	88	Vincent Price-Margaret Lindsay	(A)	4/12/40	b3/9/40
I Can't Give You Anything But Love Baby (C)	61	Peggy Moran-Johnny Downs	(F)	6/21/40	b5/11/40
If I Had My Way (Mu-C)	87	Bing Crosby-Gloria Jean	(F)	5/3/40	b4/27/40
Invisible Man Returns (D)	82	Hardwicke-Price-Grey	(A)	1/12/40	b1/20/40
It's a Date (Mu-D)	103	Deanna Durbin-Kay Francis	(F)	3/22/40	b3/23/40
La Conga Nights (C)	60	Hugh Herbert	(F)	5/31/40	b5/18/40
Laugh It Off (C)	63	Johnny Downs-Constance Moore	(F)	12/1/39	b12/30/39
Legion of Lost Flyers (D)	63	Arlen-Devine-Nagel	(F)	11/3/39	b9/16/39
Little Accident (C)	65	Baby Sandy-Florence Rice	(F)	10/27/39	b11/4/39
Love, Honor and Oh, Baby (C)	60	Wallace Ford-Kathryn Adams	(F)	6/7/40	b6/8/40
Ma! He's Making Eyes At Me (C)	61	Tom Brown-Constance Moore	(F)	3/15/40	b4/13/40
Man From Montreal (D)	60	Richard Arlen-Andy Devine	(F)	12/8/39	b3/2/40
Mikado (Mu) (Tech.)	90	Kenny Baker	(F)	9/8/39	b5/20/39
Missing Evidence (D)	64	Preston Foster-Irene Hervey	(F)	12/15/39	b11/25/39
Mutiny On the Blackhawk (D)	67	Arlen-Moore-Devine	(F)	9/1/39	b8/5/39
My Little Chickadee (C)	83	Mae West-W. C. Fields	(A)	2/9/40	b2/10/40
Oh, Johnny, How You Can Love (C)	64	Tom Brown-Peggy Moran	(F)	1/5/40	b1/20/40
Oklahoma Frontier (W)	59	John Mack Brown-Bob Baker	(F)	10/20/39	b12/9/39
One Hour to Live (D)	60	Doris Nolan-Chas. Bickford	(A)	11/10/39	b9/23/39
Private Affairs (C-D)	73	N. Kelly-R. Young-R. Cummings	(F)	7/5/40	b6/15/40
Riders of Pasco Basin (W)	56	J. M. Brown-Bob Baker	(F)	4/5/40	b5/25/40
Rio (D)	75	Sigrid Gurie-Basil Rathbone	(A)	9/29/39	b9/30/39
Sandy is a Lady (C)	64	Sandy-Mischa Auer-Nan Grey	(F)	6/14/40	b5/25/40
Ski Patrol (D)	64	Luli Deste-Philip Dorn	(F)	5/10/40	b5/11/40
South to Karanga (D)		C. Bickford-L. Deste-D. Foran		8/2/40	a4/27/40
Tower of London (H-D)	92	Basil Rathbone-Boris Karloff	(F)	11/17/39	b11/25/39
Tropic Fury (D)	65	Richard Arlen-Andy Devine	(F)	10/13/39	b9/9/39
Two Bright Boys (D)	70	J. Cooper-Freddie Bartholomew	(F)	9/15/39	b9/9/39
Under-Pup (C)	90	Rob't Cummings-Nan Grey	(F)	9/1/39	b8/26/39
West of Carson City (W)	55	J. M. Brown-Bob Baker	(F)	1/19/40	b5/11/40
Witness Vanishes (My)	60	Edmund Lowe-Wendy Barrie	(F)	9/22/39	b9/16/39
You're Not So Tough	72	Dead End Kids-Nan Grey	(F)	7/26/40	b6/1/40
Zanzibar (D)	72	Lola Lane-James Craig	(F)	3/8/40	b3/30/40

UNIVERSAL 1940-41

Title	Mins.	Stars	Rel. Date	See Issue of
I'm Nobody's Sweetheart Now		Helen Parrish-Dennis O'Keefe		a6/1/40
Margie (C)		Tom Brown-Nan Grey-M. Auer		In Prod.
Modern Monte Cristo		Victor McLaglen-John Loder		In Prod.
Mummy's Hand (D)		Dick Foran-Wallace Ford		In Prod.
Slightly Tempted (C)		Hugh Herbert-Johnny Downs		a6/1/40
Spring Parade (Mu-C)		Deanna Durbin-Rob't. Cummings		In Prod.
When the Daltons Rode (W)		Kay Francis-Randolph Scott		In Prod.

WARNER BROS. 1938-39

Angels Wash Their Faces (C-D)	86	Dead End Kids-Reagan-Sheridan	(F)	8/26/39	b9/9/39
Cowboy Quarterback (C)	56	Bert Wheeler-Marie Wilson	(F)	7/29/39	b8/12/39
Daughters Courageous (D)	107	John Garfield-Priscilla Lane	(F)	7/22/39	b6/17/39
Each Dawn I Die (D)	92	Cagney-Raft-Bryan	(A)	8/19/39	b7/22/39
Everybody's Hobby (C) (Reviewed as "Hobby Family")	55	Irene Rich-Henry O'Neill	(F)	8/26/39	b8/19/39
Hell's Kitchen (D)	81	Lindsay-Dead End Kids	(F)	7/8/39	b7/8/39
Indianapolis Speedway (D)	82	Pat O'Brien-Ann Sheridan	(F)	8/5/39	b7/22/39
Naughty, But Nice (C)	90	Dick Powell-Gale Page	(F)	7/1/39	b7/1/39
Torchy Plays With Dynamite (D)	59	Jane Wyman-Tom Kennedy	(F)	8/12/39	b10/21/39
Waterfront (D)	59	Dennis Morgan-Gloria Dickson	(F)	7/15/39	b7/22/39

1939-40

Angel From Texas (C)	69	Albert-Wyman-Reagan	(F)	4/27/40	b4/13/40
Bridegroom Misbehaves (C)		Rosemary Lane		7/20/40	In Prod.
British Intelligence (D)	62	Boris Karloff-Margaret Lindsay	(A)	1/20/40	b1/13/40
Brother Orchid (C-D)		E. G. Robinson-Sothern-Bellamy		6/8/40	a4/20/40
Brother Rat and a Baby (C)	87	Wayne Morris-Priscilla Lane	(F)	1/13/40	b1/6/40
Calling Philo Vance (My)	62	James Stephenson	(F)	2/3/40	b2/3/40
Castle on the Hudson (D)	76	Garfield-O'Brien-Sheridan	(A)	2/17/40	b3/2/40
Child Is Born (D)	79	Geraldine Fitzgerald-J. Lynn	(A)	1/6/40	b9/9/39
Dead End Kids on Dress Parade (D)	62	Litel-Dead End Kids	(F)	11/18/39	b11/4/39
Dr. Ehrlich's Magic Bullet (D)	102	Edw. G. Robinson-Ruth Gordon	(A)	3/2/40	b2/10/40
Dust Be My Destiny (D)	88	John Garfield-Priscilla Lane	(A)	9/16/39	b8/19/39
Espionage Agent (D)	83	Joel McCrea-Jeffrey Lynn	(F)	9/30/39	b9/30/39
Fighting 69th (D)	90	James Cagney-Pat O'Brien	(A)	1/27/40	b1/6/40
Flight Angels (D)	74	Ralph Bellamy-Dennis Morgan	(F)	5/18/40	b5/11/40
Four Wives (D)	99	Lane Sisters-G. Page-J. Lynn	(F)	12/25/39	b11/25/39
Fugitive From Justice (D)	53	Roger Pryor-Lucille Fairbanks	(A)	6/15/40	b6/8/40
Gambling on the High Seas (D)	58	Wayne Morris-Jane Wyman	(F)	6/22/40	b2/24/40
Granny Get Your Gun (D)	56	May Robson-Harry Davenport	(F)	2/10/40	b1/6/40
Invisible Stripes (D)	82	Raft-Holden-Robson	(A)	12/30/39	b12/23/39
It All Came True (D)	97	Ann Sheridan-Jeffrey Lynn	(A)	4/6/40	b3/23/40
Kid Nightingale (C)	58	John Payne	(F)	11/4/39	b9/23/39
King of Lumberjacks (D)	61	John Payne-Gloria Dickson	(F)	4/13/40	b2/24/40
Letter, The (D)		Bette Davis-Herbert Marshall			In Prod.
Mad Empress (D) (Reviewed as "Juarez and Maxmilian"—States Rights)	95	Modea Novara-L. Atwill	(A)	12/16/39	b4/29/39
Man Who Talked Too Much (D)		Geo. Brent-Virginia Bruce		7/6/40	a6/8/40
Money and the Woman (D)		Jeffrey Lynn-Brenda Marshall			In Prod.
Murder in the Air (D)	55	Ronald Reagan-Lya Lys	(F)	6/1/40	b2/24/40
My Love Came Back (D) (Former title "Episode")		De Havilland-J. Lynn-J. Wyman		7/13/40	a6/1/40
Nancy Drew and Hidden Staircase (My)	60	Bonita Granville-Frankie Thomas	(F)	9/9/39	b8/26/39
No Place to Go (C-D)	57	Gloria Dickson-Dennis Morgan	(F)	9/23/39	b9/9/39
Old Maid (D)	95	Bette Davis-George Brent	(A)	9/2/39	b8/5/39
On Your Toes (Mu-C)	94	Vera Zorina-Eddie Albert	(F)	10/14/39	b10/14/39
Pride of the Blue Grass (D)	65	Edith Fellows-Jimmy McCallion	(F)	10/7/39	b11/11/39
Private Lives of Elizabeth & Essex (H-D) (Tech.)	106	Flynn-Bette Davis	(F)	11/11/39	b9/30/39
Private Detective (C-D)	57	Jane Wyman-Dick Foran	(F)	12/9/39	b12/9/39
Return of Dr. X (My-D)	62	Lys-Bogart-Morris-Lane	(A)	12/2/39	b11/18/39
River's End		Dennis Morgan-George Tobias			In Prod.
Roaring Twenties (D)	106	Cagney-Lynn-Lane	(A)	10/28/39	b10/21/39
Saturday's Children (D)	101	Olivia de Havilland-Garfield	(F)	5/11/40	b4/13/40
Sea Hawk (D)		Flynn-Marshall-Crisp			a3/23/40
Smashing the Money Ring (D)	56	Ronald Reagan-Eddie Foy Jr.	(F)	10/21/39	b10/28/39
Tear Gas Squad (D)	58	D. Morgan-J. Payne-G. Dickson	(F)	5/4/40	b3/23/40
They Drive by Night (D)		Raft-Sheridan-Bogart		7/27/40	a6/1/40
Three Cheers for the Irish (C-D)	100	Priscilla Lane-Dennis Morgan	(F)	3/16/40	b3/9/40
Till We Meet Again (D)	100	Merle Oberon-George Brent	(F)	4/20/40	b4/6/40
Torrid Zone (D)	88	Cagney-O'Brien-Sheridan	(A)	5/25/40	b5/11/40
Virginia City (H-W)	121	Flynn-Hopkins-Scott	(F)	3/23/40	b3/23/40
We Are Not Alone (D)	112	Paul Muni-Jane Bryan	(A)	11/25/39	b11/11/39

1940-41

All This and Heaven Too (D)	140	Bette Davis-Charles Boyer			a3/2/40
City For Conquest (D)		James Cagney-Ann Sheridan			In Prod.
Flowing Gold (D)		Pat O'Brien-John Garfield			In Prod.
Life of Knute Rockne (D)		Pat O'Brien-Ronald Reagan			a6/1/40
Man From Fleet Street (D)		Robinson-Albert-Basserman			a6/8/40
No Time for Comedy (C)		J. Stewart-R. Russell-C. Ruggles			In Prod.
Tugboat Annie Sails Again (C)		Marjorie Rambeau-Alan Hale			In Prod.

MISCELLANEOUS

Bad Boy (D)	66	Johnny Downs-Rosalind Keith	(F)	Atlas	b1/27/40
Black Eyes (D)	72	Mary Maguire-Otto Kruger	(A)	Alliance	b9/9/39
Buried Alive (D)	74	Beverly Roberts-Rob't Wilcox	(A)	Producers	b1/13/40
Captain Moonlight (D)		John Garrick-Winifred Shotter	(A)	Atlas	b4/27/40
Challenge, The (D)	69	Trenker-Douglas	(F)	Film Alliance	b9/30/39
Daughter of the Tong (D)	56	Evelyn Brent-Grant Withers	(A)	Metrop.	b8/19/39
George Washington Carver (D)	69	G. W. Carver-B. Washington III.	(A)	St. George	b4/13/40
Goose Step (D) (Reviewed as "Hitler, Beast of Berlin")	75	Roland Drew-Steffi Duna	(A)	Producers	b11/18/39
Hidden Menace (D)	56	Otto Kruger-Gertrude Michael	(F)	Alliance	b4/13/40
Invisible Killer (D)	63	Grace Bradley-Roland Drew	(F)	Producers	b2/10/40
Keep Punching (D)	81	Henry Armstrong-Mae Johnson	(F)	M-C Pics	b12/9/39
Mad Youth (D)	60	Mary Ainslee-Betty Compson	(A)	Atlas	b5/25/40
Mercy Plane (D)	60	James Dunn	(F)	Producers	b6/8/40
Mill on the Floss (D)	80	Geraldine Fitzgerald-F. Lawton	(F)	Standard	b11/18/39
North Sea Patrol (D)	61	Toone-Kelly	(F)	Alliance	b12/30/39
One Night In Paris (My-D)	74	Lodge-Kelly-Williams	(F)	Alliance	b8/5/39
Outsider (D)	91	Geo. Sanders-Mary Maguire	(F)	Alliance	b3/23/40
Overnight (D)		Robert Donat-Pearl Argyle	(A)	Mundus	b6/8/40
Pocomania (D)	65	Nina Mae McKinney-Jack Carter	(F)	Lenwal	b12/9/39
Royal Divorce (Cos-D)	84	Chatterton-P. Blanchar	(F)	Select	b8/5/39
Son of Ingagi (D)	66	Alfred Grant-Daisy Bufford	(A)	Sack	b1/20/40
Spies of the Air (My-D)	78	Barry Barnes-Roger Livesy	(A)	Alliance	b8/12/39
Torpedoed! (D)	70	H. B. Warner-Beery-Cromwell	(F)	Film Alliance	b9/23/39
Torture Ship (D)	57	Irving Pichel-Jacqueline Wells	(A)	Producers	b11/25/39

Foreign Language

Harvest (D)	75	Gabriel Gabrio-Edouard Delmont	(A)	Cinema	b11/25/39
Human Beast (D)	79	Jean Gabin-Simone Simon	(A)	Juno	b4/24/40
Louise (Opera)	72	Grace Moore	(A)	Mayer-Burstyn	b2/10/40

(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CS-D) Costume Drama; (W) Western; (Mu-C) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy; (H) Historical

Shorts Booking Guide

COLUMBIA 1939-40

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
All American Blondes	Fair	17	11/11/39
Andy Clyde Gets Spring Chicken	Mere Filler	18	1/ 6/40
Awful Goof		19	Not Rev.
Boobs in the Woods	Funny	16	6/15/40
Glove Slingers	Good Slapstick	18	1/ 6/40
Heckler	Fairly Funny	18	2/24/40
His Bridal Fright		18	Not Rev.
Mr. Clyde Goes to Broadway		18	Not Rev.
Money Squawks		18	Not Rev.
Nothing But Pleasure	Amusing	18	2/17/40
Pardon My Berth Marks	Filler	18	3/16/40
Skinny the Moocher	Funny	16½	9/ 2/39
South of the Boudoir	Good Slapstick	18½	6/15/40
Static in the Attic	Funny	20	9/ 2/39
Taming of the Snood		18	Not Rev.
Teacher's Pest	Fairly Funny	18	8/12/39
You're Next	Poor	18	6/15/40
CINESCOPES (6)			
Berth of a Queen	Interesting	11	4/20/40
Fashion Takes a Holiday	Feminine Appeal	11	3/16/40
Odd Vacations		10	Not Rev.
Threads of a Nation	Interesting	11	2/24/40
World of 1960	Interesting	10	1/ 6/40
COLUMBIA TOURS (6)			
Beautiful Switzerland	Average	10	12/30/39
Historic Cities of India		10	Not Rev.
Holland and the Zuyder Zee	Interesting	10	9/16/39
In the Land of the Pagodas		10	Not Rev.
Life in Paris		10	Not Rev.
New Hampshire	Good Travel Film	11	3/16/40
Pleasurebound in Canada		10	Not Rev.
Unveiling Algeria	Fair	10	4/20/40
COLOR RHAPSODIES (16) (Tech.)			
Blackboard Review		7	Not Rev.
Boy, a Gun and Birds	Fair	7	1/ 6/40
Crop Chasers	Good	7½	10/14/39
Dreams On Ice	Cute	7	10/14/39
Egg Hunt	Cute	7½	6/15/40
Greyhound and the Rabbit	Filler	7	4/20/40
Happy Tots' Expedition		6½	Not Rev.
Jitterbug Knights	Fair	7	9/ 9/39
Mother Goose in Swing-time		7	Not Rev.
Mountain Ears	Cute	7	10/14/39
Ye Olde Swap Shoppe		7	Not Rev.
COMMUNITY SINGS (10)			
College Songs		10	Not Rev.
Crosby Hit Songs		9	Not Rev.
Gypsy Songs	Very Good	10	2/17/40
Medley of Hits		10	Not Rev.
Old Time Songs		9½	Not Rev.
Stephen Foster Songs		10	Not Rev.
FABLES CARTOONS (6)			
Barnyard Babies		6	Not Rev.
Little Lost Sheep	Fair	7	9/16/39
Park Your Baby	Average	7	2/24/40
Practise Makes Perfect	Dull	6	4/20/40
FOOLS WHO MADE HISTORY (6)			
Story of Charles Good-year	Excellent	10	10/21/39
Story of Elias Howe	Excellent	11	9/16/39
HAPPY HOUR			
Book of Books	Outstanding	10	11/18/39
Building of Boys	Noteworthy	10	10/21/39
MOMENTS OF COMEDY (6)			
PALS AND PETS (6)			
PHANTASIES CARTOONS (10)			
Charm Bracelet		6½	Not Rev.
Fish Follies		6	Not Rev.
Man of Tin		7	Not Rev.
Millionaire Hobo		6½	Not Rev.
Mouse Exterminator	Fair	6½	1/27/39
News Oddities		6½	Not Rev.
SCREEN SNAPSHOTS (12)			
No. 1 Art of Make-Up	Very Good	10	10/14/39
No. 2 Training Animal Stars	Above Average	10	11/11/39
No. 3 Novelty Parties		10	Not Rev.
No. 4 Trip Thru Studios		10	Not Rev.
No. 5 Art in Hollywood	Fan Appeal	11	3/16/40
No. 6 Hollywood Recre-ations	Good	10	4/20/40
No. 7 Wardrobe Designers		10	Not Rev.
STOOGE COMEDIES (8)			
A Plumbing We Will Go		18	Not Rev.
Calling All Curs	Good Slapstick	18	8/12/39
Oily To Bed, Oily To Rise	Swell Slapstick	18	9/16/39
Rockin' Through the Rockies	Slap-Happy Fun	16½	3/16/40
Three Sappy People		18½	Not Rev.
You Nazty Spy!	Swell Satire	18	2/10/40
WASHINGTON PARADE (6)			
Archives		11	Not Rev.
Inside the F.B.I.		11	Not Rev.
Smithsonian Institution	Exceptional	11	11/11/39
Social Security	Interesting	11	6/15/40
U. S. Treasury	Excellent	10	2/10/40
WORLD OF SPORTS (12)			
Bows and Arrows	Very Good	10	10/21/39
Flying Targets	For Sportsmen	10	3/16/40
Jai Alai	Good	9	12/30/39
Rough House Fiesta		10	Not Rev.
Saving Strokes With Sam Snead		10	Not Rev.
Skiing Technique		10	Not Rev.
Sport of Kings	Satisfactory	10	6/15/40
Tomorrow's Stars	Good	10	4/27/40

MGM 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTOONS (18) (Tech.)			
Fishing Bear	Clever	9	2/ 3/40
Home on the Range	Cute	9	3/ 3/40
Mad Maestro	Good	8	1/20/40
Peace on Earth	Definitely a "Must"	8	12/ 9/39
Puss Gets the Boot	Good	9	3/ 9/40
Rainy Day		8	Not Rev.
Swing Social	Clever	8	6/ 1/40
CRIME DOESN'T PAY (6)			
Jack Pot	One of the Best	19	3/30/40
Know Your Money	Excellent	21	2/ 3/40
Pound Foolish	Excellent	20	1/20/40
METROSCOPIX (1)			
CAREY WILSON MINIATURES (9)			
Ashcan Fleet	Excellent	11	10/ 7/39
Door Will Open	Unusual	11	3/30/40
Failure at Fifty	Excellent	10	10/28/39
Mendelssohn's Wedding March	For Romanticists	11	11/25/39
Miracle at Lourdes	Excellent	11	1/20/40
Old South	Interesting	10	2/ 3/40
Rumba Rhythm	Entertaining	10	9/ 2/39
Servant of Mankind	A Trailer	9	6/ 1/40
Where Turf Meets Surf	Fair	10	2/ 3/40
OUR GANG (8)			
Alfalfa's Double	Chucklesome	11	2/ 3/40
All About Hash	Fair	11	6/ 1/40
Big Premiere	Poor	10	3/30/40
Captain Spanky's Show-boat	Funny	10	10/14/39
Dad For a Day	Good	11	11/25/39
New Pupil	Poor	11	4/27/40
Time Out for Lessons	Fair	11	12/23/39
JOHN NESBITT PASSING PARADE (8)			
Forgotten Victory	Interesting	9	12/30/39
Hidden Master	Fair	10	4/27/40
XXX Medico	Excellent	10	4/27/40
PETE SMITH SPECIALTIES (13)			
Domineering Male	Excellent	10	3/30/40
Let's Talk Turkey	Swell	10	11/25/39
Maintain the Right	Very Good	10	1/20/40
Romance of the Potato	Good	9	12/23/39
Ski Birds	Excellent	8	11/25/39
Spots Before Your Eyes	Excellent	10	6/ 1/40
Stuffie	Swell	11	3/ 9/40
What's Your I.Q.?	Good	7½	3/ 9/40
ROBERT BENCHLEY (4)			
Day of Rest	Funny	10	10/28/39
Home Movies	A Howl	9	3/ 9/40
See Your Doctor	Very Funny	8	12/23/39
That Inferior Feeling	Excellent	10	1/20/40
SPECIAL SUBJECT			
Flag Speaks	A Must	19	5/ 4/40
Northward Ho!	A Trailer	9	3/ 9/40
FITZPATRICK TRAVELTALKS (12) (Tech.)			
Calling on Colombia	Standard	8	4/27/40
Day on Treasure Island	Colorful	10	9/ 9/39
Land of Alaska Nellie	Good	10	1/27/40
Modern New Orleans	Interesting	9	6/ 1/40
Natural Wonders of Washington State	Okay	10	10/28/39
Night Descends on Treasure Island	Fair	9	3/ 9/40
Old Natchez	Good	9	2/ 3/40
Quaint St. Augustine	Charming	9	11/25/39
Seattle, Gateway to the Northwest	Standard	9	3/30/40
Sitka and Juneau	Interesting	9	4/27/40
Suva, Pride of Fiji	Pleasing	9	6/ 1/40
Valiant Venezuela	Standard	9	12/23/39

1940-41

CARTOONS (18) Tech.
CRIME DOESN'T PAY (6)
CAREY WILSON MINIATURES (10)
OUR GANG (9)
PASSING PARADE (9)
PETE SMITH SPECIALTIES (14)
FITZPATRICK TRAVELTALKS (12)

PARAMOUNT 1939-40

	Comment	Running Time	Reviewed Issue Of
COLOR CLASSICS (6) (Tech.)			
Ants in the Plants	Good	7	3/23/40
Fresh Vegetables Mystery Clever		7	10/21/39
Kick In Time	Cute	7	5/18/40
Little Lambkin	Good	7	2/24/40
COLOR CRUISES (7)			
Argentina		10	Not Rev.
Chile	Fair Travelogue	10	12/16/39
Cuba		10	Not Rev.
Ecuador	Fair	10	9/16/39
Isle of Columbus		10	Not Rev.
Pacific Paradise		10	Not Rev.
Peru	Average	10	10/21/39
HEADLINERS (10)			
Artie Shaw's Class in Swing	For Swing Fans Only	10	8/26/39
Blue Barron & Orch.	Good	10	6/ 8/40
Frankie Masters and His Orchestra	Entertaining	11	1/20/40
Have You Met Yvette?	Good	10	5/ 4/40
Here's Hal	Average Band Number	10	12/16/39
Jimmy Dorsey and His Orchestra	Snappy	10	2/24/40

PARAMOUNT 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
HEADLINERS (Cont'd)			
Moments of Charm of 1940	Very Good	11	11/ 4/39
George Olsen and His Music	Peppy	10	3/23/40
Ted Fio Rito and His Orchestra	Good	11	11/11/39
PARAGRAPHICS (10)			
Bits of Life	Misses Fire	11	12/16/39
Busy Little Bears	Splendid	10	11/11/39
Not So Dumb	Excellent	10	3/23/40
Pictorial	Interesting	10	2/24/40
Public Hobby No. 1	Stamp-endous	10	9/ 2/39
Sugar Wind	Good	10	2/ 3/40
Television Preview	Interesting	10	5/18/40
Touchdown Review	Good Resume	10	1/27/40
POPEYE (12)			
Females Is Fickle	Good	7	3/23/40
Me Feelin's Is Hurt	Fair	7	5/ 4/40
Never Sock a Baby	Good	6	11/18/39
Nurse Mates		7	Not Rev.
Onion Pacific	Satisfactory	7	6/ 8/40
Shakespearian Spinach	Funny	7	3/ 3/40
Stealin' Ain't Honest	Average	7	5/ 4/40
Wimmin Is a Myskery	Funny	7	6/ 8/40
POPULAR SCIENCE (6)			
No. 1	Very Good	10	9/23/39
No. 2	Very Interesting	10	11/25/39
No. 3	Interesting	10	1/27/40
No. 4	Exceptionally Interest'g	10	2/24/40
No. 5	Very Good	10	5/ 4/40
SPORTLIGHTS (13)			
Aqua-Rhythm	Good	10	11/18/39
Blue Streak	Excellent	10	5/ 4/40
Bowling Skill	Very Good	10	2/ 3/40
Catching Whoppers	Thrilling	10	9/23/39
Cradle of Champions	Excellent	10	6/15/40
Dog Is Born	Excellent	10	11/ 4/39
Desert Adventure	Excellent	10	9/23/39
Human Fish	Excellent	10	2/24/40
Hydro-Maniacs	Exciting	10	8/26/39
Judo Experts	Excellent	10	1/20/40
Playmates of the Wild Unique		10	5/18/40
Two of a Kind	Fine	10	3/23/40
STONE AGE CARTOONS (12)			
Foul Ball Player	Fair	7	6/ 8/40
Granite Hotel	Good	7	5/18/40
Ugly Dino			Not Rev.
Way Back When a Nag Was Only a Horse	Okay	7	3/23/40
Way Back When a Night Club Was a Stick		7	Not Rev.
Way Back When a Triangle Had Its Points	Fair	7	2/24/40
SYMPHONIC (3)			
Blue Danube Waltz	Glorious Music	10	10/21/39
Merry Wives of Windsor	For Music Lovers	9	11/11/39
William Tell	Serious Music	10	12/16/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Good	11	10/14/39
No. 2	Fairly Interesting	11	12/16/39
No. 3	Good	11	2/ 3/40
No. 4	Interesting	10	5/ 4/40
No. 5	Good	10	5/18/40

1940-41

ANIMATED ANTICS (10)
COLOR CRUISES (6)
GABBY CARTOONS (8)
HEADLINERS (8)
PARAGRAPHICS (6)
POPEYE (12)
POPULAR SCIENCE (6)
PUPPETOONS (6)
ROBERT BENCHLEY (4)
SPECIAL CARTOON (1)
SPORTLIGHTS (13)
UNUSUAL OCCUPATIONS (6)

RKO-RADIO 1939-40

	Comment	Running Time	Reviewed Issue Of
DISNEY CARTOONS (18) (Tech.)			
Bill Poster	Very Good	8	5/25/40
Donald's Dog Laundry	Very Funny	8	5/25/40
Mr. Duck Steps Out	Swell	8	5/25/40
Officer Duck	A Scream	8	9/16/39
Riveters	A Howl	7	5/25/40
Tugboat Mickey	Excellent	8	5/25/40
EDGAR KENNEDY (6)			
Act Your Age	Extremely Funny	18	10/ 7/39
Kennedy the Great		19	Not Rev.
Mutiny in the County		17	Not Rev.
Slightly at Sea		16	Not Rev.
INFORMATION PLEASE (13)			
No. 1	Like Radio Program	11	9/30/39
No. 2	Entertaining	10	10/28/39
No. 3	Entertaining	10	11/18/39
No. 4	Very Good	11	12/23/39
No. 5	Good	11	2/10/40
No. 6	Very Good	10	2/17/40
No. 7	Entertaining	11	4/ 6/40
No. 8	Excellent	10	4/13/40
No. 9	Excellent	11	4/27/40
No. 10	Good	11	6/15/40
No. 11	Entertaining	11	6/15/40

RKO-RADIO 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
LEON ERROL (6)			
Scrappily Married		20	Not Rev.
Truth Aches		19	Not Rev.
Wrong Room	A Howl	19	10/14/39
MARCH OF TIME (13)			
Crisis in the Pacific	Excellent	17	12/23/39
Republic of Finland	Very Timely	18	1/20/40
Vatican of Pius XII	Box Office	18	2/17/40
Canada at War	Interesting	18	3/ 9/40
America's Youth—1940	Satisfactory	19	4/13/40
Philippines	Interesting	19	5/11/40
U. S. Navy	Good	19	6/ 8/40
RADIO FLASH (8)			
Blamed For a Blonde	Very Funny	19	10/ 7/39
Chicken Feed		18	Not Rev.
Coat Tales		18	Not Rev.
Goedness a Ghost		16	Not Rev.
Twinecuplets		20	Not Rev.
RAY WHITLEY (8)			
Bandits and Ballads		17	Not Rev.
Corralling a School Marm		20	Not Rev.
Cupid Rides the Range	Very Good	18	9/16/39
Molly Cures a Cowboy		19	Not Rev.
REELISMS (13)			
Acres of Plenty	Very Good	9	11/ 4/39
Air Army	Timely	9	4/27/40
American Royal	Excellent	9	11/18/39
Men of Muscle	Good	9	2/10/40
Navajoland	Very Good	10	2/10/40
Nevada Unlimited	Interesting	9	9/30/39
Siege	Startling	10	2/10/40
Stray Lamb	Unusual	8	6/15/40
Vacation Diary	Exhilarating	10	2/17/40
West Wall	Informative	10	12/23/39
SPORTSCOPES (13)			
Aquapoise	Swell	9	2/10/40
Court Favorites	Interesting	10	4/27/40
Flycasting	Interesting	9	4/ 6/40
Gun Play	Fair	9	9/30/39
Hunting Hounds	Very Interesting	9	11/ 4/39
Hurdle Hoppers	Splendid	9	6/15/40
Ice Cutters	Good	9	11/ 4/39
Pennant Chasers	For Baseball Fans	9	4/ 6/40
Silent Wings	Interesting	10	Not Rev.
Sky Game	Excellent	9	12/23/39
Stray Lamb		10	Not Rev.
Winter Playground	Splendid	9	12/ 9/39

1940-41

DISNEY CARTOONS (18) (Tech.)
EDGAR KENNEDY (6)
INFORMATION PLEASE (13)
LEON ERROL (6)
MARCH OF TIME (13)
RAY WHITLEY (4)
PICTURE PEOPLE (13)
SPORTSCOPES (13)

20th CENTURY-FOX 1939-40

	Comment	Running Time	Reviewed Issue Of
ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Conquering the Colorado	Exciting	11	8/19/39
Filming the Fleet	Exceptional	10	9/23/39
Sky Fighters	Excellent	10	12/ 9/39
Sanctuary of the Seals	Unique	10	6/ 8/40
DRIBBLE PUSS PARADE—LEW LEHR (6)			
Cheerio My Dears		9	Not Rev.
Labor Savers	Amusing	9	3/30/40
Monkeys Is the Cwaziest People	Riot of Laughs	10	9/30/39
Silly Season	Very Funny	10	11/18/39
FASHION FORECASTS (4) (Tech.)			
For Going Places	Natural For Women	10	9/23/39
For Outdoors	Excellent	10	3/30/40
For Play Hours	Excellent	10	2/24/40
MAGIC CARPET OF MOVIETONE (6)			
Aghileen Pinnacles	Excellent	11	10/14/39
Birthplace of Icebergs	Remarkable	11	8/19/39
Climbing the Spirit's Home	Interesting	10	3/30/40
Evergreen Empire	Interesting	10	9/23/39
Flying Stewardess		10	Not Rev.
Isles of the East	Excellent	9	Not Rev.
Kangaroo Country	Interesting	10	12/ 9/39
Valley of 10,000 Smokes	Fascinating	10	12/ 9/39
SPORTS REVIEWS—THORGERSEN (6)			
Action on Ice		10	Not Rev.
Big Game Fishing	Exciting	10	9/16/39
Clocking the Jockeys	Interesting	11	10/14/39
Following the Hounds	Outstanding	10	2/24/40
Over the Seven Seas	Fine	10	3/30/40
Top Notch Tennis	Good	10	2/24/40
TERRYTOONS (26) (10 in Tech.)			
All's Well That Ends Well	Fair	7	4/ 6/40
Catnip Capers	Good	7	6/ 8/40
Dog in a Mansion	Good	7	2/24/40
Edgar Runs Again	Very Good	7	2/24/40
First Robin (Tech.)		7	Not Rev.
Golden West	Clever	7	8/19/39
Hare and Hounds		7	Not Rev.
Harvest Time	Clever	7	2/24/40
Hitch-Hiker		7	Not Rev.
Hook, Line and Sinker (Tech.)		7	Not Rev.
Ice Pond		7	Not Rev.
It Must Be Love		7	Not Rev.
Just a Little Bull (Tech.)		7	Not Rev.
Love in a Cottage		7	Not Rev.
Much Ado About Nothing	Good	7	4/ 6/40
One Mouse in a Million	Fair	7	12/ 9/39
Orphan Duck (Tech.)	Diverting	7	10/14/39
Professor Offkeyski	Good	7	Not Rev.
Rover's Rescue		7	Not Rev.
Rupert the Runt		7	Not Rev.

20th CENTURY-FOX 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
Sheep in the Meadow	Satisfactory	7	10/14/39
Swiss Ski Yodelers	Clever	7	6/ 1/40
Two Headed Giant (Tech.)	Good	7	8/19/39
Watch Dog		7	Not Rev.
Wicky Wacky Romance	Very Good	7	12/ 9/39
Wet's All the Shootin' Fer		7	Not Rev.

20th CENTURY-FOX 1940-41

ADVENTURES OF A NEWSREEL CAMERAMAN (4)
FASHION FORECASTS (4) (Tech.)
FATHER HUBBARD'S ALASKAN ADVENTURES (4)
LEW LEHR COMEDIES (4)
MAGIC CARPET OF MOVIETONE (4)
SPORTS REVIEWS—THORGERSEN (6) (3 in Tech.)
TERRYTOONS (26) (13 in Tech.)

UNIVERSAL 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTUNES (13) WALTER LANTZ (Tech.)			
A-Haunting We Will Go	Pretty Good	7	7/15/39
Andy Panda Goes Fishing	Fair	9	2/10/40
Kittens' Mittens	Good	9	2/24/40
Life Begins For Andy Panda	Amusing	9	9/30/39
100 Pygmies and Andy Panda	Good	7½	5/11/40
Scrambled Eggs	Cute	8	12/30/39
Sleeping Princess	Good Fun	7	12/ 2/39
Tom Thumb, Jr.	Cute	8	4/ 6/40
GOING PLACES (15)			
No. 66		10	Not Rev.
No. 67	Very Good	9	10/21/39
No. 68	Excellent	9	10/21/39
No. 69	Interesting	9	12/23/39
No. 70	Very Good	9	12/30/39
Strange American Animals (No. 71)	Interesting	9	2/10/40
Rhodesia (No. 72)	Good	9	4/ 6/40
No. 73	Excellent	9	3/30/40
Barbados (No. 74)	Interesting	9	4/20/40
Death Valley (No. 75)	Fascinating	10	4/20/40
No. 76	Good	9	5/11/40
No. 77		9	Not Rev.
MUSICALS (13)			
Boy Meets Joy	Good Diversion	20	9/ 2/39
Bullets and Ballads	Good	18	2/17/40
Folies Parisienne	Just Fair	18	4/20/40
International Revels	Okay Filler	18	4/ 6/40
Rhythm Jamboree	Fair Vaudeville	18	2/10/40
Rhumba Land	Good Vaudeville	18½	12/ 2/39
Snow Follies	Light Fare	19	12/30/39
Swing Hotel	Diverting	17	10/21/39
Swingin' In the Barn		18	Not Rev.
SPECIAL SUBJECT (1)			
March of Freedom	Well Done	20	5/20/39
STRANGER THAN FICTION (15)			
No. 66	Very Good	10	9/23/39
No. 67	Good	10	10/21/39
No. 68	Interesting	9	10/21/39
No. 69	Good	9	12/23/39
No. 70	Average	9	12/23/39
No. 71	Good	9	2/ 3/40
No. 72	Average	9	4/ 6/40
No. 73	Interesting	9	4/ 6/40
No. 74	Good	9	4/20/40
No. 75	Good	9	4/20/40
No. 76	Good	9½	5/11/40
No. 77		9	Not Rev.

1940-41

GOING PLACES (15)
MUSICALS—TWO REEL ((13)
ONE REEL SUBJECTS (13)
STRANGER THAN FICTION (15)
SPECIAL SUBJECT (1)

VITAPHONE-WARNER BROS. 1939-40

	Comment	Running Time	Reviewed Issue Of
BROADWAY BREVITIES (10)			
Alex in Wonderland		20	Not Rev.
Double or Nothing	Amusing	20	2/17/40
Ice Frolics	Entertaining	20	9/30/39
Just a Cute Kid		18	Not Rev.
One For the Book	Entertaining	20	12/30/39
Public Jitterbug No. 1		18	Not Rev.
Remember When	Swell Entertainment	20	9/ 2/39
Slapsie Maxie's	Perfect Clowning	17	8/26/39
Spills and Thrills		20	Not Rev.
World's Fair Junior	Just Fair	20	11/ 4/39
COLOR PARADE (10)			
American Saddle Horses	Interesting	10	11/25/39
Gun Dog's Life	Sure to Please	10	5/18/40
Mechanix Illustrated #1	Good	10	9/ 2/39
Mechanix Illustrated #2		10	Not Rev.
Mechanix Illustrated #3	Interesting	10	2/17/40
Mechanix Illustrated #4	Interesting	10	6/15/40
Men Wanted	Interesting	10	4/13/40
Movie Dog Star		10	Not Rev.
New Horizons	Good	10	12/30/39
The Valley		10	Not Rev.

VITAPHONE-WARNER (Cont.)

	Comment	Running Time	Reviewed Issue Of
FEATURETS (Tech.) (8)			
Cinderella's Feller	Excellent	16	6/15/40
Flag of Humanity		16	Not Rev.
Monroe Doctrine	Excellent	16	10/28/39
Old Hickory	Outstanding	17	12/30/39
Pony Express Days		16	Not Rev.
Royal Rodeo	Entertaining	15	11/25/39
Singing Dude	Excellent	18	4/13/40
Teddy the Rough Rider	Excellent	19	2/17/40
LOONEY TUNES (16)			
Africa Squeaks	Hilarious	7	2/24/40
Ali Baba Bound		7	Not Rev.
Chewin' Bruin	Amusing	7	6/15/40
Film Fan	Excellent	7	1/ 6/40
Jeepers Creepers	Funny	7	10/ 7/39
Naughty Neighbors	Good	7	11/ 4/39
Patient Porky		7	Not Rev.
Pied Piper Porky	Good	7	11/25/39
Pilgrim Porky	Clever	7	4/13/40
Porky's Baseball Broadcast		7	Not Rev.
Porky's Hotel	Good	7	9/ 2/39
Porky's Last Stand		7	Not Rev.
Porky's Pony Express		7	Not Rev.
Porky's Poor Fish		7	Not Rev.
Porky the Giant Killer		7	Not Rev.
Slap Happy Pappy		7	Not Rev.
You Ought to Be In Pictures	Novel	7	5/18/40
MELODY MASTERS (10)			
Dave Apollon	Average Musical	10	2/24/40
Frances Carroll and the Coquettes	Just Filler	10	1/ 6/40
Dipsy Doodler	Swingy	10	5/18/40
Woody Herman		10	Not Rev.
Vincent Lopez	Lively	10	9/23/39
Ozzie Nelson	Good	10	6/15/40
Romance in Rhythm	Satisfactory	10	4/13/40
Rubinoff and Orch.	Good	10	11/ 4/39
Swing Styles	Good	10	8/26/39
Symphony of Swing	Satisfactory	10	12/ 2/39
MERRIE MELODIES (26) (Tech.)			
Bears' Tale		7	Not Rev.
Busy Bakers		7	Not Rev.
Ceiling Hero		7	Not Rev.
Circus Today		7	Not Rev.
Confederate Honey		7	Not Rev.
Cross Country Detours	A Knockout	7	4/13/40
Curious Puppy		7	Not Rev.
Early Worm Gets the Bird		7	Not Rev.
Egg Collector		7	Not Rev.
Elmer's Candid Camera		7	Not Rev.
Fagin's Freshmen	Amusing	7	11/25/39
Fresh Fish	Swell	7	11/ 4/39
Gander at Mother Goose	Good	7	5/18/40
Ghost Wanted		7	Not Rev.
Good Egg		7	Not Rev.
Hardship of Miles Standish		7	Not Rev.
Land of the Midnight Fun	Superb	7	9/23/39
Little Lion Hunter		7	Not Rev.
Merry Mexico		7	Not Rev.
Mighty Hunters	Pleasing	7	2/17/40
Screwball Football	Swell Cartoon	7	12/30/39
Sioux Me	Clever	7	9/ 9/39
Sniffles and Bookworm	Cute	7	2/24/40
Sniffles Takes a Trip		7	Not Rev.
Tom Thumb in Trouble	Cute	7	6/15/40
Wild Hare		7	Not Rev.
SPECIAL RELEASE			
Cavalcade of Academy Awards	Fan Appeal	31	5/18/40
VITAPHONE VARIETIES (6)			
All Girl Revue		7	Not Rev.
No Parking	Fairly Funny	10	4/13/40
Organ Novelty	Fair	9	11/11/39
Radio and Relatives		10	Not Rev.
Sword Fishing	Exciting	10	10/ 7/39
Vote Trouble	Laughs	10	8/26/39

1940-41

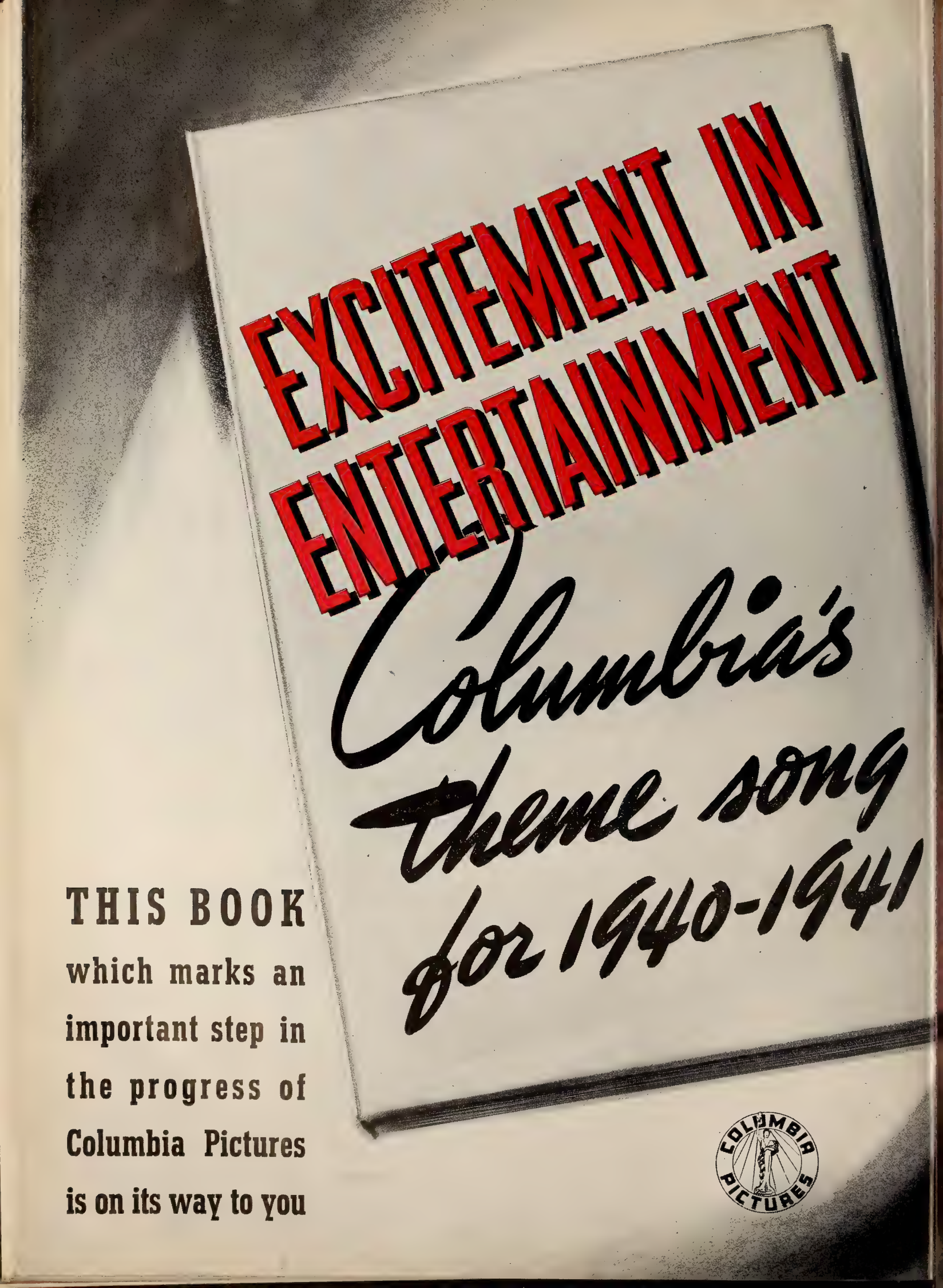
History Repeats Itself	Good	10	9/30/39

MISCELLANEOUS

Aida (Guaranteed)	For Music Lovers	9	5/11/40
Ave Maria (Malchain)	Impressive	10	7/ 1/39
Birth of the Movies (Alliance)	Interesting	22	11/ 4/39
Gems of the Orient (Modern)	Interesting	10	3/25/39
Memory Lingers On No. 2 (Progress)	Excellent	10	8/ 5/39
New England, Yesterday & Today (Jam Handy)	Very Good	19	4/ 1/39
North Sea (Lenauer)	Exciting	20	3/18/39
Norway's Fate (Hoffberg)	Fair	10	5/18/40
On the Trail of the Tarpon (N. Y. Zoological Society)	Thrilling	11	1/13/40
Paper Hanger (King of Comedy Pictures)	Delightful	19	3/ 2/40
Rembrandt (Malchain)	Fascinating	11	7/ 1/39
Swing With Bing	Excellent	18	4/13/40
Trip to the Sky (Malchain)	Interesting	10	7/ 1/39
Xochimilco (Atlas)	Entertaining	11	1/13/40

1939-40

COLUMBIA		
The Shadow	15 Chaps.	1/13/40
Terry and the Pirates	15 Chaps.	4/20/40
REPUBLIC		
Adventures of Red Ryder	12 Chaps.	6/15/40
Dick Tracy's G-Men	15 Chaps.	8/19/39
Drums of Fu Manchu	15 Chaps.	2/17/40
Zorro's Fighting Legion	12 Chaps.	12/ 2/39
UNIVERSAL		
Flash Gordon Conquers the Universe	12 Chaps.	2/24/40
Green Hornet	13 Chaps.	12/ 2/39
Phantom Creeps	12 Chaps.	8/12/39
Winners of the West	15 Chaps.	5/11/40


EXCITEMENT IN ENTERTAINMENT
Columbia's theme song for 1940-1941
THIS BOOK
which marks an important step in the progress of Columbia Pictures is on its way to you
COLUMBIA PICTURES

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SHOWMEN'S TRADE REVIEW

FILE
FILE

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

REVIEWED IN THIS ISSUE

	Page
Anne of Windy Poplars	26
All This, and Heaven Too	26
The Refugee	26
Prairie Law	27
The Fight for Life	27
The Fugitive	29
Girl in 313	29
Tom Brown's School Days	29
Pop Always Pays	29
Wild Horse Range	34
The Carson City Kid	34

Vol. 32 No. 22
June 22
1940

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In This Issue

Equipment & Maintenance

Including:

Hollywood's New Hawaii Theatre
A Safety Questionnaire for Theatres
No Excuse Now for Uncomfortable Seating
New Decoration Makes Sense, Saves Dollars
The Bulletin Board—Literature Bureau

PREVIEW!

"Orchids to 'Mortal Storm'."
—WALTER WINCHELL, Nationwide Columnist

"STANDOUT FILM WHOSE STORY, DIRECTION AND ACTING LABEL IT FOR B.O. TRIUMPHS EVERYWHERE... This film must be seen by every American... It is 'must' for circuits, indie houses, and the public ... It is superb entertainment, decidedly one of the resounding pictures of this or any other year. Magnificently directed by Frank Borzage, pulsating with dramatic power, and played up to the hilt by a transcendingly skillful cast, it will electrify audiences wherever it is shown . . . Appears destined to take its place among the immortal photoplays."
—FILM DAILY

"A fine picture."
—ED SULLIVAN, Nationwide Columnist

"Vivid and strong. Filled with potential audience impact."
—MOTION PICTURE DAILY

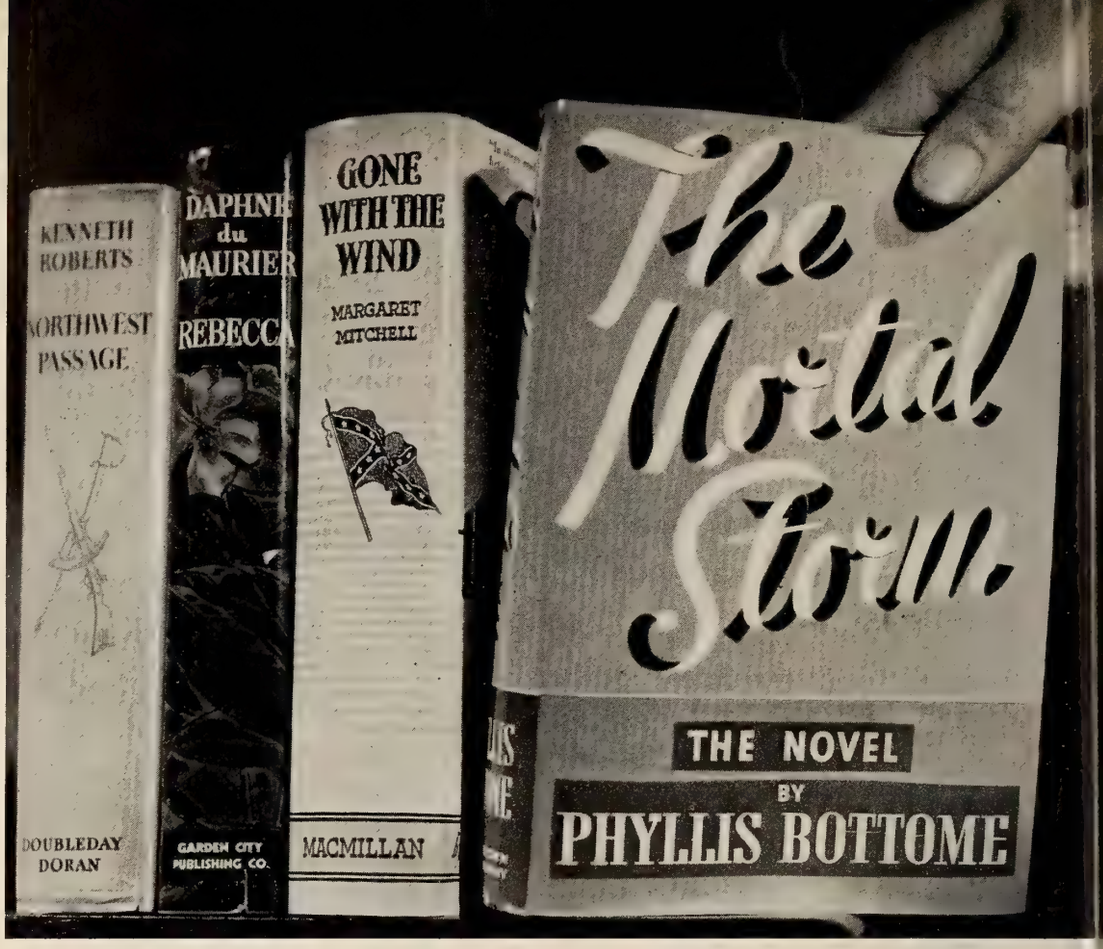
"A film bomb... Will be enthusiastically received . . . A script of rare craftsmanship . . . Frank Borzage has created one of his best directorial jobs . . . He has turned out a film that demands universal screening in American theatres." **—VARIETY**

"Powerful drama, skillfully presented. Margaret Sullavan and James Stewart should go straight to your heart and tear-ducts."
—HARRIET O. PARSONS, Los Angeles Examiner

"One of the strongest dramatic pictures issued during the year... Of engrossing interest...The performances one and all rise to an exceptional level."
—EDWIN SCHALLERT, Los Angeles Times

"Frank Borzage has carefully and faithfully transferred Phyllis Bottome's timely novel into a vivid, touching drama... Brilliant work by all the players... It is a beautiful thrilling production. M-G-M's Leo the Lion can well roar with pride."
—JIMMY STARR, Los Angeles Herald Express

"Gripping! Beautifully made motion picture, and one that merits wide success . . . The performances are inspired. Among Frank Borzage's distinguished credits can be found no finer work."
—HOLLYWOOD REPORTER



ONE AFTER ANOTHER THE GREAT NOVELS

come to the screen, and here's the new sensation!



MARGARET SULLAVAN
JAMES STEWART
ROBERT YOUNG
FRANK MORGAN

"THE MORTAL STORM"

with Robert Stack • Bonita Granville • Irene Rich • William T. Orr • Maria Ouspenskaya Gene Reynolds • A Frank Borzage Production • Screen Play by Claudine West, Andersen Ellis and George Froeschel • Based on the Book by Phyllis Bottome • Directed by Frank Borzage
A Metro-Goldwyn-Mayer Picture

The Editorial Page

Admission Prices

Any discussion about admission prices is bound to be highly controversial. This has been true ever since the depression years of 1932 and 1933. Many theatremen believe that to tilt their prices would be business suicide and would bring down the wrath of the community.

Now, we do not say that every theatreman everywhere can snap his fingers and raise his prices. But we do say that there are thousands of situations where a small increase can be put into effect aided and abetted by a brief, sensible statement from the management concerning the justification of such increase.

It would amaze some exhibitors to find out what a difference an increase of five cents per admission would make in grosses for a week. Theatres just about getting by would again be on the consistent, profit side of the ledger.

Another factor which enters into this discussion is the reduction of the taxable admission scale exemption from forty to thirty cents with the further possibility that there may be a flat tax on *all* admissions ranging from one cent on the lower scales to ten percent on higher admissions.

If this comes to pass then the clock will be turned back to the World War days when most theatres added to the tax odd pennies necessary to bring admissions to a round sum. Fifteen cent admissions plus the one or two cent tax were increased to make the total twenty cents.

However it is brought about, the fact remains that where the community can stand the increase it should be put into effect as soon as the fall season gets under way. If the tax proposition goes into effect before the fall then the increase should be put into effect at the same time.

▽ ▽ ▽

"Peace With Honor"

Both the government and the major company attorneys appear to be deep in the throes of trying to work out a settlement of the equity suit. From all present indications the chances are pretty good for some sort of compromise.

There are not too many objectionable angles to the present selling and buying system of this industry. Remove a few of them and adjust the others and you can have a most satisfactory settlement of intra-industry troubles.

The motion picture business is a huge enterprise involving billions of dollars and thousands of people. In working out the solution of its present difficulties none of those sitting around the table should overlook the problems of both sides. To make a settlement unfair to one or the other can only result in new ills and new disagreements which before long would easily bring things back to where they were before the efforts toward peace even started.

That the major companies are willing to make peace now is ample indication that they want to do business with the exhibitors on a fair and friendly basis. But the exhibitors must take the same constructive attitude and not demand everything while giving up little or nothing themselves.

If there is to be peace, let us hope it will be a permanent peace for all.

▽ ▽ ▽

A Healthy Dividend

It amused us to receive two communications about "Abe Lincoln In Illinois" from theatremen within a hundred odd miles of each other. One commented on the fine business the picture did in his theatre while the other complained that this was another fine picture that disappointed at the box office.

From what we gathered Theatreman Number One instituted a special campaign in his community especially designed to gain the support and cooperation of the schools and educators. Theatreman Number Two took the quality of the picture for granted and did nothing more than his routine newspaper ad, etc.

Digging deeper into these two situations revealed that the school tie-up by Mr. Number One resulted in over two hundred dollars in extra school matinee business.

It is the old story about sitting back and doing a lot of wishful thinking or going out and digging up some extra business through real effort. The latter plan has paid off good dividends for many years and when it ceases to do so showmen will be a dime-a-dozen—and no takers.

▽ ▽ ▽

No Time To Lag

The usual summer falling off in business appears as though it will be augmented by an additional drain at the box office caused by erstwhile movie patrons keeping their good ears glued to radios for war news and surprises from abroad.

With this double-barrelled attack on your business it should prompt you to make a few mid-year resolutions anent finding ways and means of encouraging new business at the box office while experimenting on how to unglue those ears from the radio in exchange for "a few hours of genuine entertainment, relaxation and pleasure." (No charge for the ad line.)

Most of your sweating this summer should be caused by hard work and not just the humidity.

—*"CHICK" LEWIS*

ALLIED DEMANDS REVISION OF NEW U. S. TAXES

Exhibs Stand Firm For Neely Bill and Theatre Divorcement

The Allied Convention meeting at the Hotel Morrison, Chicago, on Wednesday afternoon, passed a resolution calling upon the U. S. Senate and House to rescind the tax measure as passed and substitute the one originally proposed, which called for a 10% tax on tickets over 31 cents.

The resolution charged that the measure as passed brings the heaviest burden on the independent theatres and on patrons who are least able to pay.



Abram F. Myers

Theatre divorcement, abolition of block booking, higher film rentals, the pending consent decree and the Neely Bill were among the subjects slated for discussion at the convention. The first two have been Allied's avowed aims for a long period. The latter two were to be discussed but with both in the process of being worked out, nothing can actually be done until the final terms are known.

The opening day's session was a closed meeting and devoted entirely to the question of film rentals and distributors' policies. The question of increased film rentals was much bruited about, with considerable discussion about the demands of distributors for higher admission prices on certain films and percentage terms never dreamed of a year ago.

Session Compares Deals

Various delegates spoke from the floor of the closed session, it was learned, comparing the deals offered them with those offered in other parts of the country. A number of inconsistencies in individual cases were alleged.

Those who have not yet been approached on the new season's product learned of the terms to be asked by various distributors. Many expressed their willingness to pay high prices for product which merited it but were unwilling to take pictures sight unseen at the terms offered by some distributors.

Slated for discussion at the open meetings were the proposed consent decree and the Neely Bill. Regarding the latter, which is now before a sub-committee of the House Interstate Commerce Committee, Col. H. A. Cole, president of Allied said before the first session: "The Neely Bill is not dead yet by a long shot. I can assure you that the sub-committee will report some kind of a measure." What this would be the Colonel could not say, but he believed that the chief features of the measure proposed by Allied would be retained. Abram F. Myers, Allied's general counsel and board chairman, was to give a report to the convention on the Bill and its present status as well as the future possibilities for it.

Allied will not accept any consent decree ending the present government suit unless it includes theatre divorcement by the distributors. Col. Cole, Myers, Kirsch and others of the Allied directorate were unanimous in expressing this opinion. Asked what they would do should the government be willing to issue such a decree despite their wishes, they explained that they would have to await developments.

Double features was another subject slated for discussion. This situation is particularly acute in Chicago, scene of the convention where some of the theatres are playing triple features, although a recently concluded agreement (this week) between 16 theatres provided for their elimination.

The delegates were kept busy practically every moment of their time in Chicago. Film row was gaily decorated and many of the exhibitors visited the row on Wednesday and Thursday. Wednesday evening the delegates and their guests were at the Colony Club en masse. Thursday they were entertained at Chez Paree and Friday night the big wind-up banquet was scheduled. Wednesday afternoon, Warner Bros. invited all the delegates to the Blackstone Hotel, where the company had just concluded the second of its sales meetings.

MORE ABOUT ALLIED

Because the Allied Convention drew its final conclusions after STR went to press, a full report of the convention, its inside story and highlights, will be carried in next week's issue.

GIRD FOR BATTLE ON RENTAL BOOSTS

Allied's members were not too busy with many convention occupations to make the matter of higher film rentals and proposals for extended playing time the focus of avowals that both would be fought to a finish through organizational as well as individual effort. The Chicago convention hadn't gotten under way before huddles in lobbies, suites and refreshment corners of the Hotel Morrison headquarters were vibrant with comparisons of notes as to distributor propositions for the 1940-41 product. The get-togethers make field days for comparing notes, and this time there was more vigor and vehemence over variations in prices set for different situations.

Film quality, or lack of it claimed, was another subject for debate and complaint in the conversations outside as well as within the convention meeting room.

U. S. Films Aid Canada War Fund

MPPDA Accedes to Nathanson's Request

American pictures are to be made available to Canada for special showings at which the Dominion's war fund will benefit, as a result of N. L. Nathanson's request to the MPPDA board. The head of Famous Players Canadian appealed to the Hays board for the attractions, which are to be given gratis for presentations at which admission will be by Canadian war savings stamps.

Nathanson is chairman of the Canadian film industry committee working with the government in raising war funds. He appeared before the board meeting at the Hays headquarters Wednesday with the appeal which was promptly granted.

E. L. McEvoy Gets Post With Select Attractions

The affiliation of E. L. McEvoy with Select Attractions, Inc., as general sales manager and vice-president of the company was announced this week. McEvoy has had 33 years experience both in exhibiting and distribution, and for the past 19 years has been associated with Robertson-Cole, Pathe and RKO in the capacity of eastern sales manager. He will be associated in the new organization with Joseph Plunkett who is in charge of production.



E. L. McEvoy

Disney Wins "Voice" Suit

The $200,000 suit brought against Walt Disney Productions by Adriana Caselotti was dismissed this week. The singer who was the voice of "Snow White" claimed Disney breached contract by permitting RCA, also a defendant in case, to make phonograph records from the sound track of the picture. The decision in favor of Disney and RCA held that the defendants had the right upon payment of salaries stipulated in the contract to use her voice in any way they saw fit.

Author of "Our Town" Lauds Lesser for Courage

New Haven—Sol Lesser was toasted for his courage and the production he gave to the screen transcription of "Our Town," by Thornton Wilder, author of the play, at a cocktail party which preceded the premiere of the Lesser production at the Roger Sherman Theatre Wednesday.

Sliding Scale Tax Advanced

Senate Com. Approves Plan to Levy Admissions Over 9 Cents

Washington—The Senate Finance Committee has approved a new tax bill calling for admission taxes on a straight sliding scale, starting with dime tickets. Meanwhile, in Chicago, national Allied passed a resolution condemning the bill.

Differing from the tax plan advanced by the distributors late last week, which called for no tax up to 9 cents; one cent on each admission from 10 cents to 25 cents; two cents on each admission from 26 cents to 49 cents; and ten per cent on admissions of 50 cents or over, the scale approved by the Senate Finance Committee is as follows:

Nine cents or less, no tax; 10 to 19 cents, one cent tax; 20 cents, a two cent tax; 21 to 30 cents, a three cent tax; with the rate continuing to go up one cent for each 10 cents or less.

Under the House bill, which applied a flat 10 per cent tax on all admissions starting at 31 cents, the revenue would amount to $25,000,000, while under the Senate plan the expected revenue would be $102,500,000.

Objection of distributors to the levelling of tax to admissions of 31 cents or over was that it would start a wave of price-cutting.

Closed for Summer

The list of New York Metropolitan picture theatres which have gone dark for the summer mounted to 40 this week.

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8-Point Talks Decree Basis

Justice Department Considers Majors' Recommendations

Company heads, counsels and sales managers were this week discussing a list of subjects proposed by James B. Hayes, Special Assistant to the Attorney General, as a basis for a new consent decree, with trial counsel for the Government to forward the recommendations to Washington as soon as they are received from the company heads. It was likely that the recommendations would be returned by all majors not later than the end of this week.

Eight subjects were proposed by Hayes for recommendation, it was learned. They were: (1) Arbitration. (2) Selling. (3) Trade showings before selling. (4) Should clearance be subject to arbitration? (5) Overbuying. (6) Acquisition of theatres. (7) Full-line forcing. (8) Cancellations.

These subjects follow closely the contents of the consent decree which was proposed by the Department of Commerce, but both the majors and Government counsel have raised objections on a number of points now under discussion, with flat rejections by both sides.

Meanwhile, it was learned Wednesday that the proposals presented by Hayes were entirely different from those outlined in the D of C's proposed consent decree, and that discussions on arbitration, leasing agreements, clearance and overbuying are reported to have clarified many of the points in doubt. Definite, final agreements, however, have not been reached on these subjects, the stumbling block apparently being differences of opinion on the definiting and scope of clearance, and the form of machinery to be set up.

Wehrenberg, Kaimann Circuits Consolidate

St. Louis—Circuits headed by Fred Wehrenberg and Clarence Kaimann have been merged, it was announced this week. Wehrenberg's houses include 12 neighborhood and suburban units, mostly in South St. Louis, while Kaimann Brothers operate 13 houses in North St. Louis and St. Louis County. Booking for the larger number of theatres is the principal benefit of the merger.

Important Dates

June 23-25: Southeastern Theatre Owners Association convention, Jacksonville, Fla.

June 24: MPTO of Va. midsummer convention, Chamberlin Hotel, Old Point Comfort.

June 24: Jules Lapidus farewell dinner, William Penn Hotel, Pittsburgh.

June 25-27: Allied Theatre Owners of Indiana mid-summer convention, Spring Mill Inn, Mitchell, Ind.

June 27: RKO Golf Tournament, Westchester Country Club, Rye, N. Y.

Aug. 6: Conn. MPTO Golf Tournament, Race Brook Country Club.

Sept. 25-27: New Jersey Allied convention, Atlantic City.

Oct. 26: Cinema Lodge, B'nai B'rith, banquet, Hotel Pennsylvania.

Sees Domestic Markets Sufficient

Balaban Says Industry Can Solve Own Problem; Explains Cut Schedule

The industry in the U. S. can solve its own difficulties, including those arising from curtailment of revenues from foreign markets, Barney Balaban, head of Paramount, told the press Wednesday at an informal luncheon at which he and other chieftains of the company aid their cards on the table regarding policies which Paramount will follow for the year ahead.



Barney Balaban

As a beginning in the direction of new objectives toward which the industry must advance Paramount during 1940-41 season will produce from 36 to 38 features and 6 westerns as compared with 52 features and 6 westerns for the current season. Reduced schedule is aimed toward a "strengthening" of those pictures to be made, Balaban explained. The same budget as would have been allotted to a larger schedule will be expended.

Both Balaban and Y. Frank Freeman, in charge of production, declared that they did not wish to use the term "elimination of B pictures," which has been talked about in the past, but rather to state that the Paramount policy will be to use money conserved by a smaller program to strengthen every picture to be made. Stars with names and directors with records of box office performance as well as whatever other increases that may step up the quality of stories selected for production will be added to bolster the attraction values of the films to be produced.

Regarding domestic revenues, Balaban said he was convinced that producers would realize sufficient increases to offset losses from the failing markets abroad. Fewer pictures, he said will result in bigger earnings at theatres. The proposals for a tax similar to that in effect during the last war—a sliding scale—would benefit theatres. The flat tax on admissions now in force, he said, had put a ceiling on admissions resulting in a downward scale all along the line. Theatres operating under higher admissions, he said, reduced them to get under the taxable minimum and forced other theatres to reduce prices. If under the proposed sliding scale, only 3 cents per admission is gained through the addition of odd pennies to make the admission price a round figure, the average weekly attendance of 60,000,000 would bring an annual increase of $90,000,000. If producers received advances representing 30% of this the amount would be sufficient to guarantee continuance of production qualities.

TRIM WAR SHOTS

Newsreel heads decided late last week to reduce the amount of war news in prints, with horror stuff being scissored completely. The action followed increasing protests, principally by mothers and a theatre survey which showed that in many cases business had been hurt to some extent by too much war footage showing death and devastation.

Seidelman Named U.A. Foreign Representative

Appointment of Sam Seidelman as special home office sales representative of United Artists was announced this week by Arthur Kelly, vice-president in charge of foreign distribution. Seidelman, a veteran of UA's foreign sales force, has represented the company in Mexico and Central America for the past 8 years. He left last week for Argentina, his first stop, and will make his headquarters for the next few weeks in Buenos Aires.

See $25,000 Loss for RKO

A loss of $25,000 of RKO's cash holdings was predicted for the company's 1940 calendar year in a joint affidavit filed in Federal Court this week by O. R. McMahon, controller, and Garrett Van Wagner.

Cost of La. Chain Tax Bill Uncertain

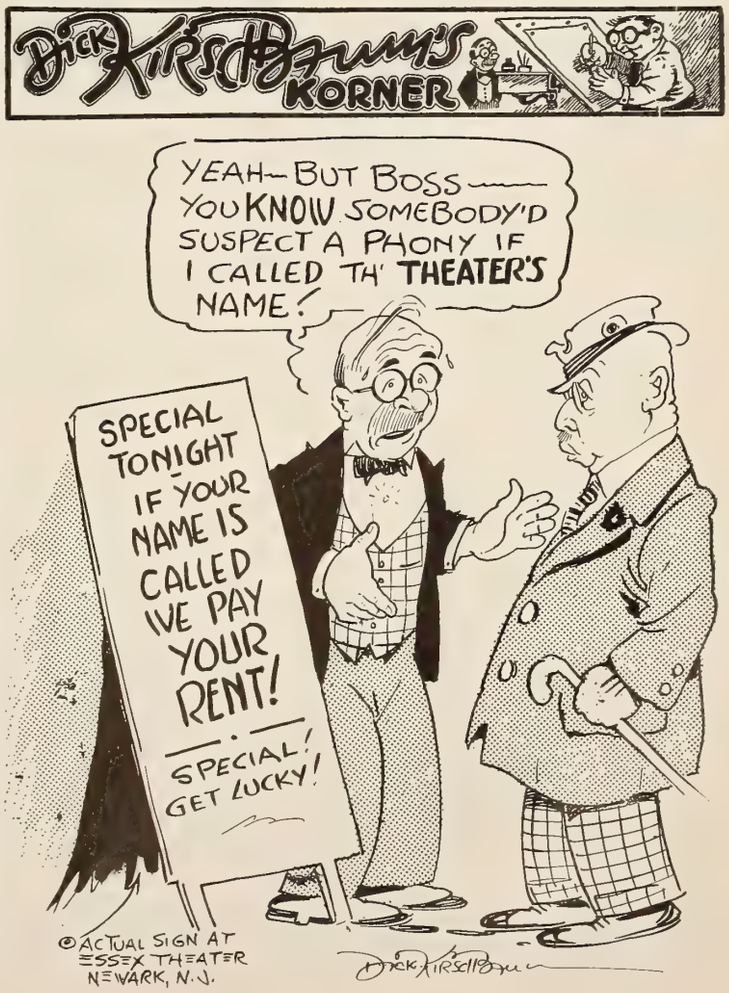
Measure Must Still Go Through Senate

New Orleans—It is still a question what Louisiana's chain theatre tax bill, if enacted into a law, will cost the film industry annually. Having passed the House 60 to 7 and now awaiting Senate action, the bill provides a graduated tax for chains, based on the number of their houses and ranging from $50 a year for chains of two houses to $200 "for each such additional moving picture show, theatre or place of amusement" in excess of 50 houses.

Although the act is directed against places "under the same general management, supervision or control," it is possible that court interpretation might be needed to clarify this.

Review Bank Night Case

Columbus, O.—The Ohio Supreme Court has admitted right of review in the case in which Troy Amusement Co. won in a suit brought by a patron demanding return of admissions.



Odlum Wanted Divorcement

Others Opposed Its Inclusion In RKO Reorg., He Says

Stating that he favors separation of the production and distribution branches of the industry from exhibition, Floyd B. Odlum, president of Atlas Corp., proponent of the RKO reorganization plan, declared this week that the film business would prove more profitable if the industry as a whole, and not one company, adopted divorcement.

Odlum made the statement following a hearing before Federal Judge William Bondy on behalf of Atlas' application for an allowance at which time he told the Court that Atlas had attempted to bring about a divorcement of the exhibition and production activities of RKO during the period of reorganization.

Urged Separate Units

He said the attempt was made in formulating RKO's second plan, but was dropped because of the opposition of other parties interested in RKO. By creating two separate companies which would handle production and exhibition individually, Atlas felt RKO would have benefited, Odlum said.

Speaking further after the hearing, Odlum declared that pictures should be sold entirely on their merits, regardless of affiliations; that it is the problem of the producer to sell them on the best terms available, while that of a theatre company is to select the best pictures on the most reasonable terms.

"Heaven" to Open at Music Hall July 4

The New York engagement of Warners' "All This, and Heaven Too" will open at Radio City Music Hall on July 4, the Warner office announced this week. Previously it had been reported that the picture would open at the Center on June 27. No reason for the change in booking was given.



In Action at Warner Chicago Meet

Carl Leserman, assistant general sales manager, addressing the company's southern and western delegates at the opening session of Warner's sales meet in Chicago this week. S. Charles Einfeld, director of advertising and publicity, seated at left, took the floor later to urge industry cooperation as a means of conquering problems facing the industry and the country as a whole. At right is Ben Kalmenson, southern and western sales manager.

Balaban's Report Optimistic

Paramount President Tells Stockholders that Drop In Foreign Revenue Has Been Reduced; Earnings Up

An optimistic report, in spite of adverse conditions abroad and a number of domestic obstacles, was presented by Barney Balaban, Paramount president, to stockholders at their annual meeting this week. He pointed out that Paramount's decline in foreign revenue had been reduced so that now it is only 20 percent off from the corresponding period last year; that substantial gains in net revenue have been reflected by improvements resulting from the change in studio management; that the company's assets now total more than $30,000,000, and that results so far in the second quarter indicate that earnings will approach the $1,600,000 reported for the first quarter and will be in excess of those for the second quarter last year.

Discussing domestic theatre business, Balaban said it was slightly in excess of last year and that no decline was expected. "In fact," he said, "indications point to the contrary." As to the company's gross foreign revenue, there was a drop of about 35 percent during the first five months following the outbreak, but that since then the decline has been cut down so that the present revenue is only about 20 percent below that of a year ago.

Sixteen directors were re-elected by the stockholders. They are Neil F. Agnew, Barney Balaban, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, John W. Hicks, Jr., Austin C. Keough, Earl I. McClintock, Maurice Newton, E. V. Richards, Edwin L. Weisl and Adolph Zukor.



Talk Turns to Pictures (Republic's)

The men of Republic seen above were snapped during the New York regional sales meeting recently concluded. They are John O'Connell, treasurer; S. C. Schaefer, vice president and general manager; Ray Middleton, featured player in Republic's "Gangs of Chicago;" James R. Grainger, president, and Morris Goodman, vice president in charge of foreign sales.

Awards Announced In Montague Drive

Atlantic City—Rube Jackter, Columbia's assistant general sales manager, last week announced the awards earned by the district managers and branch managers, salesmen, office managers and bookers of the various branches of the eastern, mideast and southern divisions during the recent Montague 15th Anniversary campaign. Final awards to district managers went to (1) Sam Moscow, southern division, (2) Nat Cohn, New York division. Branch manager awards went to T. F. O'Toole, New Haven, eastern division; S. A. Galanty, Washington, mideast division; W. W. Anderson, Atlanta, southern division. Many salesmen, office managers and bookers shared in the other awards.

"War Angel" Rights

Alfred & Lester Sack, of Sack Amusement Company, with main offices in Dallas, Texas, have concluded a deal with Screencraft Pictures Inc., whereby they have acquired distribution rights on "War Angels" for the entire Southern territory.

Red Cross to Get Receipts

Bayonne Theatre Sets Aside 2 Days for War Victims' Aid

Bayonne, N. J.—On June 25-26, all gross receipts of the Opera House Theatre here will be turned over to the American Red Cross to aid the unfortunate victims of the European war, according to Aaron Binkow, manager of the house.

In making the announcement, Binkow said he had made a personal analysis. In the past, along with the rest of his fellow exhibitors, he said, "I thought I had plenty to complain about, until I read the daily newspaper headlines about the men valiantly fighting for their homes and the thousands of refugees hopelessly floundering in search of refuge, food, medical attention, comfort . . ."

He suddenly realized, Binkow continued, "that I didn't have a care in the world, that in comparison with those sufferers I was a very lucky man, and then I was thrilled with the thought that I could help those unfortunates through the American Red Cross."

During the present conflict, his house will always be at the disposal of the Red Cross, and "I will do anything in my power to further this splendid cause," Binkow concluded.

RKO N. Y. Circuit Books "Exile Express"

Because of its timeliness in regard to "fifth column" activities, "Exile Express" has been booked by RKO to play its New York circuit July 9-10. Several other bookings on the film have been requested by exhibitors, according to Fine Arts, distributors.

12 French Films

Twelve films will be distributed by the French Film Center here next season. Andre R. Heymann, president of the company, arrived in New York this week with several prints of French films.

RKO Golf Tourney

The general committee for RKO's annual golf tournament for employes and their guests, scheduled for the Westchester Country Club June 27, has announced that play will be over the Club's two courses. Al Adams, of RKO's advertising department, has prepared a booklet with rules for the completion.

GOLDWYN SUSPENDS

Hollywood—It was learned here this week that Samuel Goldwyn will withdraw from production for at least a year to await the outcome of his court action against his associates in United Artists. The move to shut down his organization indicates that Goldwyn expects an extended court battle.

WHY GIRLS Leave Home ... and MEN Follow

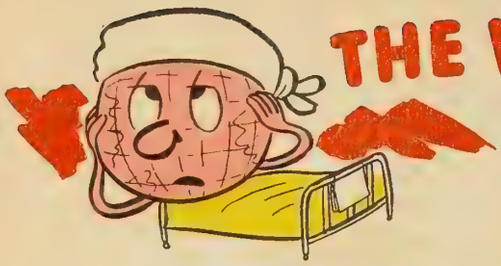




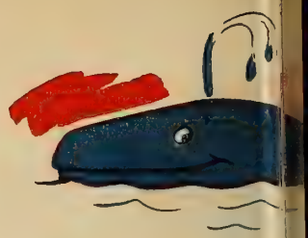


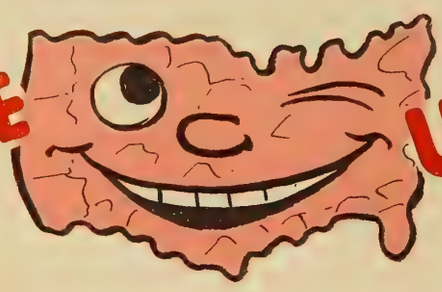
They want ENTERTAINMENT!

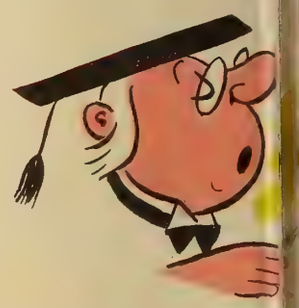
PARAMOUNT PICTURES FOR 1940-41



THE WORLD'S GOT ONE



HEAVEN, THE  U.S. CAN

AMERICA SMILING... LET 

LECTURES. WE'LL CONTINUE TO BUC

WITH  "BUCK", BING AN

SIGNIFICANT  DRAMA WRIT

HEART THROBS — WE'LL GIVE TH

'EM WHAT THEY NEED AND WANT.

THE *PARAMOUNT* PR

44 FEATURES - $25,000

An average production budget increase

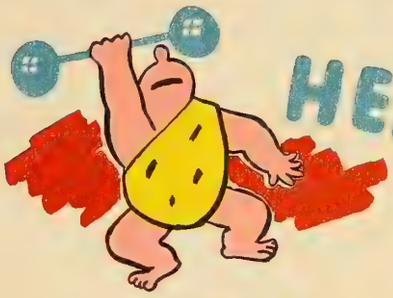
AN HONEST PROGRA

HALE OF A HEADACHE — THANK

SMILE – OUR 

JOB IS TO KEEP

HE PROFESSORS GIVE THE DRY

E TIDE OF 

STUFF

BOB... WE'LL 
DUCK THE

WE'LL GIVE THE GIRLS 

NTS 

WE'LL GIVE

MUSIC AND 

AND LAUGHTER

RAM for 1940-'41:

O IN *ENTERTAINMENT...*

than $100,000 a picture over previous years!

-WITH NO "B" PICTURES!

THE WORLD'S GOT ONE WHALE OF A HEADACHE — THANK HEAVEN, THE U.S. CAN STILL SMILE – OUR JOB IS TO KEEP AMERICA SMILING... LET THE PROFESSORS GIVE THE DRY LECTURES. WE'LL CONTINUE TO BUCK THE TIDE OF HEAVY STUFF WITH "BUCK", BING AND BOB... WE'LL DUCK THE SIGNIFICANT DRAMA WRITER WE'LL GIVE THE GIRLS HEART THROBS – WE'LL GIVE THE KIDS ACTION WE'LL GIVE 'EM WHAT THEY NEED AND WANT... MUSIC AND LOVE AND LAUGHTER

THE *PARAMOUNT* PROGRAM for 1940-'41:

44 FEATURES – $25,000,00 IN *ENTERTAINMENT*...

An average production budget increase of more than $100,000 a picture over previous years!

AN HONEST PROGRAM – WITH NO "B" PICTURES!



LIFT PAGE

we're not counterfeiters ...but we can turn MUSIC notes into BANK NOTES



RHYTHM ON THE RIVER

LOVE THY NEIGHBOR

"ROAD TO ZANZIBAR"

"KISS THE BOYS GOODBYE"

"DANCING ON A DIME"

A big musical starring ORRIN TUCKER the "Oh, Johnny" band and Bonnie Baker!

"Second Chorus"

THERE'S MAGIC IN MUSIC

LIFT PAGE

The picture you've been asking for... another "Trail of the Lonesome Pine."

"SHEPHERD OF THE HILLS"

IN TECHNICOLOR!

with an All Star Cast including

ROBERT PRESTON
BETTY FIELD
LYNNE OVERMAN

Screen Play by Frederick Hazlitt Brennan · Based on the Novel by Harold Bell Wright
Produced by STUART WALKER · Directed by HENRY HATHAWAY

"RANGERS of FORTUNE"

FRED MacMURRAY
PATRICIA MORISON

Albert Dekker · Gilbert Roland
Dick Foran · Joseph Schildkraut
Betty Brewer

Original Screen Play by Frank Butler
Produced by DALE VAN EVERY
Directed by SAM WOOD



The Strongest Line-Up of Big Box-Office Action Pictures and Spectacular Out-of-Door Romances Even PARAMOUNT Has Ever Offered!

Every heart belongs to CROSBY . . .

"RHYTHM ON THE RIVER"

BING CROSBY
MARY MARTIN
BASIL RATHBONE
OSCAR LEVANT
John Scott Trotter
Lillian Cornell
Oliver Shaw

. . . next stop

"ROAD TO SINGAPORE"

"ROAD TO ZANZIBAR"

African laugh-again adventure!

starring

BING CROSBY
BOB HOPE
DOROTHY LAMOUR

Story by Don Hartman and Sy Bartlett
Produced by PAUL JONES

What a parade of stars! What a parade of hit songs!

Grace MacDonald · Robert Paige · Peter Hayes
Eddie Quillan · Frank Jenks · Virginia Dale
Carol Adams · Lillian Cornell · William Frawley

Screen Play by Maurice Rapf, Anne Morrison Chapin and Allen Rivkin · Based on the Story by Joe May, Billy Wilder, Jean Lustig and Max Kaspe · Music by Frank Loesser, Burton Lane and Victor Young · Directed by JOSEPH SANTLEY

"DANCING ON A DIME"

Youth and Hit Music . . .

FRED ASTAIRE · PAULETTE GODDARD

"SECOND CHORUS"

ARTIE SHAW and his BAND

America's Favorite Battlers of the Airwaves Matched for the First Time in a Great Screen Laugh Battle!

JACK BENNY vs. FRED ALLEN

in

"LOVE THY NEIGHBOR"

(TENTATIVE TITLE)

Story by Zion Myers and Ernest Pagano
Produced and Directed by MARK SANDRICH

FRED ALLEN
JACK BENNY

MARY MARTIN
VIRGINIA DALE
THE MERRY MACS
THERESA HARRIS
CARMICHAEL AND
ROCHESTER

KISS THE BOYS GOODBYE

The Broadway laugh hit by the author of "The Women" . . . with new hit songs for Mary Martin!

starring

MARY MARTIN
and RAY MILLAND

with Lillian Cornell · Virginia Dale

Screen Play by Harry Tugend · Based on the Play by Clare Boothe · Produced by WILLIAM LeBARON

The "Boys Town" of musicals!

"THERE'S MAGIC IN MUSIC"

starring

ALLAN JONES · SUSANNA FOSTER · PATRICIA MORISON

Screen Play by Frederick Jackson and Robert Lively · Based on an idea by Ann Ronnell · Produced and Directed by ANDREW STONE

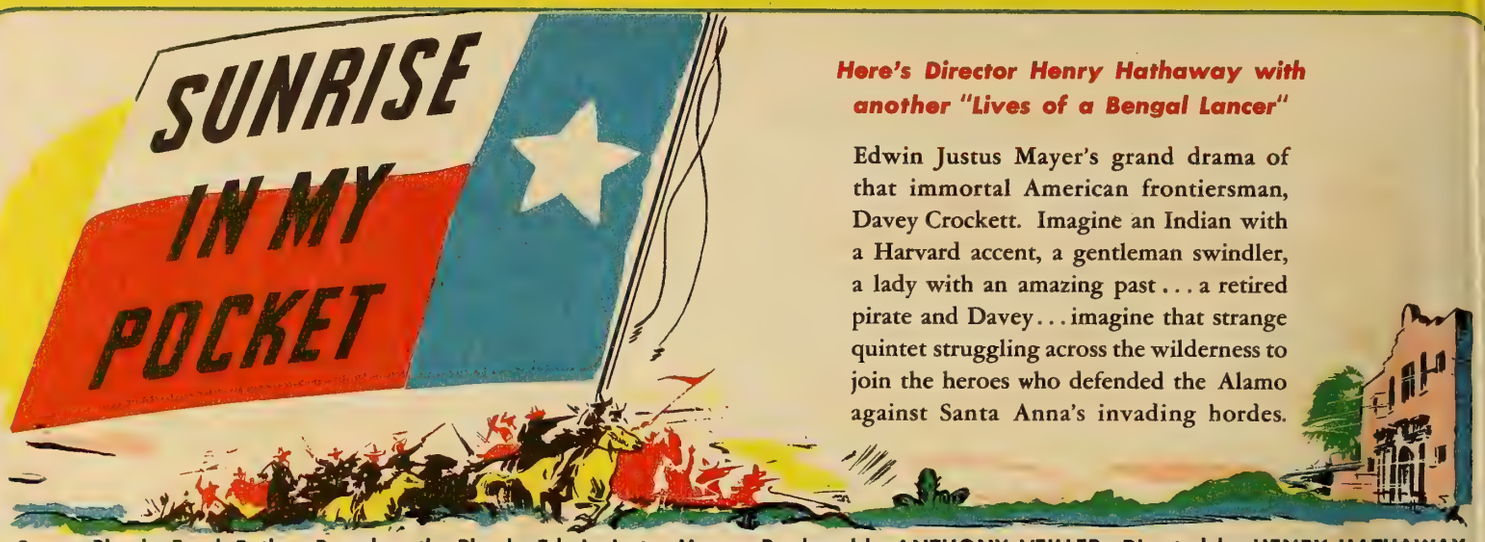
A Big Musical starring the "Oh, Johnny" Band and Bonnie!

ORRIN TUCKER

and his BAND with BONNIE (*Baby Voice*) BAKER

who made "Oh, Johnny" a national anthem!

SUNRISE IN MY POCKET



Here's Director Henry Hathaway with another "Lives of a Bengal Lancer"

Edwin Justus Mayer's grand drama of that immortal American frontiersman, Davey Crockett. Imagine an Indian with a Harvard accent, a gentleman swindler, a lady with an amazing past . . . a retired pirate and Davey . . . imagine that strange quintet struggling across the wilderness to join the heroes who defended the Alamo against Santa Anna's invading hordes.

Screen Play by Frank Butler • Based on the Play by Edwin Justus Mayer • Produced by ANTHONY VEILLER • Directed by HENRY HATHAWAY

Heart-searing drama of the teakwood forests with the emotional power of "Red Dust"!

"MOON OVER BURMA"

DOROTHY LAMOUR
ROBERT PRESTON
PRESTON FOSTER



Screen Play by Frank Wead • Based on the Story by Wilson Collison • Directed by LOUIS KING

America's modern heroes of the air!



RAY MILLAND in "I WANTED WINGS"

Producer Arthur Hornblow, Jr. scoops the field for Paramount with the first big action picture dramatizing the most interesting, most exciting, most nationally important subject in America's hearts and minds today . . . the training and building of America's great Air Defense Corps . . . the flying sons of the U. S. A.

Screen Play by Beirne Lay, Jr. and Michael Fessier • Based on a Book by Beirne Lay, Jr. • Produced by ARTHUR HORNBLOW, Jr.

"TEXAS!"

With their horses in trailers the Rangers get their men . . .

Here's a brand new kind of big time Western adventure picture!

starring

ELLEN DREW and JOHN HOWARD

with May Robson • Akim Tamiroff
Broderick Crawford • Anthony Quinn



Original Story and Screen Play by William R. Lipman and Horace McCoy • Directed by JAMES HOGAN

A WILLIAM A. WELLMAN PRODUCTION

"The City That Never Sleeps"

(TENTATIVE TITLE)

The best seller "F. O. B. Detroit" has been used by Producer-Director Wellman as the basis for this great human interest screen play!

starring

BARBARA STANWYCK
JOEL McCREA
EDDIE BRACKEN





A heart-stirring drama of love and adventure!

"BIRTH OF A HERO"

with **WILLIAM HOLDEN · MARIA OUSPENSKAYA · ALBERT DEKKER**

Screen Play by Charles Brackett and Billy Wilder • Based on a Story by Brian Marlow and Thomas Monroe • Produced by ARTHUR HORNBLOW, Jr. • Directed by MITCHELL LEISEN

The Amazing Drama of O. Henry's Life!

DOUGLAS FAIRBANKS, Jr. in

"The American Vagabond"

A Borros Morros-Robert Stillman National Pictures Corporation Production



One of the great westerns of all time...

"The Roundup"

A special presentation of the famous play with an all-star cast including DON WILSON as Sheriff Slim

Gambling Lady of the Old West!



CLAIRE TREVOR in

"THE SILVER QUEEN"

Story by Wanda Tuchock and Frank Melford
Directed by ALLAN DWAN

Paramount's 1940 football picture!

"Touchdown!"



with **Wayne Morris** · **Virginia Dale** · **Lillian Cornell** · **Frank Fay**

Original Screen Play by Robert Pirosh · Produced by ANTHONY VEILLER

HARRY "POP" SHERMAN Rides Again . . . with Two Big-Time Westerns!



"CHEROKEE STRIP"

(TENTATIVE TITLE)

The famous chapter in Western history... when the Oklahoma Territory was opened to the land-hungry, hard-fighting sons of the Old West. Bernard McConville wrote the yarn.



Peter B. Kyne's

"PARSON OF THE PANAMINT"

Aces among the writers of two-fisted Westerns, Peter B. Kyne never turned out a faster-moving adventure story of the Old West than this drama of the two-gun "Parson of the Panamint."

As experts we believe you can't beat this for ENTERTAINMENT!

L O V E

Radio's most popular heart-interest program
. . . becomes a grand screen drama!

"I WANT A DIVORCE"

starring

JOAN BLONDELL · DICK POWELL

with **Gloria Dickson · Frank Fay · Jessie Ralph**
Conrad Nagel

Screen Play by Frank Butler · Based on
a Story by Adela Rogers St. Johns
Produced by GEORGE ARTHUR
Directed by RALPH MURPHY



Two great stars in a modern "Farewell To Arms"

CLAUDETTE COLBERT and RAY MILLAND in "ARISE MY LOVE"

Screen Play by Jacques Thery, Charles Brackett,
Billy Wilder and Ketti Frings · Based on the Story
by Benjamin Glazer and John Szekeley
Produced by ARTHUR HORNBLOW, Jr.
Directed by MITCHELL LEISEN

Speaking of hearts.... FLUTTER this page!

Conrad's Great Drama of a Human Heart!

"VICTORY"

"AN ISLAND TALE" starring

FREDRIC MARCH and BETTY FIELD

with SIR CEDRIC HARDWICKE

Screen Play by John L. Balderston
Based on the Novel by Joseph Conrad
Produced by ANTHONY VEILLER
Directed by JOHN CROMWELL



SKYLARK

starring CLAUDETTE COLBERT with HERBERT MARSHALL and DOUGLAS

Based on the Play by Samson Raphaelson
Screen Play by Dwight Taylor
Directed by MARK SANDRICH

ANOTHER BOX OFFICE "HURRICANE"

JON HALL
DOROTHY LAMOUR

in

"Aloma of the South Seas"

IN TECHNICOLOR!

Based on the Play by John B. Hymer and Le Roy Clemens • Produced by JACK MOSS • Directed by STUART HEISLER

"By arrangement with Samuel Goldwyn"

Elected the people's choice for a long, long term! Henry Aldrich!

THE ALDRICH FAMILY in "LIFE WITH HENRY"

with JACKIE COOPER

Leila Ernst • Eddie Bracken • Hedda Hopper

Original Story and Screen Play by Clifford Goldsmith and Don Hartman
Produced and Directed by JAY THEODORE REED



The heart of today's Virginia!

"VIRGINIA"

starring MADELEINE CARROLL

FRANCHOT TONE • FRED MacMURRAY

with LYNNE OVERMAN • CAROLYN LEE

Original Screen Play by Virginia Van Upp
Produced and Directed by EDWARD H. GRIFFITH



The "Honeymoon in Bali" combination brings you another Love Hit!

"THERE'S ALWAYS JULIET"

Starring MADELEINE CARROLL and FRED MacMURRAY

Screen Play by Virginia Van Upp
Based on the Play by John Van Druten
Produced and Directed by EDWARD H. GRIFFITH

Henry's friend Dizzy takes a bow...

THE ALDRICH FAMILY in "HENRY and DIZZY"

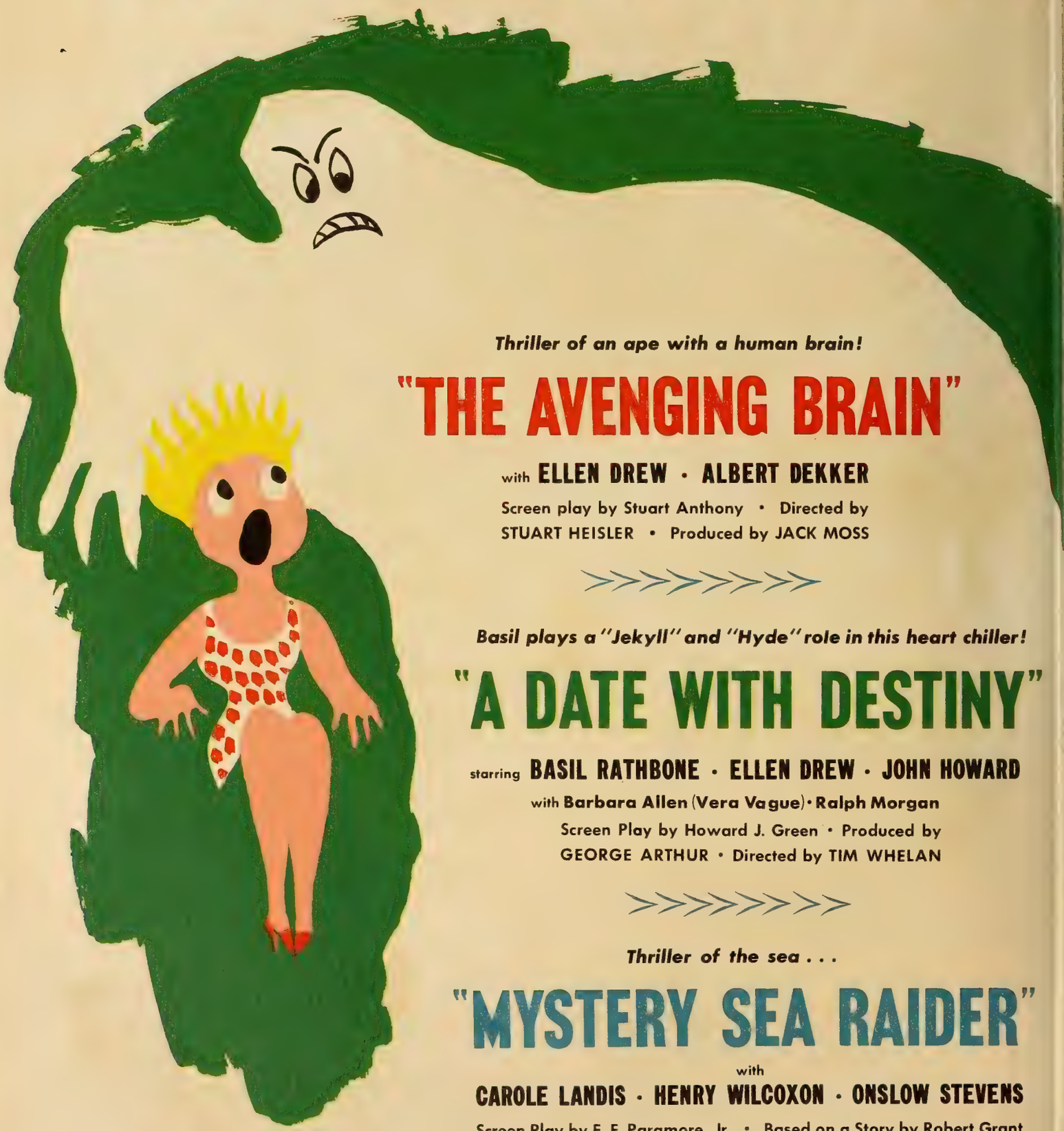
with JACKIE COOPER

Eddie Bracken

A SECOND HENRY ALDRICH PICTURE



SHE LOVES TO BE *THRILLED* BY Paramount



Thriller of an ape with a human brain!

"THE AVENGING BRAIN"

with **ELLEN DREW · ALBERT DEKKER**

Screen play by Stuart Anthony • Directed by
STUART HEISLER • Produced by JACK MOSS

Basil plays a "Jekyll" and "Hyde" role in this heart chiller!

"A DATE WITH DESTINY"

starring **BASIL RATHBONE · ELLEN DREW · JOHN HOWARD**

with **Barbara Allen (Vera Vague) · Ralph Morgan**

Screen Play by Howard J. Green • Produced by
GEORGE ARTHUR • Directed by TIM WHELAN

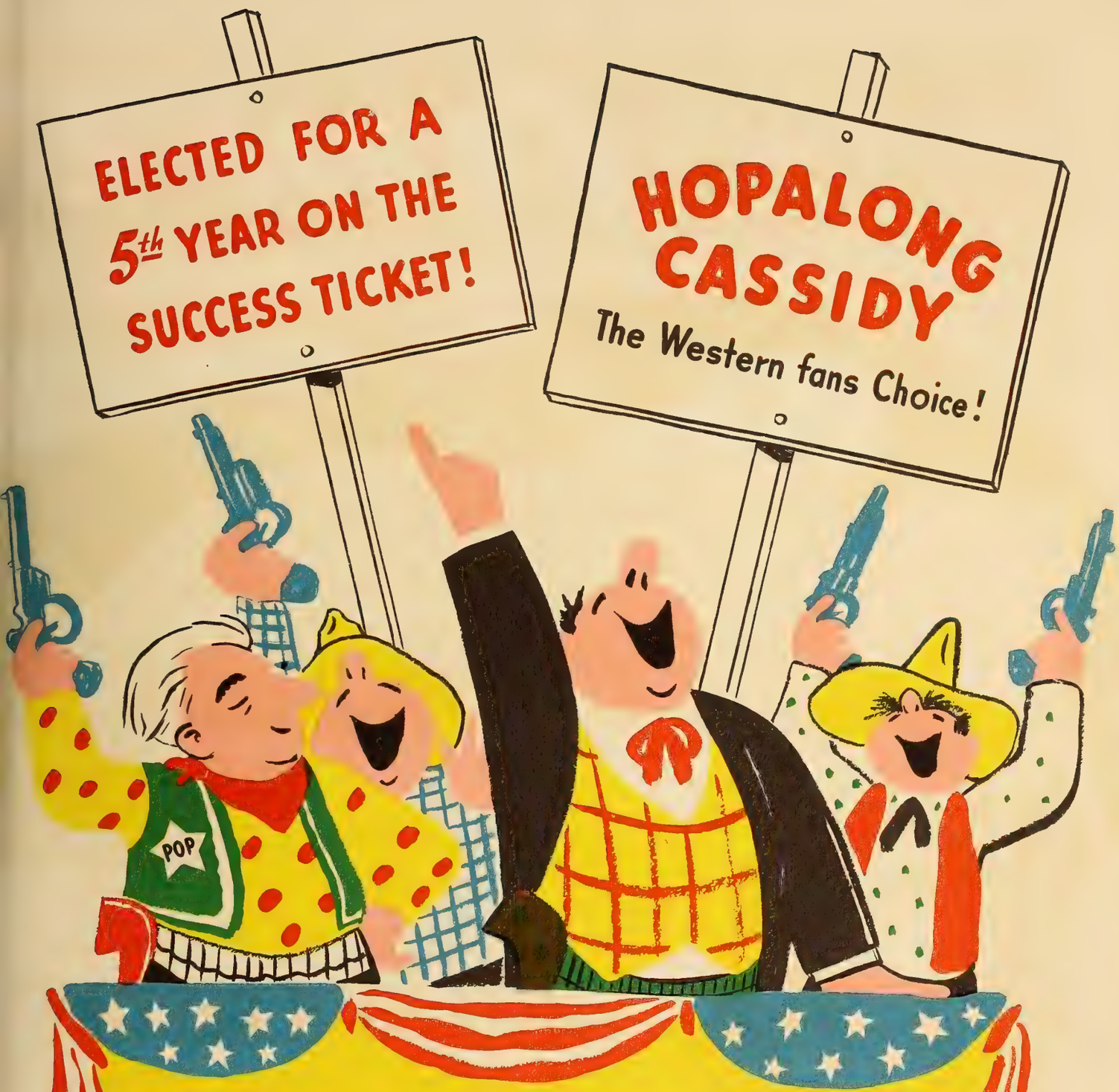
Thriller of the sea . . .

"MYSTERY SEA RAIDER"

with

CAROLE LANDIS · HENRY WILCOXON · ONSLOW STEVENS

Screen Play by E. E. Paramore, Jr. • Based on a Story by Robert Grant
Produced by EUGENE ZUKOR • Directed by EDWARD DMYTRYK



6 HOPALONG CASSIDYS

"THREE MEN FROM TEXAS"
(TENTATIVE TITLE)

•

"TIMBER WOLVES"

•

"DOOMED CARAVAN"

•

"THE BUCKAROO"

•

"PIRATES ON HORSEBACK"

•

"BORDER VIGILANTES"

Starring that great box office western star BILL BOYD with such Hoppy favorites as Russell Hayden in their doing and dying for that master producer of socko westerns, HARRY "POP" SHERMAN Andy Clyde will be featured in the above pictures.

As experts we believe you can't beat this for ***ENTERTAINMENT!***

L O V E

Radio's most popular heart-interest program . . . becomes a grand screen drama!

"I WANT A DIVORCE"

starring

JOAN BLONDELL · DICK POWELL

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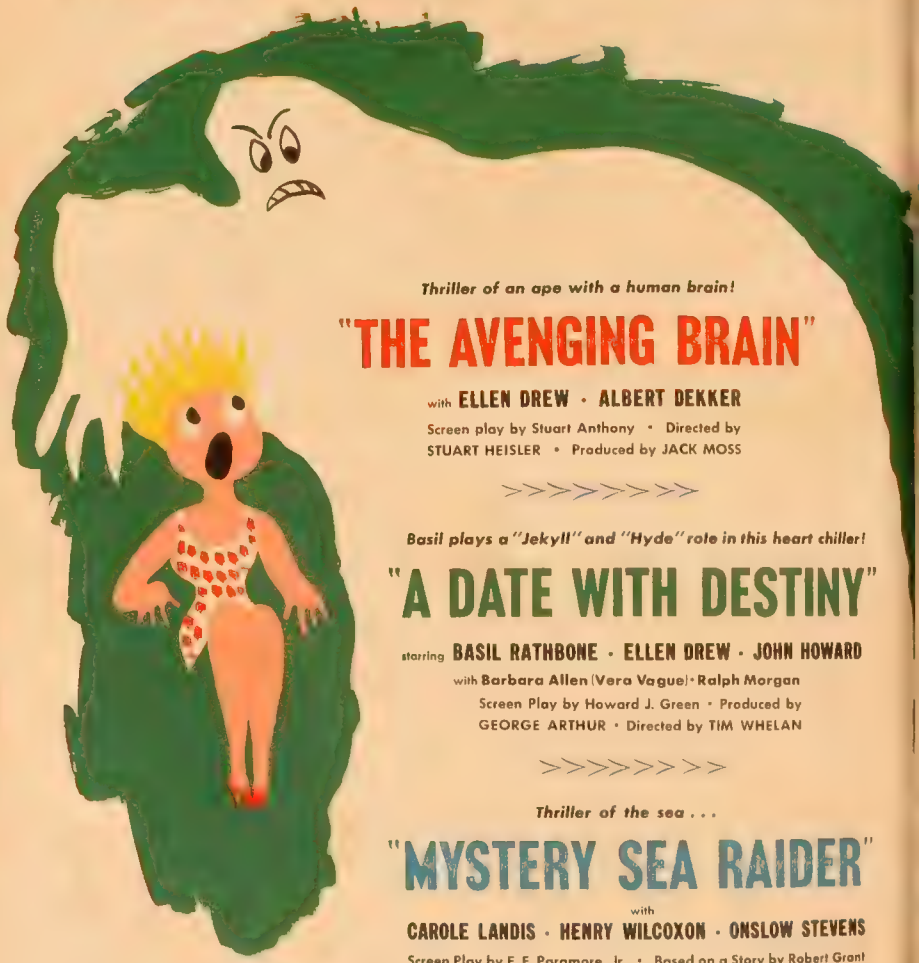
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Produced by EUGENE ZUKOR • Directed by EDWARD DMYTRYK

CECIL B.

PRESENTS THE SATURDAY EVENI

"REAP THE

Millions of Saturday Evening Post readers from coast to coa
Eighteen Forties, and saying it has the making of a glorious m
them. The Thelma Strabel story is ours for Mr. DeMille to give
wreckers . . . and sailor h
as screen ma



T

7,103,211 readers of The Saturday Evening Post are reading this sensational serial . . . appearing currently!

DeMILLE

ST SUCCESS by THELMA STRABEL

WILD WIND"

ng this adventure romance of Charleston and Key West in the roaring
re...And Paramount's great showman, Cecil B. DeMille, agrees with
c box office touch . . . And when we say it has sea wrecks and
and all the color of a chapter of American history never before used
plus a deeply human love story . . . well, get ready to reap plenty!

eatest TRADE NEWS *of This or Any Day!*



G DeMILLE PRODUCTIONS IN 2 YEARS!

In addition to "Reap the Wild Wind" Mr. DeMille has promised to deliver for Paramount two other equally important pictures between now and the close of the '41-'42 Season.

86 SHORT SUBJECTS

12 MAX FLEISCHER **POPEYES**
Tops in cartoon shorts . . . packed with a million laughs!

8 MAX FLEISCHER **GABBY CARTOONS** *in Technicolor*
The millions who saw "Gulliver" made "Gabby" a star!

13 GRANTLAND RICE **SPORTLIGHTS**
Thrills in the world of sports . . . announced by Ted Husing!

6 UNUSUAL **OCCUPATIONS** *in Cinecolor*
Peeks into the private lives of people the whole world knows!

6 POPULAR **SCIENCE** *in Cinecolor*
For the sixth year this ever-popular series continues to build audiences!

6 GLAMOUR TRAILS *in Technicolor*
Your customers want to go places . . . take them there in your own theatre!

RAGGEDY ANN
A two-reel cartoon in color. Jammed with laughs and heart-interest . . . one of the biggest little hits you've ever played!

6 Paramount **PARAGRAPHICS**
The top-notch series from which came that Academy Award Winner, "Busy Little Bears"!

8 HEADLINERS
This series is hot—hot as the bands it brings you . . . hot as the songs they swing you!

4 *Single Reel* **ROBERT BENCHLEY COMEDIES**
A stand-out on any program . . . book it, advertise it . . . and watch the customers go for it!

10 MAX FLEISCHER **ANIMATED ANTICS**
New gags . . . new tricks . . . new characters. Twinkletoes and the Three Spies are featured in a few!

6 MERRY **MODELS** *in Technicolor*
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PARAMOUNT NEWS

104 ISSUES

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Essaness to Drop Premiums

Move Follows Other Indie Plans to Eliminate Triples

Chicago—Upon expiration of current premium contracts, there will be no renewals on the part of Essaness Circuit, according to Emil Stern, an official of the company. This apparently is the second move to get Chicago back into the film business, since it follows the move of 16 independents to drop triples in a determined effort to eliminate the practice.

During the past week-end, 18 theatres featured premiums while 20 advertised triples. In four of its houses on the Northwest side, B & K advertised triples.

Patrons of Essaness' North Center theatre were given three features, some shorts and a premium, while the Gollos circuit opened the renovated Sun theatre on the south side with a triple feature program. At its Hyde Park theatre, the Schienstadt circuit tried out a single feature, "Jezebel," at a 15-cent admission.

Because the Warner circuit and the B & K houses on the south side have not gone in for triple features and premiums, this section of Chicago has had very little of this type of show.

Sandquist Seeks More Theatre Tax Revenue

Chicago — When the Legislative Council meets here next month to prepare bills for submission to the State Legislature at 1941 meeting, it will consider Rep. Elmer Sandquist's request that it investigate additional sources of tax revenue from theatres. Meanwhile, United Theatre Owners will vigorously oppose any attempt by the Illinois legislators to add a state theatre tax, President Eddie Zorn warned.

Local 306 Votes On Skouras, Randforce Pacts

Membership of Local 306, projectionists union, met this week to vote on acceptance of the union of projectionists now working the Cocalis houses which are to be sold to RKO. New wage agreements with the Skouras and Randforce circuits were also voted upon. In the new pacts, wage increases call for a total increase of 15 percent over a six-year period, five percent being added every two years. The first increase is made retroactive to Sept. 1, 1939, by the agreements.

Carnivals Headache To Wisconsin Exhibitors

Milwaukee—With carnivals particularly active in this state at this time of year, June has been a headache for Wisconsin exhibitors. Many of the tent shows run for a week in the larger cities, such as Milwaukee, Sheboygan, Racine, Oshkosh, Eau Claire, Madison and Kenosha.



Food and Fun at Carolina Get-Together

Banquet which concluded the semi-annual convention of the T. O. of North and South Carolina at Myrtle Beach, S. C., found the big names among Southern exhibitors at the speaker's table, above. Seen at the table are: Lyle Wilson, Mrs. Pauline Griffith, Claude Lee, Mrs. Henry Berry, President Henry Berry, Harry Buchanan, National MPTOA President Ed Kuykendall, Mrs. Stevenson, Sidney Stevenson, Charlie Piquet. Strolling toward the camera in the lower photo are the current and four past prexies of the N & C Carolina organization: Sidney Stevenson, Charlie Piquet, Ed Kuykendall, Henry Berry and Lyle Wilson.

Exhibs Oppose Slot Movies

North & South Carolina TOA Urges Producers' Aid In Stamping Out Evil; Ask Lower Production Costs

Myrtle Beach, S. C.—Two resolutions were adopted by members of the Theatre Owners of North and South Carolina at their semi-annual convention held here last week at the Ocean Forest Hotel. The first was the Association's opposition "to any producer of motion pictures entering into this nickel-in-the-slot type of production," which was characterized as a seemingly definite "threat to established motion picture theatre owners." The Association further resolved "that the producers be requested to give their vigorous support in stamping out this evil by refusing to permit the use for this purpose of any actors or actresses, directors, or other personnel now employed in the production of motion pictures."

In another resolution dealing with the effect of the European situation on the market for American films, the Association resolved that, inasmuch as "exhibitors in their analysis of economic conditions sincerely believe they are giving maximum running time to current product, that in the light of unemployment and many dependents without money, admission prices cannot be raised at this time, and that the domestic market on film rental is already forced to the very maximum to assure any profit at all for the exhibitor," producers be implored to meet these exigencies by making drastic economies in production costs, that competitive bidding at high prices for picture personalities be eliminated.

The convention went further on record in the unanimous opinion that the success of the industry "can be answered only by quality product, more reasonably produced and at a cost measured by the conservative possibilities of the domestic market." Members also pledged a "cooperative spirit" with the producers.

Ed Kuykendall was one of the principal speakers at the three-day session. He spoke of the effects of the foreign situation on business, and of the need for entertainment and relaxation from mental strife.

Plead Innocent to Amusement Tax Charges

After pleading not guilty to charges of failing to pay in excess of $16,000 in amusement taxes, Cinelux, Inc., operator of the Cine Roma Theatre, and Pietro Garofolo, president of Cinelux, were released on $1,000 bail this week by Federal Judge William Bondy. Internal revenue men are conducting a drive in New York, Connecticut and New Jersey to enforce Federal amusement tax laws.

Downing In New Post

Home office representative John A. Downing of RKO has been appointed office manager of the Boston exchange, managed by Ross Cropper.

Cooperation of Exhibs Lauded

Sears Cites Response WB's Sales Plan; Bette Davis Film

Chicago—Speaking at the company's second and final sales convention here this week, Gradwell L. Sears, Warners' general sales manager, declared that "the American exhibitor, fully conscious of the foreign situation, already has shown his desire to help the film industry absorb the foreign losses."

Sears said the exhibitors had displayed a fine spirit of cooperation in the matter of extended playing time for worthwhile attractions so as to make the industry self-supporting and to continue the flow of high grade pictures. He cited, as a case in point, Warners' own experience with exhibitors' response to the merchandising plan for "All This, and Heaven Too,"—a plan that closely parallels that for "Gone With the Wind."

"Despite the fact that we had already closed over 11,000 contracts for its showing," Sears said, "more than 200 exhibitors have already agreed to play the picture via special and roadshow engagements at advanced prices . . . These showmen fully realize that it is only through their aid that this industry can continue to produce films of like quality and continue to make a profit despite the almost total loss of revenue from across the ocean. In this way, the exhibitors, producers, distributors and the motion picture public itself benefit.

Theatre Drive to Buy Ambulances for War Fund

Detroit—A campaign for theatre cooperation in buying ambulances for the Red Cross war relief work has been initiated here by Max Allen, owner, and William Richmond, manager of the Lincoln Park Theatre. The campaign is being set up as a community effort and the theatremen have received the backing of the City Council. Theatre donated 50 per cent of all receipts for last Wednesday night's performance.

Reade to Build Four Houses in N. Y. and N. J.

Walter Reade, prominent independent theatre owner and operator, this week announced plans for the construction of four new theatres in New York and New Jersey which, when completed will cost approximately $1,000,000.00. Three of the proposed show places will be patterned after the unusual colonial-type structures, and will be built on spacious plots located in residential rather than business areas.

Bingo "Take" High

Cincinnati—Bingo receipts in Cincinnati proper for May exceeded any previous month, it was announced this week by Chief of Police Weatherby as exhibitors pulled their hair.

The Box Office Slant

Anne of Windy Poplars

RKO **Drama** **89 mins.**

(Prod. No. 35, Nat'l Release, June 28)

Cast: Anne Shirley, James Ellison, Henry Travers, Patric Knowles, Slim Summerville, Elizabeth Patterson, Louise Campbell, Joan Carroll, Katharine Alexander, Minnie Dupree, Alma Kruger, Marcia Mae Jones, others. Credits: Directed by Jack Hively. Produced by Cliff Reid. Screenplay by Michael Kanin and Jerry Cady. From novel by L. M. Montgomery. Director of photography, Frank Redman. Special effects by Vernon L. Walker.

Plot: Anne Shirley, engaged to Patric Knowles, who is serving his internship at a hospital, finds hostility directed at her when she takes position as vice-principal at the school in Pringleton, small Canadian town. Town is run by the Pringle family, with old Hester Pringle as the tyrannical queen of this "royal family." Unable to obtain lodgings elsewhere, Anne goes to Windy Poplars, where the "outlawed" members of the Pringle clan reside. There she finds that old Matey, Henry Travers, knows that the Pringle who founded the family fortune was a pirate and smuggler. His log book is owned by Matey, and Anne induces the harmless old sailor to give her the book to give to Hester. Even this, ending the old dame's fear of attack upon the family by adverse publicity, fails to win the friendship of the Pringles, who work their most spiteful trick on Anne when they try to prevent the school play going on by making the Pringle granddaughter a virtual prisoner on the night she is to play the chief part in the play. The bitter disappointment is avoided when the girl is freed, and the story ends with Anne finding happiness with her lover and the former enemies who now are her fast friends.

Comment: A quaint, nostalgic narrative lifted in its original form from the novel which had such wide circulation in its day, this is sentiment of a most wholesome sort. The picture has been most competently staged and is acted with great sincerity by Anne Shirley and the many able players of the cast. There is a public for such sentimental entertainment and by selling efforts which emphasize the wholesome character of the story that audience can be brought into the theatre in a mood to enjoy a film that rarely touches moments of excitement but always is in the atmosphere of simple, down-to-earth sentiment. The pace, dramatically is slow. Older people and the very young will respond to the heart-interest elements which are so strenuously stressed. As a sequel to the popular "Anne of Green Gables" it will have some draw. There must be care to round out the program with actionful, strong fare for general situations. Exploit the L. M. Montgomery novel through public libraries; get school cooperation, as most of story revolves around school life and experiences of the star as a small-town school teacher. See Showmanalysis this issue for campaign.

Catchline: "Anne Shirley as the Girl Who Turns Heartbreak into Happiness"

(FAMILY)

AUDIENCE SLANT: HAS STRONG SENTIMENTAL APPEAL THOUGH LACKING IN PACE AND DRAMATIC PUNCH TO WIN GENERAL APPLAUSE.

BOX OFFICE SLANT: LIMITED TO THE STRENGTH OF TITLE'S INTEREST FOR THOSE FAMILIAR WITH THE POPULAR NOVEL OF AN OLDER GENERATION AND ANNE SHIRLEY'S REAPPEARANCE IN ROLE THAT MADE HER STAR AND GAVE HER HER SCREEN NAME.

Legion of Decency Ratings

(For Week Ending June 22)

SUITABLE FOR GENERAL PATRONAGE

Captain Is a Lady

Wild Horse Range

SUITABLE FOR ADULTS ONLY

Manhattan Heartbreak

Man Who Talked Too Much

All This, and Heaven Too

Warner Brothers **Drama** **143 mins.**

(Prod. No. not set; Nat'l Release not set)

Cast: Bette Davis, Charles Boyer, Jeffrey Lynn, Barbara O'Neill, Virginia Weidler, Helen Westley, Walter Hampden, Henry Daniell, Harry Davenport, George Colouris, Montagu Love, Janet Beecher, June Lockhart, Ann Todd, Richard Nichols, Fritz Leiber, Ian Keith, Sibyl Harris, Edward Fielding, Mary Anderson, Ann Gillis, Peggy Stewart, Victor Kilian, Mrs. Gardner Crane. Credits: Executive producer, Hal B. Wallis. Associate producer, David Lewis. Directed by Anatole Litvak. Screenplay by Casey Robinson, from the novel by Rachel Field. Director of photography, Ernest Haller. Special effects by Byron Haskin and Rex Wimpy. Art director, Carl Jules Weyl. Film editor, Warren Low. Music by Max Steiner.

Plot: Bette Davis arrives in New York to teach French at a girls' school. When her pupils recognize her as a woman with a notorious career in Paris, she rushes from the classroom to the dean's office. There she meets a faithful friend, Lynn, whom she had known in Europe. He and the dean persuade her to return to the class and tell them the true story. This she does. The story begins with her meeting with Lynn aboard an English Channel steamer bound for France, when the two part, never expecting to meet again. In France, she gets a job as children's governess at the home of Boyer and his wife, Barbara O'Neil. During the following weeks she wins the love of Boyer and the children, the jealousy and hate of Barbara, who spreads malicious gossip concerning Bette and Boyer. With the promise of Barbara's recommendations Bette resigns, lives in poverty awaiting the letter. Hearing of her plight, Boyer determines to force his wife to write the letter, and in a fit of rage, murders her. The two are taken into custody. Bette proves her innocence, Boyer remains silent. Before he can be tried, he poisons himself, tells an old house servant of his love for Bette just before he dies. When she completes her story, the children express sympathy for Bette. Lynn is waiting for her in the doorway.

Comment: Here is easily the finest picture of Bette Davis' notable career. It is a film that, while containing a plot certain to hold all types of audiences completely enthralled from beginning to end, will appeal particularly to women and will have the fair sex playing it up to others via word-of-mouth praise. All the elements that made Rachel Field's novel a best-seller have been retained in the screen version, and any changes improve rather than detract from the adaptation. Too much credit cannot be accorded Casey Robinson's screenplay, which moulds the various situations into a smooth and entertaining whole. Likewise, Anatole Litvak's direction is superb, for he has captured every bit of dramatic power the story has to offer. That Bette Davis does her finest work there is no doubt, but at the same time other performances closely compete with her's for honors—especially those of Charles Boyer, who, here, is at his best, Barbara O'Neil, Walter Hampden, Ian Keith, Virginia Weidler, June Lockhart and others. Extensive book promotions have been launched, so that tieups on this angle in your town should net you excellent publicity. There is also a serialization, Bette Davis life story, a full-page feature and contests to help you ballyhoo your engagement. Letters should be sent to your mailing list. Conduct a dress designing contest among women readers of the newspaper. **(ADULT)**

Catchline: "The screen's most dynamic talents clash . . . in a picture once seen, never-to-be-forgotten."

AUDIENCE SLANT: IT WILL SCORE HEAVILY, ESPECIALLY WITH THE WOMEN.

BOX OFFICE SLANT: THE POPULARITY OF THE BOOK AND OF MISS DAVIS AND BOYER ASSURE THE FILM A STRONG BOX OFFICE RECEPTION.

The Refugee

Republic **Drama** **79 mins.**

(Prod. No. not set—Nat'l Release, July 3)

Cast: John Wayne, Sigrid Gurie, Charles Coburn, Spencer Charters, Helen MacKellar, Sonny Bupp, Wade Boteler, Trevor Bardette, Russell Simpson, Charles Waldron, Wendell Niles. Credits: Directed by Bernard Vorhaus. Associate producer, Sol C. Siegel. Musical score by Victor Young. Original screenplay by F. Hugh Herbert, Joseph Moncure March and Samuel Ornitz. Director of photography, John Alton. Special effects by Howard Lydecker. Art director, John Victor Mackay. Film editor, William Morgan.

Plot: Dr. Coburn and his daughter, Sigrid Gurie, Austrian refugees in the U. S., find a home for themselves on a South Dakota farm owned by Wayne. The territory has been made almost a wasteland by the drought and dust storms; many people are ill, and although Coburn and Sigrid are at first reluctant to remain, they decide to do so. Wayne's troubles begin when Boteler, of the Agriculture Department, tells him the land in the Dakota region is worthless and that the farmers should move on to Oregon. Having fallen in love with Sigrid, he gets another setback when he learns her former sweetheart, thought dead, is coming to the U. S. to claim her as his bride. About to give up, he is persuaded to lead a caravan of the farmers and their families to Oregon. On the way, Bardette, trouble-maker, objects to the Oregon trek, rounds up the farmers to go with him to California; but Wayne soon suppresses this. In San Francisco, later Sigrid meets her old sweetheart, learns he has joined the Nazi regime and wants to take her back. She and Coburn refuse, going to Oregon where she is married to Wayne as the farmers carve out new homes for themselves.

Comment: "The Refugee" is one of the finest productions released by Republic this season. Its absorbing story, capable direction and excellent performances shape it into a worthwhile motion picture. While not "stupendous," "gigantic" or "colossal," here nonetheless is a film composed of the ingredients that mark it for a favorable audience reception wherever it is exhibited. And in the last analysis it is the public that must be pleased. John Wayne gives his best screen

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 52

portrayal to date; his easy-going attitude about this business of acting, his naturalness, are better examples of screen artistry than exaggerated histrionics. In the leading feminine role, Sigrid Gurie is charming and restrained, enacting admirably the role assigned her. One can always, of course, expect a fine performance from talented Charles Coburn, and he permits no let-down here. But all the characterizations, for that matter, are good, with additional orchids going to Spencer Charters, Trevor Bardette and Russell Simpson. The direction of Bernard Vorhaus is highly commendable, while the photography, with its special effects, and the appropriate musical score by Victor Young, greatly enhance the production's entertainment value. The film's only hindrance is a title that might suggest it is a war picture, which it certainly is not. Therefore you will have to take care in your exploitation that angles are not used which would arouse that impression. Since the "We the People" radio program figures in part of the story, you may be able to get spot announcements. Play up Wayne's performance as his best since "Stagecoach."

(FAMILY)

Catchline: "Against all odds he dared to live—and love!"

AUDIENCE SLANT: HERE IS ABSORBING ENTERTAINMENT FOR AUDIENCES EVERYWHERE.

BOX OFFICE SLANT: BACKED BY A STRONG CAMPAIGN AND WORD-OF-MOUTH COMMENT, IT SHOULD REGISTER AT THE BOX OFFICE.

Prairie Law

(Hollywood preview)

RKO Radio **Western** **62 mins.**

(Prod. No. 84—Nat'l Release, June 7)

Cast: George O'Brien, Virginia Vale, Dick Hogan, Cyrus W. Kendall, J. Farrell MacDonald, Slim Whitaker, Paul Everton, Henry Hall, Monte Montague, Quen Ramsey, Lloyd Ingraham, Carl Stockdale, Ferris Taylor, Budd Osborne, others. **Credits:** Producer, Bert Gilroy. Directed by David Howard. Screenplay by Doris Schroeder and Arthur V. Jones, based on a story by Bernard McConville. Director of photography, J. Roy Hunt. Film editor, Frederic Knudtson. Art directors, Van Nest Polglase and Lucius Croxton. Musical director, Paul Sawtell.

Plot: George O'Brien, cattleman, allows the homesteaders to get water from his springs, against the advice of his foreman, Slim Whitaker. Paul Everton, sharper, sells them waterless land and stages a phoney election to have himself named judge. When his partner, Cyrus Kendall, kills the sheriff, J. Farrell MacDonald, who has proof he is selling butchered stolen cattle; Everton stages another phoney election to switch the county seat. At Kendall's trial, he whitewashes the killer. This brings a break with Henry Hall, who resigns as prosecuting attorney and with his daughter, Virginia Vale, moves to the real county seat. Hall visits the governor, is named judge, has the election declared invalid and brings an appointment of O'Brien as sheriff, and he brings Kendall to trial and a conviction, but the outlaws attempt an armed rescue. O'Brien overtakes and recaptures the fleeing killer, the ranchers overcome the outlaws and the way is cleared for the romance between Virginia and the new sheriff.

Comment: Producer, director, leading lady and many of the principals have worked with George O'Brien in previous pictures, and the experienced combination works out another fast action feature which O'Brien fans have come to expect from this Western standard bearer. He works effortlessly through a series of speedy encounters, and outstanding among the supporting players are Slim Whitaker as the garrulous foreman, Henry Hall as the sincere homesteader, and Paul Everton as the crooked politician. Arthur Housman's standard drunk is brought in some effective comedy during one of the several fistic free-for-alls. Where the exhibitor's experience has shown he has enough action fans to carry a George O'Brien feature singly, this will match his established standard with speed offsetting those instances where plot flaws creep in. Most sections have undergone political battles regarding the transfer of a county seat or a state capital. Plant an essay contest in the grade or high schools on this controversy in your own section. If available, use a reproduction of a homesteader's "covered wagon" as a street ballyhoo. For a lobby advance, reproduction of the community well seen in this picture, with your copy at its bottom and lighted by a baby spot can be created at nominal cost. **(FAMILY)**

Catchline: "He brought back a stolen county seat to avenge a killing."

AUDIENCE SLANT: STRONG FOR ACTION FANS, FAST ENOUGH TO INTEREST MOST OTHERS.

BOX OFFICE SLANT: WILL MEET THE NORMAL TOTALS FOR THE O'BRIEN SERIES.

The Fight for Life

Columbia **Documentary** **69 mins.**

(Nat'l Release not set)

Cast: Myron McCormick, Storrs Haynes, Will Geer, Dudley Digges, Dorothy Adams, Dorothy Urban, Effie Anderson, Doctors, Students, Nurses and Women of the City. **Credits:** Written, directed and produced by Pare Lorentz. Adapted from the Maternal Welfare Chapters in Paul De Kruif's book, "The Fight for Life." Associate producers, Elizabeth Meyer and Tommy Atkins. Director of photography, Floyd Crosby. Technical director, Lloyd Nosler. Medical consultant, Beatrice Tucker, M.D. A United States Film Service Production.

Plot: A woman is having a baby in a great hospital. McCormick, young interne, fights desperately to save her life. But she dies, and the baby lives. Bewildered, he seeks advice from the head doctor, Digges, who tells him to

(*Continued on page 29*)



3 CLASS "A" THEATRES IN DETROIT

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The Box Office Slant

The Fight for Life

(*Continued from page 27*)

go to the maternity center where two doctors, Haynes and Geer, are applying the technique of modern science to tenement mothers. Here, he learns these techniques. McCormick is to have the final proof of his ability to join these men against death in a case in which only he is responsible. He delivers the infant safely, but the mother develops a hemorrhage. He and his assistants fight to save the mother's life, and eventually succeed. His faith in himself is restored.

Comment: Anyone who can watch this picture unfold without a feeling of emotion or excitement is well fortified to withstand anything. The story of the fight to save the lives of child-bearing mothers is told with more drama and gripping suspense than one usually finds in a dozen cops-and-robbers melodramas. There is a minimum of dialogue, lines being spoken only when they are absolutely essential to the story. It really isn't a story; rather, it's a pictorial record of what is happening every day in the slum sections of large cities, among the poor class of people where the mortality rate has been high but is being reduced by men of medicine and science. Pare Lorentz has done a splendid job of direction; the camera technique as well as the musical background serve to heighten the film's dramatic effects. "The Fight for Life" is a documentary film that everyone should see, of course, but whether they do or not depends on the quality of the campaign you put behind it. Civic leaders, doctors, nurses, etc., should be contacted for cooperation. If you can get a copy of *Life* in which a pictorial spread appeared, have it blown up for your lobby. Endorsements from leading doctors and other prominent people should be used in your ads and displayed out in front. **(ADULT)**

Catchline: "Drama to hold you spellbound . . . a picture you must not miss."

AUDIENCE SLANT: IT WILL GRIP THEM AND HAVE THEM DISCUSSING IT LONG AFTER THE PICTURE HAS PLAYED.

BOX OFFICE SLANT: THE QUALITY OF YOUR CAMPAIGN WILL DETERMINE THE BOX OFFICE RECEIPTS.

The Fugitive

Universal **Drama** **75 mins.**

(Prod. No. not set—Nat'l Release, June 28)

Cast: Ralph Richardson, Diana Wynyard, Romney Brent, Mary Clare, Henry Oscar, Dave Crowley, Gertrude Musgrove, Frederick Lister, Ivan Brandt, Sara Allgood. **Credits:** Directed by Brian Desmond Hurst. Produced by Joseph Somlo. Screenplay by Brian Desmond Hurst, Patrick Kirwan and Terrence Young. From the novel, "On the Night of the Fire," by Frederick Laurence Green. Director of photography, Gunther Krampf. Film editor, Terrence Fisher.

Plot: Richardson, a barber, and his wife, Diana Wynyard, live in a lower class section of London. Unable to resist the temptation, Richardson steals some money, which his wife uses to pay a debt to the neighborhood merchant, Henry Oscar. The police trace the money to Oscar, and when he threatens Richardson with blackmail, the latter murders him. From then on, Richardson lives in fear, and sends his wife away. She is killed in an auto accident, and he is killed by police as he attempts to "shoot it out" with them.

Comment: Splendidly acted and directed, "The Fugitive," imported from England, is an unusual picture; but that it will be called entertainment by the masses is problematical. It's sordid and heavy all the way through, and attempts to portray the psychological effect of robbery and murder on a man and his wife—a couple who had been poor but happy and then find themselves outcasts and pursued by the law after the husband's criminal act. Ralph Richardson's portrayal of the conscience-stricken murderer attempting to escape justice is as good as one would expect from this fine actor, and Diana Wynyard is lovely and compelling as his suffering wife. Henry Oscar stands out in the supporting cast as the miserly merchant. Law enforcement officials should be contacted for endorsements of the film, since it shows convincingly that crime does not pay. Teaser ads should feature such lines as "You can't break the law and get away with it." **(ADULT)**

Catchline: "He stole to provide happiness, but received only despair and disaster."

AUDIENCE SLANT: ITS SORDID AND TRAGIC PLOT WILL HOLD THEIR INTEREST, BUT THEY'RE NOT LIKELY TO CLASSIFY IT AS ENTERTAINMENT.

BOX OFFICE SLANT: SUPPORT FROM A STRONGER FEATURE WILL PROBABLY BE NEEDED.

Girl In 313

(Hollywood Preview)

20th Century-Fox **Mystery** **56 mins.**

(Prod. No. 51, Nat'l Release, May 31)

Cast: Florence Rice, Kent Taylor, Lionel Atwill, Katharine Aldridge, Mary Treen, Jack Carson, Elyse Knox, Joan Valerie, Dorothy Dearing, Dorothy Moore, Jacqueline Wells, Charles C. Wilson, William Davidson, Adrian Morris, Grace Hayle, Tsuru Aoki, Manton Moreland, others. **Credits:** Directed by Ricardo Cortez. Screenplay by Barry Trivers and Clay Adams. Original story by Hilda Stone. Director of photography, Edward Cronjager. Art directors, Richard Fay and Lewis Creber. Film editor, Louis Loeffler.

Plot: At a jewelery fashion show staged by Lionel Atwill, Florence Rice steals a valuable necklace from Katharine Aldridge, a model who has fainted, and takes refuge in an hotel for women to escape Kent Taylor, insurance company adjuster, who follows her. She calls Charles Wilson, the district attorney; then arranges a meeting with Taylor to discuss selling the stolen jewels. He suggests she join Atwill and himself, who have been working together on a series of jewel thefts. Meanwhile, Mary Treen, floor maid at the hotel, becomes suspicious of Florence carrying a revolver and brings her detective-sweetheart, Jack Carson, to check the case. Taylor falls in love with Florence. As their relations continue, Atwill learns who Florence really is. Taylor comes to her, walks into a police trap and is shot. The case cleared, Florence sadly takes the journey she would have liked to have shared with the man she had learned to love.

Comment: A poor story freely padded to stretch it out to 56 minutes will prevent this picture from doing any business. The cast, while not great, is competent and has done the best it could with the poor material. Logic is tossed to the winds and the fatal mistake is made of having the picture end with its romance broken. The woman's hotel angle can be used to promote the picture with a catchline like, "Do you know your neighbor? Is she a thief or a clever detective?" Send a girl out on the street with a handbag of which one side is cellophane showing a revolver inside. On her back she should carry a sign saying, "I must find refuge from a man who is following me." **(ADULT)**

Catchline: "The hardest choice of all—her duty or her heart."

AUDIENCE SLANT: THE SLOW AND DRAGGY STORY, WHICH OTHERWISE IS POOR, WILL FAIL TO INTEREST ANY AUDIENCE.

BOX OFFICE SLANT: JUST HALF OF A DUAL BILL.

Tom Brown's School Days

RKO Radio **Drama** **84 mins.**

(Prod. No. 26—Nat'l Release, July 6)

Cast: Sir Cedric Hardwicke, Freddie Bartholomew, Jimmy Lydon, Josephine Hutchinson, Billy Halop, Polly Moran, Hughie Green, Ernest Cossart, Alec Craig, Gale Storm, Barlowe Borland, Forrester Harvey, Leonard Willey, Ian Fulton, Charles Smith, Dick Chandler, Paul Matthews, John Collum, Harry Duff. **Credits:** Directed by Robert Stevenson. Produced by Gene Towne and Graham Baker. Associate producer, Donald J. Ehlers. From the book by Thomas Hughes. Adaptation and screenplay by Walter Ferris, Frank Cavett, Gene Towne and Graham Baker. Director of photography, Nicholas Musuraca. Special effects by Vernon L. Walker. Art director, Van Nest Polglase. Film editor, William Hamilton. Musical score, Anthony Collins.

Plot: Lydon, new student at Rugby, strikes up an acquaintance with Bartholomew. Both Fourth Formers, they are constantly being bullied by Halop and Green, Fifth Form boys who try to make the younger boys do their homework. When Lydon and his classmates form a resistance, the Fifth Form boys find their rooms in a turmoil. Halop tried to torture Lydon into submission, but he won't weaken. When the head of the school, Hardwicke, hears Bartholomew yelling for Lydon to give Halop a licking to pay him back for the roasting, Halop is expelled. But Lydon is accused of tattling, and all turn against him. Not until after Hardwicke's death is the truth learned and Lydon exonerated.

Comment: "Tom Brown's School Days" is a splendid picture for the masses. Its warm, human story will touch the hearts of adults and children alike. Alas! its only obstacle to box office success seems to be the lack of "names" in the cast, but this should be partly offset by the popularity of the world famous classic by Thomas Hughes. As young Tom Brown. Jimmy Lydon is thoroughly likable, while Freddie Bartholomew as his best friend proves that growing into a young man has not weakened his acting ability nor detracted from his charm. But even in view of these talents, to which must be added the fine "bully" characterization of Billy Halop, the sympathetic performance of Josephine Hutchinson and the welcome return of Polly Moran, Sir Cedric Hardwicke's glowing interpretation of the head master stands out. Never once does the picture lag or fail to sustain the interest, thanks to Robert Stevenson's direction, and no small amount of credit is due Producers Gene Towne and Graham Baker for adhering to the outlines of the book in transferring its story to the screen. Sell the picture as genuine entertainment for the whole family. A special matinee might be held for bonafide "Tom Browns" in your community. **(FAMILY)**

Catchline: Everybody's favorite story now a screen classic for all to love."

AUDIENCE SLANT: SPLENDID ENTERTAINMENT FOR THE MASSES.

BOX OFFICE SLANT: IT MAY STAND ALONE WITH THE BACKING OF A COMPREHENSIVE SELLING CAMPAIGN.

Pop Always Pays

(Hollywood preview)

RKO Radio **Comedy** **66 mins.**

(Prod. No. 34—Nat'l Release, June 21)

Cast: Leon Errol, Dennis O'Keefe, Adele Pearce, Walter Catlett, Marjorie Gateson, Tom Kennedy, Robert Middlemas, Effie Anderson, Erskine Sanford, Vivian Oakland, Robert Homans, Stanley Blystone, Landers Stevens, Eddie Dunn, Frank Faylen, John Sheehan, Isobel La Mal, others. **Credits:** Produced by Bert Gilroy, Directed by Leslie Goodwins. Screenplay by Charles E. Roberts. Original story by Arthur J. Beckhard. Director of photography, Jack Mackenzie. Film editor, Desmond Marquette. Art directors, Van Nest Polglase and Albert D'Agostino. Musical director, Paul Sawtell.

Plot: To make sure of Leon Errol's approval of the marriage of their daughter,

(*Continued on page 34*)

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 52

Program Exchange

Samuel Gets in the News With a Plan That May be Nationwide; Cinemag Still a Program Leader

IT'S the good old summertime! Stay out in the sun a while and you're baked. Bugs and birds and bees fly around to pester and sting you. Yes, it's the good old summertime. We took a walk in the sun yesterday, forgetting to cover our arms, and now we have to stop every now and then to scratch the sunburned limbs (sure, arms are called limbs, didn't you know that?). But you'll never know at just which points we stopped to allay the irritation, so if you want to use your imagination, stop and think of us at the end of every paragraph.

Speaking of scratching—let's hope you don't have to scratch too hard for business these days. There were plenty of ideas in STR's recent Seventh Anniversary Issue to aid you in mapping out a campaign to keep your house on the profit side of the ledger during the hot months; we hope you read them and that you'll make use of them.

Before we begin looking over the programs that have accumulated on our desk during the past few days, we'd like to mention the name of a member that made news. Of course, he has made news in the Program Exchange on a number of occasions, but this time he made news in the home town newspaper. It seems that Manager W. S. Samuel of the Rex Theatre, Arp, Texas, attended a meeting of the Arp American Legion Post recently and presented a plan to raise funds for the defense of the United States.

According to Samuel's plan, every American Legion post in the United States would give a dance on the night of July 4. The proceeds would go to the national Legion headquarters, which in turn would give the funds to President Roosevelt to be used in national defense. If the plan is accepted, you'll know that when and if a dance is planned in your town on July 4 by the American Legion, a Program Exchange member—Samuel—advanced the suggestion that made such a dance possible.

And now to get down to the business of programs. We've just received another of those fine calendar programs from M. H. Alger, manager of the Marius Theatre way out in Lakeview, Wash. There's a sketch of a bride and groom at the top, which assures us that it's June. Alger also selects one of the month's pictures for an extra plug, which in this case was "The Biscuit Eater." He also takes space to announce the attractions coming in July.

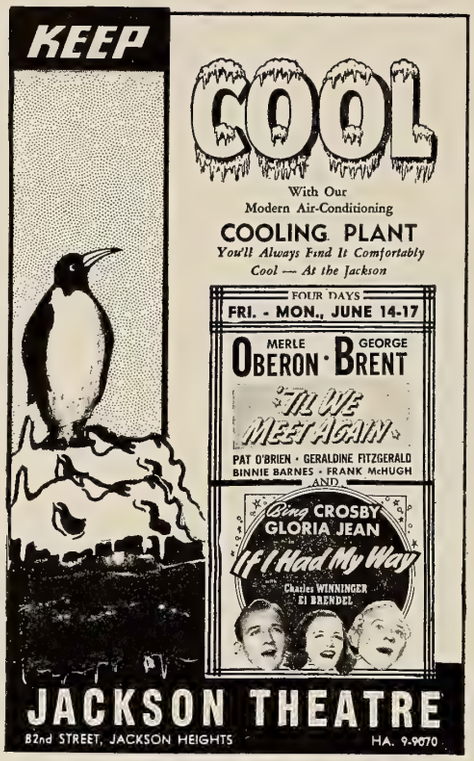
That's a neat little program we received from Jim Owen, the fisherman-exhibitor from Branson, Mo. Jim calls his movie house "the world's most unique theatre," and from the photograph we saw, we're inclined to believe him. When he's not angling for fish he's angling for patrons, and the two-color cover of his program (green and lavender) shows one way of luring 'em (the patrons, not the fish) to the Owen. Against an arctic background is shown a smiling eskimo, holding a "Cool Off!" sign in one hand and leading a penguin with the other. The program opens into a rectangular sheet, with a "page" for each attraction.

Shelby McCallum is back again with a couple of handbills. By the way, Shelby, we'd like to know whether or not that "baby" was given away. Be sure to send us all the details, so we can relay them to other members. It looks as though printing programs in the style of handbills is economical, yet withal, practical.

Pearce Parkhurst has gone "cool" on his patrons, and right he is in doing so, too. His programs are yellow—a "cool" color. We told you about Parkhurst's distribution of a set of books called "The Modern Library of Knowledge." Well, he has sent us an interesting folder on the plan, which consists of a book being given away each week on a certain night to patrons of the State. If they learn nothing from the picture, the book will at least enhance their knowledge. Being a book collector ourselves, we sort of wish we were a State patron.

We were surprised to note a headline on the front page of Cinemag: "Army Surrenders." The war news even pervades the house programs, we thought to ourselves. But on further investigation we discovered the article concerned a Hollywood army which has been mobilized many times to appear in war scenes for motion pictures. The army came into being, so the story goes, at the time of "The Big Parade." Since then, the troops have been Roman legions, crusaders, Chinese bandits, Riffs, Americans, colonial forces, Hessians, British and French Foreign Legionnaires. They appeared in "Four Sons" and also in "The Dictator." The story is interesting—just one of the many interesting stories to be found in the program issued for the Capitol and Majestic theatres, Paragould, Ark. Did we tell you this or not? Well, whether yes or no, we'll repeat it. Cinemag has a new column called "From Book Land," in which appears items about popular new books. This is in addition to the Film Fashions, Local Whispers, Skoolduggery and numerous other features. Manager Orris Collins, editor and business manager of the theatrical publication, knows just what the public likes. We'll bet more people read Cinemag in Paragould than any other publication. We still stay it's one of the liveliest, most interesting tabloid theatre programs we've ever seen.

Either we've got to scratch and feel relieved, or continue writing about programs and wanting to scratch, and right now it feels so much better to be relieved. So, until this sunburn stops irritating us, which will be before the next issue rolls around (we hope) we're going to stop and scratch. In this space next week we shall appear.



Cover Plugs Cool Comfort

Now that summer is here, theatre programs are beginning to take on that cool aspect. Here's one issued for residents of Jackson Heights, L. I., by the Skouras Jackson Theatre, located in that community. If anyone has his doubts about a theatre being cool, this cover dispels those doubts, as far as the Jackson is concerned.

Beery on a Mule

Francis Deering, manager, and Homer MacCallom, publicity director of Loew's, Houston, employed the caricature of Wallace Beery on a mule, originally used as a trade paper insert, as part of a lobby piece for the showing of "20 Mule Team."

—Your Application Blank—
Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name.....

Theatre.....

City.....

State.....

Money Dates

JULY

22nd

ALEXANDER McKENZIE, first white man to cross the continent north of Mexico, reached the Pacific in 1793. Tie up with a Western picture. Since the Constitution was already four years old at that time, you can play on the fact that the West is still young.

23rd

STEVE BRODIE JUMPED FROM BROOKLYN BRIDGE, 1888. Tie up this date with any picture featuring daredevils. You can plant a newspaper feature on this angle easily on this day.

24th

PIONEER DAY IN UTAH. This is the anniversary of the Mormons reaching Great Salt Lake. 20th-Fox may not tie this date to "Brigham Young," but you can do it anyway. There is also an MGM short subject particularly appropriate, "The Miracle of Salt Lake."

25th

OCCUPATION DAY IN PUERTO RICO. This day will be suitably observed by Islanders and can also be made the occasion for a tieup with any picture having a Spanish-American War background.

26th

POSTAL SYSTEM ESTABLISHED. Play host to the local stamp club. It would be a good time to stage an exhibition by local philatelists in the lobby.

NEW YORK RATIFIED THE CONSTITUTION, 1788. This brings to mind the World's Fair and the possibility of again offering free trips to the Fair as contest prizes, etc.

27th

FIRST ATLANTIC CABLE COMPLETED, 1866. The local telephone and telegraph companies should tie up with you on this anniversary, especially if you are playing some picture dealing with trans-Atlantic cables or telephone calls.

Selling the Picture

3-Day Campaign Is a Humdinger

The revival of "Nurse Edith Cavell" in Syracuse, N. Y., was preceded by an all-inclusive campaign engineered by Manager Gene Curtis of the Paramount Theatre. Curtis and his assistants had only three days to work, but during that time they did what it takes most of us much longer to accomplish.

They started with large 100-line ads which ran in both daily papers on Monday and Tuesday, followed by 600-line ads on Wednesday and Thursday for the Thursday opening. Contacted at once for publicity, the newspapers gave the same sort of cooperation usually reserved for first-run attractions. As a matter of fact, Curtis got a total of 745 lines in free publicity, or if you want that figured out in dollars and cents, it amounts to about $187 worth. And that's not to be sneezed at. Added publicity was created from stories on (a) the search for local people who knew Edith Cavell, (b) the offer of a private screening for the person who would donate $100 to the local Red Cross, and (c) the search for old war relics.

Four pieces of art were planted in the daily papers, and art was also used in the Jewish *Ledger* and the Italian *Gazette*.

For advance selling, the lobby was "put to work" almost immediately. A huge sign covered the entire side, and a banner sign was also placed over the doors. There was also a large display case filled with war relics. In front of the theatre Curtis placed a "trench" of sandbags with two Gatling guns. Signs with "coming" copy were on either side of the guns.

Post cards were mailed to all nurses, student nurses, heads of nurses at hospitals, and to the heads of 54 clubs in the Federation of Women's Clubs. Posters were displayed at the headquarters of the Red Cross, the American Legion, the Veterans of Foreign Wars, the Boy Scouts, the Girl Scouts and the Camp Fire Girls. Through the Onondaga County Nurses' Association additional posters were placed, in addition to further word-of-mouth publicity and two radio announcements.

Ties In With Radio Appearance

Exceptionally good radio coverage was secured the Tuesday in advance through the fact that Anna Neagle was announced as the next guest star on "Information Please." Five spot announcements were given daily for four days, tieing her radio appearance with the theatre attraction. Many other broadcasts plugged the picture, one of which was a 15-minute dramatization, written by Curtis from the shooting script.

The head of the English Department of the Board of Education sent letters to all the English teachers in the public and high schools, and announcements were made in all classes. Special cards and stills were displayed in five book stores and in eight branches of the public libraries. Based on first aid equipment, two displays were placed in two drug stores. Seven photographic clubs were contacted regarding a contest with prizes in four groups: (a) nursing, (b) actual war scenes, (c) staged war scenes, and (d) miniature (table-top) war scenes.

Over a flashy false front were placed "bombshell" bursts of copy. During the picture's engagement, an effect record of guns and cannons was played from inside the "trench" in front of the theatre, followed by announcements through the loudspeaker system. Two "German soldiers" were in the "trench," holding an "Edith Cavell" bound with chains. This same idea was used for a ballyhoo truck. Carrier pigeons, the kind used to carry war messages, were released from the front of the theatre, and created a tremendous amount of attention.

Windows of unrented offices in the theatre building were covered with bold display posters. Cashiers were garbed in nurses' costumes.

Curtis gave the picture the "works." And, mind you, he had only three days in which to line up all this activity and get it started. Every human being in Syracuse was fully aware that "Nurse Edith Cavell" was playing at the Paramount.

For Better Show Selling

Showmanalyses Have Appeared In STR on Following Pictures

Abe Lincoln in Illinois	Mar. 2
Alias the Deacon	May 18
Anne of Windy Poplars	This Issue
Bill of Divorcement	June 1
Dark Command	Apr. 13
Dr. Cyclops	Mar. 30
Edison the Man	May 11
Ghost Breakers	June 8
House Across the Bay	Mar. 9
Irene	Apr. 27
If I Had My Way	May 11
It All Came True	Apr. 13
It's a Date	Mar. 16
Mortal Storm	June 15
My Favorite Wife	May 4
My Little Chickadee	Feb. 24
My Son, My Son!	Apr. 6
Northwest Passage	Feb. 24
1,000,000 B. C.	Apr. 27
Our Town	May 25
Primrose Path	Mar. 23
Saturday's Children	May 4
Son of the Navy	Apr. 6
Strange Cargo	Mar. 16
'Til We Meet Again	Apr. 27
Too Many Husbands	Mar. 23
Turnabout	June 15
Two Girls on Broadway	Apr. 20
Vigil in the Night	Feb. 17
Women in War	June 1

MGM Offers Exhibitors Announcement Mat

Designed as a comprehensive aid in publicizing the company's important summer picture schedule, M-G-M has prepared full-page proofs, in standard newspaper page size, of a special summer announcement and has distributed them as part of its free mat service to 1250 newspapers and theatres throughout the United States and Canada.

The page is highlighted by a story dealing with the summer product, and includes art, a cartoon, and space for an advance ad in addition to copy on the film scheduled for release during the warm weather. The page may be used in its entirety or arranged to fit local situations.

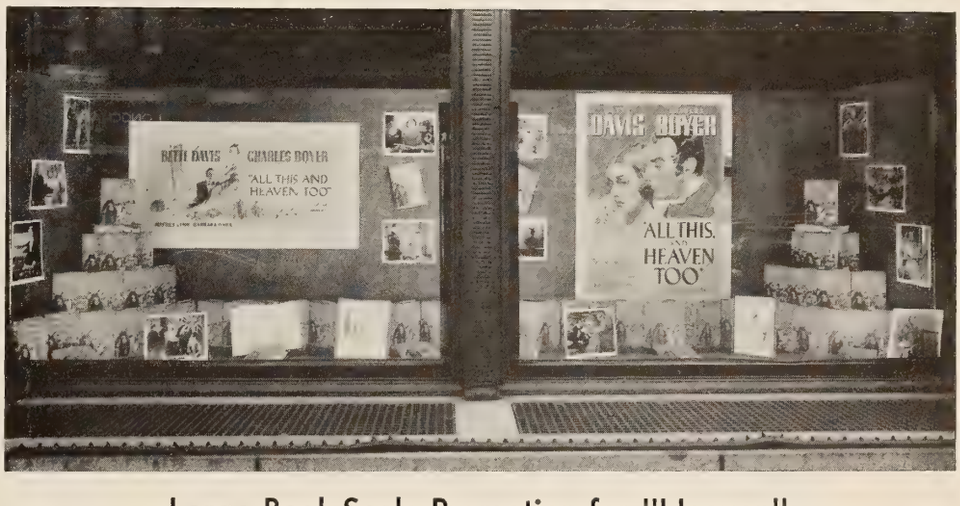
The summer releases include "The Mortal Storm," "Susan and God," "New Moon," "Andy Hardy Meets Debutante," "Pride and Prejudice," "We Who Are Young," "I Love You Again," "One Came Home," "Gold Rush Maisie," "Boom Town" and "Escape," which will probably be the first 1940-41 release.

World War Romances

One of the highlights of Eddie Pentecost's advance campaign on "Waterloo Bridge," for its showing at Loew's Grand, Atlanta, was a contest planted with the local *Constitution* asking its readers to write recollections of their World War romances.

Replica of First Ediphone

Edward Steinbuch, manager of Loew's State, Cleveland, secured a replica of the first Ediphone as part of his lobby display in advance of the "Edison, the Man" playdate.



Large Book Scale Promotion for "Heaven"

A tieup has been set between Warner Bros. and the Macmillan Co. to ballyhoo Warners' screen version of Rachel Field's best-seller, "All This and Heaven Too."

A special motion picture edition of the book is being marketed by the publisher, for which a special display has been created in Macmillan's Fifth Avenue window (*see cut*). This edition contains a striking new jacket featuring a photograph of Bette Davis. A number of scene stills from the picture have been included, with captions giving credit lines to the Warner film.

The "draw" value of Bette Davis and Charles Boyer as the living counterparts of the fictional characters in the story, has created a tremendous new demand for the book. This affords retail stores over the country another opportunity to cash in on the great popularity of this best-seller. A recent survey made by the publisher indicates that movie-goers turn to book buying after a story is enchanced with popular motion picture star names.

To tie in with the large advertising and publicity campaign being conducted by Warner Bros. for the Davis-Boyer film, Macmillan has set up its own promotion and advertising schedule coinciding with picture playdates. Special editions are being mailed to book critics throughout the land.

"Bridge" Scene Draws Attention to Playdate

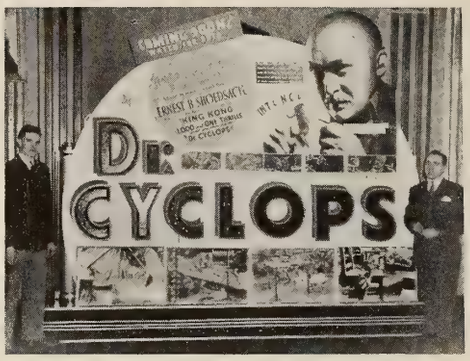
A stunt that aroused the curiosity of the entire city was the highlight of the campaign put over by M. R. Berman, manager of the Orpheum, Springfield, Ill., for "Waterloo Bridge."

On opening day, Berman ran the following personal notice, prominently displayed, on page two of local newspapers: "Dear Roy: I will be at Waterloo Bridge, our bridge on south Sixth street, this afternoon at 2:30. Must see you there at that time. Do not fail me. I am desperate. This is my last request. Your own, Myra."

At the appointed hour a large crowd—several hundreds of whom had driven to the scene in automobiles—had gathered at the bridge to see what it was all about. What they witnessed was a happy meeting between the chief of service and a girl employee at the theatre, dressed to impersonate Robert Taylor and Vivien Leigh, the "Roy" and "Myra" of the film. Waiting newspaper photographers made pictures of the "reconciliation," and the following day photos and stories broke in the papers referring to the meeting and calling attention to the fact that this was a re-enactment of a scene from "Waterloo Bridge."

Berman also caused a petition to be drawn up addressed to the Mayor of Springfield and the city's Commissioners and asking that the name of the South Street Bridge be changed to Waterloo Bridge. He placed signs on the bridge which asked: "Why shouldn't this bridge be renamed 'Waterloo Bridge.'?"

In addition, there was a three-day contest in the local *Journal* on the subject: "Which gave you the greater thrill—Vivien Leigh and Clark Gable in 'Gone With the Wind' or Miss Leigh and Robert Taylor in 'Waterloo Bridge'?" Cash and ticket prizes were awarded to the winners. Another campaign feature was arranged in cooperation with the *Journal* when the paper held its popular cooking school at the theatre one morning during the engagement, with autographed photos of film stars distributed to everyone attending.



A Dazzling Lobby Setpiece

With the letters of the title and the blown up photographs outlined in silver flitter, the elaborate display shown above on Paramount's "Dr. Cyclops" made a dazzling and striking lobby piece for the Paramount Theatre, Newark, N. J. The whole campaign for the picture, according to Publicity Director Ted C. Rodis, was so successful that "Dr. Cyclops" was held over for a second week.

Giant Sign-Invitation

Highlight of Ed Fitzpatrick's campaign for "Young Tom Edison" for its showing at Loew's Poli, Waterbury, Conn., was a five-foot sign-invitation carried through the streets by theatre ushers to the City Hall, where the Mayor was invited to attend the film's premiere. Fitzpatrick got some excellent news and photo breaks when the Mayor posed with the sign-invitation.

Man Patrols Bridge

As part of his campaign on "Waterloo Bridge," Jack Simons, Loew's, Hartford, Conn., had a man patrolling one of the city's busiest bridges with a banner reading: "This is not Waterloo Bridge," and giving playdate and picture credit.

Set Aside Week for Special Civil Activities

One of the large circuits conducts a stunt in its theatres once a year which is known as "Manager's Week"—a week which consists of seven days of activities designed to stimulate civic cooperation in the community. It is a week when the manager can find out for himself just how much goodwill he has created for himself. Whether your house is independently owned or one of many operated by a circuit, you may still want to take advantage of such a campaign.

Before you inaugurate a "Manager's Week," however, be sure that you have booked features and short subjects of high quality. All your efforts to increase business and win additional goodwill would go for naught if you permitted attractions of mediocre quality to find their way into your booking set-up for this particular week.

Then, build toward the special occasion with lobby displays, newspaper stories, special letters to your patrons, window cards planted all over town, etc. If possible, get the Mayor to issue a proclamation.

In previous "Manager's Week" observances, each night was set aside for some particular activity. The first night was "Inaugural Night," a gala occasion with reserved seats (according to the situation), floodlights in front of the theatre, cars bringing prominent persons to the theatre from a civic dinner, etc. Usually the Mayor or some other city official presided.

Organizations Cooperate

The Chamber of Commerce, American Legion, Rotary, Kiwanis or other groups sponsored the second night, at which time the Legion band paraded to the theatre, as well as the Boy Scouts, Sea Scouts, etc.

A fashion show in keeping with the season was staged on the third evening, with merchants cooperating to pay for the cost of presentation. Local florists furnished roses for the women and also decorations for the stage and lobby. A grocery concern sponsored the serving of refreshments in the lounge.

The fourth night was designed as "Family Night." Through cooperation of the newspapers, a contest was held to find the towns' largest families, and special concessions were made to them. In some situations, restaurants were sold on the idea of entertaining the largest family at dinner prior to the evening performance.

Industrial plants were brought into play on other nights, and other special events were scheduled.

General exploitation in advance of and during Manager's Week included the selling of tickets by members of the house staff; the giveaway of sample products, such as Life Savers, Corn Flakes, etc.; the giveaway of star photos; displays in merchants' windows; plugs over local radio stations; special circus-style heralds; contacting of schools and organizations for benefits.

Warshauer's Lobby Display

Al Warshauer, Paramount, San Francisco, secured a ten-foot replica of the 20 Mule Team and used it with samples of mineral in their original state as a lobby display in advance of the "20 Mule Team" showing at his house.

Gets 'Em Up Early

To get children to school early in the morning is a difficult task. But to get them to the movies—well, that's a different thing. Take, for example, the boys and girls of Trinidad, Colo.; they don't like to get up too early, but when Manager Mike Zalesny of the West Theatre invited them to a before-school performance of "Pinocchio." And did they go for it!



Excellent Tieup

Matt Saunders does it again! The smart showman-manager of Loew's Poli Theatre, Bridgeport, Conn., recently promoted a full-page cooperative advertisement from Borck & Stevens, one of New England's largest bakeries on Sol Lesser's United Artists' release, "Our Town." The tieup was perfect, for it was based on the theory that Bridgeport is "a community of happy people who are proud to be called Bridgeporters," and that "Borck & Stevens Home-Pride Bread, too, plays an important part in the everyday lives of thousands of happy Bridgeport men, women and children." Besides showing a view of the city, the ad also contained scenes of the old bakery, the cooling rooms of the modern, up-to-date plant, and a scene outside the building showing the trucks preparing to make their deliveries. The picture, of course, got an excellent plug.

Anne of Windy Poplars

An SRB Showmanalysis (REG. U. S. PAT. OFF.)

FAMILY appeal is written all over "Anne of Windy Poplars." The book from which the picture was adapted, as well as the former book and picture, "Anne of Green Gables," should assure you citywide interest when your playdate rolls around. The same star, though older now, appears in the new film, and the supporting cast (James Ellison, Henry Travers, Patric Knowles, Slim Summerville, Elizabeth Patterson, Louise Campbell, Marcia Mae Jones and others) is one that deserves prominent listing in all your advertising.

The picture's setting is a small town, and this, too, makes it something that should attract the masses, provided you give it a worthy campaign, of course. In the newspapers, on the street, in merchant windows you can utilize stunts to sell "Anne of Windy Poplars."

Your regular newspaper advertising campaign should begin with underlines in your current ads, followed by small one-column slug mats, then gradually increasing your space until the opening day smash.

Public schools will be closed when you play this picture; that is, if you play it within the next few weeks. Therefore, tieups and extra publicity along this line are out, but don't let that deter you. It is still possible to reach the boys and girls through the newspaper, via handbills, etc. In this connection, a coloring contest conducted in association with the newspaper would be an ideal way to directly interest the kids, who in turn will interest their parents in the picture. A mat is available for this purpose, and the best entry could be offered a copy of the novel. If the newspaper won't cooperate, get out handbills. You might also arrange with a book store to conduct a drawing contest, using the description of the dwelling on pages 9 and 13 of the novel to aid the contestants in making their own imaginative sketches. The winning drawings, along with stills and other advertising data, could be displayed in the window of the book store.

For another interesting stunt, place a large blackboard in the lobby, alongside of which stands a photograph of Anne Shirley as she appears in the picture. Let the patrons, and that includes both adults and children (children not too young), try their hand at sketching Anne according to the picture. A good artist should be present to judge the sketches and give guest tickets to those persons who succeed in making worthwhile likenesses. For another good blackboard stunt, let the patrons see how many times they can write the title on the blackboard. This same idea can be carried out by means of cards, too.

Perhaps you can get a department store to design a special window contrasting the styles of 1905, the period of the story, with those of today. And then again, you might invite would-be fashion designers to sketch modern costumes, basing their designs on the styles of a quarter of a century ago.

At the public library and at all book shops, bookmarks should be distributed. Special displays should also be placed at the library.

Get the newspaper and merchants to cooperate with you in a baby-naming contest. Set aside a certain period prior to the opening of the picture, and offer prizes to the first girl baby born within this period and christened "Anne Shirley."

Not only in book shops, but also in drug stores and in all stores with a book department, you should be able to get space tieing up the special edition of the book with the picture. This may seem a trifle to you, but if you take time to check up on the number of stores that can be contacted and brought into play, you'll find it's an excellent means of getting the news to the most people.

Department stores, millinery shops, shoe shops, beauty parlors—in fact, almost every type of business establishment should cooperate with you in a single- or double-truck newspaper ad that advises the public that a pretty blonde name "Anne Shirley" will visit their stores on a certain day, at which time all will present special values. Then get an attractive blonde to visit the stores, and let her offer a free ticket to the first person in each establishment who confronts her with the words, "You are Anne Shirley appearing in 'Anne of Windy Poplars' at the Blank Theatre," and with a copy of the paper in which that store's ad appears. The person would have to point to the particular ad, too.

Among the stills are several that will serve you well in making fashion tieups, thereby gaining special windows and special layouts on the fashion page of the newspaper.

Another window that should attract passers-by is designed as a school room, with a blackboard in the background. There should also be copies of the book, a number of children's dresses, and an attractive young "school marm" sitting at a desk reading the book. At frequent intervals she could write on the blackboard: "I am reading 'Anne of Windy Poplars' . . . buy the book here and see the picture, starring Anne Shirley, at the Blank Theatre."

There have been six "Anne" novels—"Anne of Green Gables," "Anne of Avonlea," "Anne of Island," "Anne's House of Dreams," "Anne of Ingleside" and "Anne of Windy Poplars." To arouse curiosity, you could run a want ad in the paper announcing that copies of these books are wanted, and that every person who brings all six copies to the newspaper office or to your theatre will receive a suitable award. The award, of course, will be a guest ticket for one, and if an avalanche of books falls on you because of the ad, and even though it may be necessary to part with more guest tickets than you had counted on, just remember that there are advantages: first, you'll know that interest is being stimulated in your engagement, and second, most of the people receiving single passes will bring someone with them, which means a paid admission for almost every guest ticket you give out.

A spelling bee between boys and girls and men and women could take place in your theatre on a certain evening prior to the opening of the picture. Follow the bee with a trailer on "Anne of Windy Poplars."

Small packages of sugar, or of sugar candy, could be distributed to passersby in the business section of your town. Copy on the envelope could be: "A sweet reminder that the sweetest story ever told, 'Anne of Windy Poplars,' is coming to (or is now showing at) the Blank Theatre."

You might offer prizes to the boys and girls who bring the largest number of poplar leaves to your theatre on a certain date. Of course, a botanist should be present to inspect the leaves. Incidentally, a poplar leaf might be stapled to an announcement of your showing, the announcements being distributed to people on the street. If there is a certain street or section where poplar trees predominate, insert an ad in the paper from "Anne" to "Tony" urging him to meet her under the "Windy Poplars" on Blank Street, at a certain time. A young man and woman, representing "Anne" and "Tony," should meet there, telling curious onlookers to be sure to see the picture.

If you have ushers, dress them in denim overalls; if usherettes, in the long-skirted, high-collared, slim-waisted costumes of the nineties.

Invite the campfire girls and girl scouts to attend one of the matinee or evening showings of the picture.

Backgrounds for your photographic displays in front should simulate the slates used in schools. Use a blow-up of the book for your sidewalk or marquee display.

Don't forget that, as we told you at the beginning, "Anne of Windy Poplars" is a family picture. Be sure that families see it.



Worthy of a Place In Your Budget

There's universal appeal in the story of "Anne," for books about this fictional character have been read by almost everyone. Therefore, this fact coupled with the popularity of Anne Shirley, the good cast, and the appealing quality of the copy make this newspaper advertisement, and others like it, worthy of inclusion in your campaign budget.

Screenplay by Michael Kanin and Jerry Cady. Directed by Jack Hively. Producer, Cliff Reid.



The reproduction above is from a three-column piece of art suitable as human interest material for the amusement page. If you can get stills of at least a few of the photos in the montage, you can make up your lobby display and also use them in fashion tieups with local merchants.

The Box Office Slant

(*Continued from page 29*)

Adele Pearce, and Dennis O'Keefe, Errol's wife, Marjorie Gateson, pretends to oppose it. Learning he has been tricked, Errol changes his immediate approval to a proviso that O'Keefe wed Adele when he has one thousand dollars saved up, to which he will add another thousand. Marjorie helps the young people by pawning a valuable bracelet (of which she has a paste duplicate). O'Keefe borrows money on his car and he makes the grade. Finding he must make good with his thousand, Errol tries burglarizing his own wall safe. When he tries to pawn the duplicate bracelet he is arrested for having stolen property. Middlemas, at a dinner, forces Errol to write a check he can't cover for the thousand, then matches the gift by offering a two thousand dollar home for half price to the young couple. O'Keefe gives him the check. Unable to sneak the bracelet back into the safe, Errol hides it in a tin can. It is hauled away to the city dump. Unknown to Errol, Marjorie gets the check from Middlemas by selling O'Keefe one of Errol's own houses.

Comment: Stretching of a story which would have made a very strong three reel comedy into a full length feature, requiring Leon Errol to pad some comedy scenes overlong; and a sudden switch without warning in the last few minutes to slapstick of the Mack Sennet variety are the factors which are sure to produce mixed reactions to this picture, and prevent it from grading better than a secondary feature of the supporting grade. At the same time, Errol's valiant work, a very fine performance by Marjorie Gateson as his wife and Walter Catlett's presentation of the always borrowing next-door neighbor make it an offering which is liberally sprinkled with hearty audience laughs. Any number of stunts having to do with helping young couples planning marriage can be worked out as exploitation, from the standard double truck with local merchants tied in with the theatre copy to a contest with a newspaper tie-up in which engaged couples present letters for donated prizes. These can be awarded from your stage for the couples presenting the most unusual methods they used in accumulating money for starting their household. Promote copy regarding this feature on the payroll envelopes supplied by your banks. Try planting with a paper a human interest story about things people send to the city dump by mistake, along with other unusual experiences of its superintendent.

(FAMILY)

Catchline: "He needed—and got—a thousand dollars the worst way."

AUDIENCE SLANT: STREAKED WITH LAUGHS, WITH ESPECIAL APPEAL TO FANS WHO LIKE LEON ERROL'S TRICK KNEE.

BOX OFFICE SLANT: GOOD ANTIDOTE FOR A HEAVY DRAMATIC FEATURE, NOT ENOUGH NAME VALUE TO GO IT ALONE.

HOW TO MAKE MONEY

There's one sure way of making money in this business, and Punch Rogers, manager of the Brown-Grand Theatre, Concordia, Kans., has learned the secret. When the Catholic Bishop wanted an auditorium large enough to accommodate a young people's meeting, Rogers donated the theatre. But where does the money come in? Well, he sold $26 worth of popcorn, and that's twice as much as he sells on a regular week-day matinee. Rogers is now mulling the idea of giving free matinees and installing another popcorn machine.

Wild Horse Range

Monogram **Western** **53 mins.**

(Prod. No. 3960, Nat'l Release, June 18)

Cast: Jack Randall, Frank Yaconelli, Phyllis Ruth, Marian Sais, Ralph Hoops, Forest Taylor, Charles King, Tom London, George Chesebro, Carl Mathews, Steve Clark. Credits: Produced by Harry S. Webb. Directed by Raymond K. Johnson. Photographed by Edward A. Kull and William Hyer. Film editor, Robert Golden. Screenplay by Carl Krusada.

Plot: Randall and Yaconelli are horse dealers and find that they are continually underbid by London. Suspecting him of stealing horses, they think his brand is made from the arrowhead. So they visit the Arrowhead ranch, run by Marian Sais and she asks them to find the horse rustlers. They discover that her own men are in league with London and after much effort they bring them all to the sheriff.

Comment: Aside from a few little inconsistencies such as the fact that Randall is able to read by moonlight, etc., this is an ordinary Western of the calibre that is generally liked by the Western fans. There isn't a great deal of hard riding and shooting and the camera is rather static as a whole but the picture has its entertaining moments, though the love interest is so negligible that one gets a shock when she talks. Sell it in the usual Western manner. The presence of a white stallion in the cast suggests the use of a caparisoned white horse as a ballyhoo.

(FAMILY)

Catchline: "A kingdom of stolen horses, ruled by a ruthless killer."

AUDIENCE SLANT: THEY'LL ENJOY IT IF THEY'RE WESTERN FANS.

BOX OFFICE SLANT: USUAL WESTERN BUSINESS.

The Carson City Kid

Republic **Western** **57 mins.**

(Prod. No. 955—Nat'l Release, June 27)

Cast: Roy Rogers, George "Gabby" Hayes, Bob Steele, Noah Beery, Jr., Pauline Moore, Francis MacDonald, Hal Taliaferro, Arthur Loft, George Rosener, Chester Gan. Credits: Associate Producer and Director, Joseph Kane. Screenplay by Robert Yost and Gerry Geraghty. Original story by Joseph Kane. Director of photography, William Nobles. Film editor, Helene Turner. Musical director, Cy Feuer.

Plot: Rogers, known as the "Carson City Kid," seeks vengeance on the man who killed his brother. He systematically stops coaches, hoping to find letters addressed to the man and thus learn his whereabouts. While traveling with MacDonald, the two meet Beery, Jr., whom MacDonald attempts to hold up for his gold, but Rogers intervenes. Later, at a saloon, where Rogers has obtained employment, Beery, Jr. is fleeced of his gold in a crooked card game with Steele, saloon operator. Meanwhile, MacDonald has been captured, with the condition that if he recognizes the "Carson City Kid" he can go free; otherwise, he will hang. To get his money back, Beery, Jr. robs Steele's safe in the name of the "Kid." At the trial, MacDonald easily "recognizes" Beery, Jr., to save himself. But when Steele is asked to identify the gold stolen from him, he also unwittingly identifies certain letters sent to him under his real name. Steele is brought to justice as the murderer of Rogers' brother.

Comment: This is one of the best of the Roy Rogers series, principally because it has a logical plot and doesn't resort to too many of the old western tricks. The picture maintains its swift movement to the very end, and although one is certain of the outcome, there is still suspense in learning just how it will come about. Rogers, as usual, turns in a capable performance, while George "Gabby" Hayes provides a few chuckles as the crochety old sheriff who wants to get "my hands on 'Carson City Kid'," even though he's with him much of the time. Formerly a hero, Bob Steele has turned villain, and in this type of role he is assuredly convincing. Western fans, especially those who like Rogers, will be thoroughly entertained by his latest adventure. Contact local toy and department stores for tieups on the Roy Rogers Guns and Holsters. Your local ice cream distributor should cooperate with you on the Dixie Cup tieup. Give fan photos to the youngsters attending the matinees.

(FAMILY)

Catchline: "The old west lives anew as Roy Rogers swings into his most exciting adventure."

AUDIENCE SLANT: GOOD OUTDOOR ENTERTAINMENT FOR THE AVERAGE FAMILY AND WESTERN FAN.

BOX OFFICE SLANT: IT SHOULD DRAW WELL WHEREVER ACTION FILMS ARE POPULAR.

Mayes Sells Attractions With Variety of Colorful Handbills

Al Mayes, manager of the Palace Theatre, Graham, Texas, has been distributing some "sensational" handbills to keep the townsfolk informed about his attractions. He got the American Legion to sponsor the showing of "Women in War," and capitalized on this fact with a large, yellow handbill that no one could fail to see. He also put out 2,000 red-and-yellow announcements on "Hitler—Beast of Berlin."

One of the cleverest of his handbills, however, which the doorman handed to patrons as he said, "come back," showed a little tot sitting on something besides the floor. According to a "balloon" above his head, he was quoted as saying: "I'm on a sitdown strike until Baby Sandy in 'Sandy Is a Lady' comes to the Palace Theatre in Graham."

Mayes has tough opposition. But when one goes in for showmanship, the opposition needn't worry him. And that's what the Graham, Texas, showman seems to be doing.

Students Take Over House

During the run of "Young Tom Edison" at the Playhouse, Statesville, N. C., E. L. Carter turned his house over to the Senior Class at the local high school for one day. Students arranged for advance advertising, furnished employes for the theatre and made up special art work which was planted in local store windows. The display committee put together an interesting exhibit of Edison material, which was used in the lobby. The publicity committee wrote and planted newspaper releases. The event was plugged as "Senior Day at the Playhouse," with the entire Senior Class admitted free.

Promotes Double Truck

Some declare it can't be done, but George Fraser, manager of a Warner theatre in Portsmouth, O., proved otherwise. He succeeded in promoting the first double truck ever to appear in the *Portsmouth Times*. Incorporated in the layout was a picture-assembling contest, prizes going to those who made the neatest assemblies of sections of a picture showing Mickey Rooney as King of the Movies.

INEXPENSIVE COVERAGE

One good way to "cover" the town with the title of an important picture is revealed in the report of Manager Tom Soriero of the United Artists Theatre, Los Angeles, on his campaign for "My Son, My Son!" His usherettes willingly agreed to ride the street cars and busses, apparently deeply absorbed in a giant replica of the novel. The "book" was about the size of a window card, with advertising copy on the front and back. Trick was to hold it so that people on all sides could get a gander at the title and playdate.

The Short Subject

Warners to Make 86 Short Subjects

A lineup of 86 Warner Bros.-Vitaphone short subject releases for 1940-41 was announced this week by Norman Moray, short subjects sales manager, at the regional sales meeting held at the Blackstone Hotel, Chicago. All the shorts, Moray said, will receive feature production treatment, with the increased use of star names, leading directors, writers and technicians, all of whom are readily available at the company's Burbank studio, where the shorts will be produced.

Eighteen two-reel productions and 68 single-reelers will comprise the total of the Warner releases for the coming year. More than half of these will be in color. Included in the 18 two-reelers will be 6 "Technicolor Special Productions" which will be further grouped as follows:

Musicals Prominent

Three American Cavalcades ("Songs of America," "The Fall of the Alamo" and "The Unknown Soldier.")

Three Musical Comedy Featurettes ("Under Western Stars," "The Mississippi Showboat" and "Here Come the Girls.")

The black and white two-reel productions will be grouped into two classifications. One will be Elsa Maxwell Blue Ribbon Comedies, of which there will be three ("The Lady and the Lug," "Riding into Society" and "Throwing a Party.") In the first of these, Miss Maxwell will play opposite Maxie Rosenbloom. The other group will consist of nine Broadway (Diversified) Brevities, with the keynote of this group being variety, utilizing such themes as music, novelty, sport, kiddies, drama, mystery and detective.

The 68 one-reel films will be grouped into five series, consisting of six Hollywood Novelties; ten Melody Master Bands; ten Sports Parades in Natural Color; twenty-six Merrie Melodies in Technicolor, and sixteen Looney Tune cartoons.

SHORT SUBJECT REVIEWS

Stranger Than Fiction No. 78 *(Average)*

Univ. (4383) Stranger Than Fiction 9 mins.

The builder of miniature wagons, as well as the artist who carves scenes out of wood, are the highlights of this reel, which otherwise is average entertainment. It was produced by Joseph O'Brien and Thomas Mead. The various clips should be billed in your lobby and in your advertising.

Going Places No. 78 *(Timely)*

Univ. (4363) Going Places 9 mins.

The subject of this issue—Curacao, Caribbean Island possession of the Netherlands—has become of international interest since the recent German invasion of Holland. Just why is clearly shown—the island's beauty for travelers, its large oil refineries and other industries and customs, which make it truly an "island of destiny." Joseph O'Brien and Thomas Mead produced. In your ads and in the lobby, pose this question: "Why has picturesque Curacao suddenly become of international interest?—Find the answer in the latest issue of 'Going Places'."

Swingin' In the Barn *(Rustic Rhythm)*

Univ. (4229) Musical No. 9 19 mins.

Versatile vaudeville performers present several musical specialties and dance numbers in a barn setting. Among those taking part are Texas Jim Lewis and his band, King Sisters, Fred Scott, Lucille Walker, Maidie and Fay, Cousin Chester, Vernon & Draper, Forrest & Towne and the Hill-Billyettes. While a little too rural for metropolitan audiences, this should please in the average community. Larry Ceballos directed. Bill the acts on a See-Board in your lobby, and tie up with music shops on hillbilly records and music.

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning June 22)

CAPITOL—Swing Social (MGM) rev. 6-1-40; What's Your I. Q. (MGM) rev. 3-9-40.
CRITERION—The Flag Speaks (MGM) rev. 5-4-40; The Timid Pup (Col.); Silent Wings (RKO-Pathe) rev. 6-15-40.
GLOBE—His Bridal Fight (Col.); Larry Clinton and Orchestra (Vita.).
PARAMOUNT—A Kick in Time (Para.) rev. 5-18-40; Cradle of Champions (Para.) rev. 6-15-40; Popular Science No. 5 (Para.) rev. 5-4-40.
RADIO CITY MUSIC HALL—U. S. Navy—1940 (RKO-M of T) rev. 6-8-40.
RIALTO—Louis vs. Godoy Fight Pictures (States Rights).
ROXY—Rover's Rescue (20th-Fox); Inside the F.B.I. (Col.).
STRAND—Cross Country Detours (Vita.) rev. 4-13-40; Radio and Relatives (Vita.); Spills and Thrills (Vita.).

CHICAGO LOOP

(Week Ending June 22)

APOLLO—Sport of Kings (Col.) rev. 6-15-40; Porky's Poor Fish (Vita.).
CHICAGO—U. S. Navy—1940 (RKO-M of T) rev. 6-8-40.
GARRICK—The Hidden Master (MGM) rev. 4-27-40; Sanctuary of the Seals (20th-Fox) rev. 6-8-40; Wimmen is a Myskery (Para.) rev. 6-8-40.
ROOSEVELT—Larry Clinton and Orchestra (Para.); Screen Snapshots No. 8 (Col.); A Gander at Mother Goose (Vita.) rev. 5-18-40.
UNITED ARTISTS—Cradle of Champions (Para.) rev. 6-15-40; XXX Medico (MGM) rev. 4-27-40; Autograph Hound (RKO-Disney) rev. 9-9-39.

The Naughty Nineties *(Pleasing)*

Univ. (4230) Musical No. 10 18 mins.

Many nostalgic memories will be revived among old-timers who see this pleasing musical short, which features vaudeville in the manner of days long passed. There's a "meller-drammer," followed by the singing of old-time favorites (one with illustrated slides), comedy juggling, dancing specialties, etc. Larry Ceballos directed. Appeal to adults in your ads to see the entertainment of the old days. Perhaps a local barbershop quartet could sing a few numbers in the lobby, with a display plugging the short nearby.

Stranger Than Fiction No. 77 *(Good)*

Univ. (4382) Stranger Than Fiction 9 mins.

There are five interesting clips in this release: a man who grows long fingernails as a hobby, a "lazy" lawn-mower, a Fox terrier that catches every ball, amazing miniatures in wax, and a drinking place built from bottle caps. Audiences should enjoy this subject, which was produced by Joseph O'Brien and Thomas Mead. Invite patrons with hobbies comparable to those in the picture to demonstrate them on your stage or in the lobby.

Going Places No. 77 *(Interesting)*

Univ. (4362) Going Places 10 mins.

Those who see this particular release of the "Going Places" series will get the vacation bug, for it shows how "parlor buckaroos" whoop it up on a western ranch. All the fun and adventure—learning to ride, barn dancing, cooking in the wide open spaces, following the trail into the lofty Rockies, swimming, taking part in a real round-up—of dude ranching is pictorially revealed. This is an interesting subject for any type of audience. It was produced by Joseph O'Brien and Thomas Mead. Tieups should be made with travel agencies and sporting goods stores.

. . NEWSREEL SYNOPSES . .

(Released Saturday, June 22)

PARAMOUNT (No. 85)—British and French liners in New York; Poughkeepsie Regatta; Canada seizes Italian ship; Princess Juliana in Canada; French ambassador reports to Roosevelt; Canadian convoy; Republicans prepare for convention.

MOVIETONE (Vol. 22, No. 82)—Canadian convoy; Princess Juliana in Canada; U. S. coast defenses; Byrd expedition in Antarctic; Dude ranchers round up horses; American Jubilee at Fair; Rocky Mountain ski jump; Waitresses walk plank; Lew Lehr and "Susie."

PATHE (Vol. 11, No. 97)—Canadian convoy; Princess Juilana in Canada; U. S. South American patrol; Putnam plan for mechanics; PM makes New York debut; American Jubilee at Fair; Poughkeepsie Regatta.

UNIVERSAL (Vol. 12, No. 886)—U. S. girds for defense; Miniature guns in Philadelphia; Army review at Ft. Lewis, Wash.; Gen. Lewis urges youths to enlist; Canadian convoy; British queen reviews women soldiers; Princess Juliana in Canada; True Vow Club in Kansas; Brooklyn zoo; Wild horse round up in Montana; Poughkeepsie Regatta; Auto polo game in California.

NEWS OF THE DAY (Vol. 11, No. 280)—Republicans prepare for convention; Canadian convoy; Army cadets in training at Randolph Field, Texas; Princess Juliana in Canada; Poughkeepsie Regatta.

(Released Wednesday, June 19)

PARAMOUNT (No. 84)—U.S.S. North Carolina launched; Army re-doubles size of Denver training school for technical air students; Hancock Aeronautics College goes into high gear; 4-H national "camp" entertains Roosevelt; England fights on; King visits arms factory; English tank production on 24-hour schedule; U. S. planes delivered to Canada; Actual air combats; Thousands seek relief from heat at beaches.

MOVIETONE (Vol. 22, No. 81)—France sues for peace, while Britain fights on; 4-H national "camp" entertains Roosevelt; Red Cross "mercy ship" sails; Surplus army planes to be sent to Allies; Navy planes flown to Maine and towed over Canadian border; Flag Day ceremonies at Philadelphia; U.S.S. North Carolina launched; Wright factory speeds up aeroplane production; New synthetic rubber; Long Island steeplechase; Dempsey in exhibition match with Godoy; Joe Medwick and Curt Davis bought by Brooklyn Dodgers from Cardinals; Lew Lehr and ducks.

NEWS OF THE DAY (Vol. 11, No. 279)—France asks peace, while Britain fights on; U.S.S. North Carolina launched; Pittman talks on national defense (except Charlotte and Dallas); New synthetic rubber; Dallas holds patriotic rally (Dallas only); North Carolina hails King Cotton (Charlotte only); Red Cross "mercy ship" sails; Dempsey in exhibition match with Godoy; Long Island steeplechase.

PATHE (Vol. 11, No. 96)—U.S.S. North Carolina launched; 4-H Clubmen take citizenship oath; Wright plant speeds aeroplane production; New synthetic rubber; Pittman talks on national defense; Soldiers rest in England; Political dynamite in Mexican vote; "Mercy Ship" sails to Europe; Laurens, S. C., airport dedicated (for the South only); Bitsy Grant cops Dixie tennis title (for the South only).

UNIVERSAL (Vol. 12, No. 885)—France asks for peace; U.S.S. North Carolina launched; Wright plant speeds aeroplane production; New synthetic rubber; Rush U. S. Planes for Allies; Actual air combats; Red Cross "mercy ship" sails; Nation observes Flag Day; Jack Dempsey in exhibition match with Godoy; Long Island steeplechase.

Hollywood

STR West Coast Offices Guaranty Building 6331 Hollywood Blvd. Hollywood, Calif. Telephone, Hollywood 1390



"Still of the Week"

CARY GRANT *presents four-year-old* **DICKIE LYON,** *adopted son of* **BEBE DANIELS** *and* **BEN LYON,** *in his debut as* **CARY'S** *and* **MARTHA SCOTT'S** *son in* **FRANK LLOYD'S** *production for Columbia release, "The Howards of Virginia."*

Milestone to Direct Laughton in "Mr. Pinkie" for RKO-Radio

LEWIS MILESTONE, now directing the GINGER ROGERS-RONALD COLMAN feature, "Lucky Partners," has been assigned to handle the megaphone on RKO's "Mr. Pinkie," scheduled for summer filming with CHARLES LAUGHTON in the top role. Cast also will include LUCILLE BALL and ELSA LANCHESTER.

LAUGHTON is currently working in the untitled version of the late SIDNEY HOWARD'S Pulitzer Prize play, in which he co-stars with CAROLE LOMBARD under the direction of GARSON KANIN. "Mr. Pinkie," to be produced by ERICH POMMER, will follow completion of this picture.

LOUIS BROMFIELD is writing the screen adaptation, from an original story by GARRETT FORT.

"Cherokee Strip" Gets Gun

Producer HARRY SHERMAN'S first special for the 1940-41 season, "Cherokee Strip," went before the cameras on location at Lone Valley with RICHARD DIX in the starring role. SHERMAN has assigned GEORGE E. STONE, FLORENCE RICE, WILLIAM HENRY, VICTOR JORY and ANDY CLYDE to important parts in the picture, which LESLEY SELANDER will direct.

"Kitty Foyle" Next for Ginger Rogers

"Kitty Foyle," screen version of CHRISTOPHER MORLEY'S best-seller, will be the next starring vehicle for GINGER ROGERS at RKO. ROBERT STEVENSON has been assigned to direct for Producer DAVID HEMPSTEAD. Starting date will be announced following completion of "Lucky Partners," MISS ROGERS' current starring picture.

. . . Program Notes From the Studios . . .

Exterior scenes of MGM's "Dulcy" are being shot at Lake Arrowhead under the direction of S. SYLVAN SIMON. The cast includes ANN SOTHERN, IAN HUNTER, BILLIE BURKE, ROLAND YOUNG, LYNNE CARVER, REGINALD GARDINER, JONATHAN HALE and GUINN WILLIAMS.

ALBERT BASSERMAN has been signed by Paramount for one of the top roles in the DOROTHY LAMOUR-ROBERT PRESTON co-starring picture, "Moon Over Burma," which Director LOUIS KING puts before the cameras this week. BASSERMAN will be remembered for his excellent performance in Warners' "Dr. Ehrlich's Magic Bullet."

WILLIAM SEITER, director of Universal's "Hired Wife," with ROSALIND RUSSELL, BRIAN AHERNE and VIRGINIA BRUCE heading an all-star cast, expects to get the picture under way in a few days. SEITER will produce as well as direct.

FRED ASTAIRE will have the starring role in "Second Chorus," first picture to be made by National Pictures, the newly formed BORIS MORROS-ROBERT STILLMAN company. ARTIE SHAW and his band already have been signed for the film which will be directed by H. C. POTTER, with the starting date set for July 15.

LEE PATRICK was added to the cast of "Ladies Must Live," her third consecutive assignment at the Warner lot. She has just completed her assignment in "Money and the Woman" and will also take over a role in "City For Conquest," the JAMES CAGNEY-ANN SHERIDAN starrer.

MARY LEE, winsome little singing star who has been appearing in the GENE AUTRY westerns at Republic, has been set for a featured role in "Sing, Dance, Plenty Hot," now before the cameras under the direction of LEW LANDERS. JOHNNY DOWNS and RUTH TERRY have the top roles, with VERA VAGUE and BILLY GILBERT.

HAROLD LLOYD is negotiating with MGM for the loan of LEW AYRES to play the male lead in "Three Girls and a Gob," his first production effort for RKO release. LLOYD has already announced MAUREEN O'HARA for the top feminine role.

KATHRYN ADAMS and JULIE DUNCAN are new additions to the cast of Universal's "Spring Parade," the DEANNA DURBIN starrer which HENRY KOSTER is directing for Producer JOE PASTERNAK. ROBERT CUMMINGS has the male lead, opposite Miss DURBIN.

As a result of his fine work in "Manhattan Heartbeat," ROBERT STERLING will play opposite LYNN BARI in 20th Century-Fox's "Charter Pilot," which will go into production next week.

LLOYD NOLAN has been cast as the gangster overlord in "Golden Fleecing" at MGM. The picture stars LEW AYRES and RITA JOHNSON, with a supporting cast that includes VIRGINIA GREY, LEON ERROL, GEORGE LESSEY, NAT PENDLETON, MARC LAWRENCE and RALPH BYRD. LESLIE FENTON is directing.

TALBOT JENNINGS has checked out of Cedars of Lebanon hospital after a month's stay and has begun a polishing job on the script of "Flotsam," DAVID L. LOEW-ALBERT LEWIN United Artists production.

Her first starring picture for Republic, "Scatterbrain," being completed, JUDY CANOVA will take a short rest before reporting for "Puddin' Head," her second starring vehicle at the valley lot. GUS MEIN will again produce and direct.

Director GEORGE B. SEITZ and the cast and crew of EDWARD SMALL'S "Kit Carson" returned to the studio after several weeks on location in Arizona. Making the trip were JON HALL, LYNN BARI, DANA ANDREWS, WARD BOND, RAYMOND HATTON and CLAYTON MOORE. The picture is being made for United Artists release.

Although WILL KAUFMAN turned down the Hitler role in "I Married a Nazi," he was cast for another part in this new 20th Century-Fox picture by Director IRVING PICHEL.

EDGAR KENNEDY'S next at RKO will be the comedy lead in "Wildcat Bus," with FAY WRAY.

At Formal "Heaven" Premiere

Among those attending the formal world premiere of Warners' "All This, and Heaven Too" at the Carthay Circle were (left to right) **MRS. HAL B. WALLIS (LOUISE FAZENDA), MICHAEL CURTIZ, JACK L. WARNER, MRS. MICHAEL CURTIZ (BESS MEREDYTH) and HAL B. WALLIS.**



WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

WALTER WINCHELL'S one-line review of Paramount's "Way of All Flesh" rates a repeat, so here goes—*"Both Akim Tamiroff and the story wore whiskers"*—short and right to the point.

With the signing of PAULETTE GODDARD to play opposite FRED ASTAIRE, in addition to ARTIE SHAW and his band, BORIS MORROS seems to be getting off to a fine start with "Second Chorus." That's what we call expert casting with plenty of boxoffice "oomph."

Hollywood has been getting gray worrying about the international situation, the double feature evil and hundreds of other important things for the good of the industry. With all this on their minds, the IMPORTANT story of the week was the clipping of DOROTHY LAMOUR'S hair. Sounds "screwy" to us.

SMILEY BURNETTE is getting up in the world. Besides publishing his own paper, he's the new honorary Mayor of Studio City. To keep himself in trim, SMILEY also makes eight pictures a year, plays about three months of p a.'s, and does a flock of guest spots on the radio. Wonder when he sleeps.

Warner Bros. have a "don't miss" picture in "All This, and Heaven Too," the nearest thing to perfection we've seen in our thirty years of looking them over. Plaudits to BETTE DAVIS, CHARLES BOYER and Director ANATOLE LITVAK, and a flock of orchids for Associate Producer DAVID LEWIS and HAL B. WALLIS.

When RICHARD PURCELL works off the MGM lot, he is billed as Dick, the "tag" we all like best . . . but whether its RICHARD or DICK, he's such a fine actor it all adds up to the same thing. Keep up the good work, DICK.

How's this for a line-up of talent to end all "tough-guy" pictures? EDDIE G. ROBINSON, JAMES CAGNEY, HUMPHREY BOGART and LLOYD NOLAN shooting it out with a special "Oscar" for the one that comes out in one piece.



Discussing Ideas for Scene

JOHN CROMWELL *(right), director of Paramount's filmization of the famed* JOSEPH CONRAD *novel, "Victory," talks over with* FREDRIC MARCH *some ideas for a scene they are about to recreate for the cameras.*

WB Buys "The Gamblers" for Davis and Boyer

"The Gamblers," powerful story by FEODOR DOSTOEVSKY, has been purchased by Warner Bros. as the next co-starring vehicle for BETTE DAVIS and CHARLES BOYER. The studio confirmed its plan for another DAVIS-BOYER picture as soon as the press preview of "All This, and Heaven Too" had been acclaimed.

Availability of BOYER, who has numerous other films pending, is being sought now.

Present plans call for the picture to go before the cameras in early fall. ANATOLE LITVAK, who directed "All This, and Heaven Too," is the likely choice to direct the new picture.

Pallette Gets Feature Role In "He Stayed for Breakfast"

EUGENE PALLETTE was signed this week by Columbia for a feature role in "He Stayed for Breakfast," the new LORETTA YOUNG-MELVYN DOUGLAS starring comedy which is now before the cameras, with ALEXANDER HALL directing. The popular and rotund comedian will portray the part of 'Bernard.' Others who will also be featured are UNA O'CONNOR and ALAN MARSHAL.

PALLETTE'S last appearance under the Columbia banner was in an important role in "Mr. Smith Goes to Washington."

Sanders Signed for "Monte Cristo"

GEORGE SANDERS was signed by EDWARD SMALL to play the leading heavy role in "The Son of Monte Cristo," SMALL'S next production for United Artists release. JOAN BENNETT and LOUIS HAYWARD will co-star in the picture, which goes before the cameras this week under the direction of ROWLAND V. LEE.

"Chinatown" Rolls at Monogram

With BORIS KARLOFF in the starring role, "Shadows Over Chinatown" got the "go" signal at Monogram with WILLIAM NIGH directing. Supporting KARLOFF are GRANT WITHERS, MARJORIE REYNOLDS, KENNETH HARLAN and GUY USHER.

Grable Replaces Faye

Due to ALICE FAYE'S illness, BETTY GRABLE will replace her as the star of 20th Century-Fox's "Down Argentine Way," set to start late this month under the direction of IRVING CUMMINGS.

Arnold and Gleason for "John Doe"

EDWARD ARNOLD and JAMES GLEASON have been signed for top supporting roles in FRANK CAPRA'S forthcoming production at Warner Bros., "The Life of John Doe." They will join GARY COOPER, BARBARA STANWYCK and WALTER BRENNAN in the large cast. CAPRA expects to start camera work early next month.

Big Cast for U's "Heaven"

Producer JOE PASTERNAK has lined up an excellent cast in support of GLORIA JEAN for Universal's "A Little Bit of Heaven." Those assigned to date include ROBERT STACK, NAN GREY, HUGH HERBERT, BILLY GILBERT, BUTCH and BUDDY, FRANK JENKS and NANA BRYANT, in addition to C. AUBREY SMITH, announced last week. Production is scheduled to start within the next two weeks.

Watt Directs "Mesquiteers"

NATE WATT has the directorial assignment on Republic's current western, "Oklahoma Outlaws," featuring the Three Mesquiteers.

Complete "Foreign Correspondent"

WALTER WANGER'S new ALFRED HITCHCOCK production, "Foreign Correspondent," was completed this week. Film was in production for more than three months. JOEL MCCREA has the title role.



Just a Good Scout

WILLIAM POWELL *takes time out for sunning between scenes during the filming of MGM's new comedy, "I Love You Again," in which he is co-starred with* MYRNA LOY. W. S. VAN DYKE II *is directing the film, with* LAWRENCE WEINGARTEN *producing.*

"Angel" Next on Schedule for MacDonald and Eddy

MGM has announced "I Married an Angel," adapted to the screen from the highly successful Broadway stage play, as the next co-starring picture for JEANETTE MACDONALD and NELSON EDDY.

HERBERT STOTHART has been assigned to the score of the new musical and is working on new song material with ROBERT WRIGHT and CHESTER FORREST. "I Married an Angel" and "Twinkle in Your Eye" from the original stage show will be augmented by specially written new songs.

Both MISS MACDONALD and EDDY have already checked in at the studio to start preparations for the film which will go before the cameras shortly.

Humberstone to Direct "Touchdown"

H. BRUCE HUMBERSTONE has been signed by Paramount to direct the studio's forthcoming football picture, "Touchdown," scheduled to go before the cameras July 1. The picture will star WAYNE MORRIS, VIRGINIA DALE and LILLIAN CORNELL.

Three Studios After Murphy

Three studios, 20th Century-Fox, RKO and Paramount, have asked MGM for the service of GEORGE MURPHY in forthcoming productions. The former want him to co-star with BETTY GRABLE in IRVING BERLIN'S "Say It With Music," and the latter seeks MURPHY for a role in "Kiss The Boys Goodbye."

Darmour Starts "Deadwood Dick"

LARRY DARMOUR'S fourth serial so far this year. "Deadwood Dick," went into production this week under the direction of JAMES HORNE. The cast headed by DON DOUGLAS and LORNA GRAY includes LANE CHANDLER, MARIAN SAIS, ROBERT FISKE, HARRY HARVEY, ED CASSIDY and EDWARD COBB. DARMOUR is producing the serial for Columbia.

Roach Ups Budget on "Caution"

Originally set for a forty-two day shooting schedule at a figure of $700,000, HAL ROACH has upped the budget on "Captain Caution" to $1,050,000, and production time has been extended. The United Artists release is being directed by RICHARD WALLACE.

Kolker, Blackmer Signed

HENRY KOLKER and SIDNEY BLACKMER have been assigned roles in Columbia's "Tampered Evidence," new JACK HOLT starrer.

WITH GOOD REASON

FROM long experience, cameramen confidently rely on Eastman negative films to more than meet today's production requirements. Extra quality—reserve power—supports each film's special ability; and each is firmly established as the raw-film favorite, with good reason. Eastman Kodak Company, Rochester, N. Y.

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when little light is available

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EASTMAN NEGATIVE FILMS

STR PRESENTS

A MONTHLY

SECTION of THEATRE EQUIPMENT and MAINTENANCE

June 22, 1940

SAFETY FIRST!

THAT'S a neat bit of slogan-writing up there in the headline! Its display on the highways has carried the message of caution to the man in a hurry driving his new or old auto; aboard ship, in the factory and on the farm, "safety first" has counseled reason that has resulted in benefits to mankind and the preservation of property. Even picture business has done the slogan honor by putting it up in marquee lights as the title of a starring vehicle for one of the screen's great stars—Mr. Harold Lloyd.

Thus having paid due respect to a nicely turned slogan, let's get on to the more pertinent matters of what "safety first" means to the theatre owner, manager and staff employe.

Like everything else in the theatre, "safety first" begins at the very top of the managerial heap. The man in charge of the theatre can take many things for granted —but he's got to *know* his theatre is without a fault, great or small, that may lead to accident or danger to the public whose lives he *must* safeguard.

This publication right along has been featuring articles whose message is not only clear but most practical in showing the way to avoidance of lurking dangers to patrons and menace to the welfare of the theatre as a going business concern. In this issue there is a concluding article to a recent series which has tackled in the most down-to-earth manner those precautions which the theatre owner or manager must take to guard the safety of his customers and protect the investment represented in the physical property and good-will value of his theatre. So many are the details which require constant check and counter-check that only through the medium of a series of articles or a group of articles can this vital matter be brought and held in the open where all may profit by awareness to its importance.

We shall continue to publish articles on the subject of safety. And we invite and would welcome most cordially support of the endeavor to keep this subject in the limelight of attention by our contemporaries and by those companies who share in the prosperity of picture theatres by the sale thereto of materials or services necessary to theatre operation. Those who come under the latter classification, it seems to us, could sell more wares and perform a great service at the same time by stressing the safety factor. We do not wish to tell the esteemed and talented gentlemen engaged by these firms how to write their advertising and sales copy. But it is a self-evident fact that the equipment and the service for theatres becomes a needed and desirable investment because it increases the safety factor as well as the quality factor of theatres wherein its installation replaces worn and therefore hazardous, accident-breeding apparatus.

Hawaii Theatre Adds Glitter to Hollywood



Auditorium, looking toward stage. On wall at right is one section of the fluorescent-painted murals which depict land life in Hawaii; mural on left wall depicting water-life of the island. All lighting is housed in the ceiling "runway," which also contains distribution units for heat and ventilation. Below, a section of the foyer, showing entrance doors to center aisle of the auditorium.



Galston and Jay Bring More Palatial Novelty to Cinema Capital With Unique New Showhouse

FRONTING on 110 feet of street that has become fabulous around the world as the Mecca of glitter, a new theatre erected at a cost of $250,000 by Albert A. Galston and Jay M. Sutton, takes its place among the extraordinary sights of beglamored Hollywood Boulevard.

The new temple of the motion picture in action of Messrs. Glaston and Sutton is known as the Hawaii Theatre, and it simulates in a multitude of detail, both exterior and interior, the atmosphere of the isle in the Pacific—which has become a place the celebrities of Hollywood's movie lots have found most fascinating.

Many "Talking Points"

A tremendous amount of advance build-up for the theatre has studded the pages of the Los Angeles and other papers. Its unique decoration—the work of Edward B. Gilmore—alone has been sufficient for press agents to spin yarns that were good for exceptional "play" by the editors of the newspapers. Gilmore became especially noted for his remarkable effects for the Ripley building and other structures at the Golden Gate International Exposition in San Francisco.

The architecture is the work of Carl G. Moeller, of Los Angeles.

Called "Engineering Feat"

The first class-A picture house built in Los Angeles in 10 years, the Hawaii has attracted much attention with its many innovations.

Its reinforced steel-and-concrete inverted slab-roof and walls and floor are tied together in one integral unit, establishing a new engineering feat in earthquakeproof construction. This roof construction eliminates attic space and permits a much higher ceiling in the auditorium, which greatly assists the atmospheric sky effect and acoustics.

Massive exposed roof beams create an interesting appearance and cast shadows over the various sub-divided portions of the roof, which, engineers say, is a distinct aid to the air-conditioning of the auditorium.

Concealed Lighting

In the auditorium is noticed a complete absence of wall or ceiling lighting. All general lighting as well as "picture lighting" is controlled from a battery of various colored lights mounted above the mammoth runway in the center of the ceiling, running the full length of the auditorium, which is designed to represent modernistic clouds.

This runway also houses the distribution units for heating and ventilation. The center section of the auditorium is sprayed with heat or air through directional fins; the side sections are served by ducts hidden above the runway.

An interesting feature of the illumination is that patrons are not aware of the source of light, dimmer-controls for which are located in the projection booth.

Murals on one of the side walls of the auditorium depict land-life of Hawaii; the

Many Innovations Feature $250,000 House

Decorations Depicting Pacific Isle Executed In Fluorescent Paints; Luxury Note Emphasized

other side depicts Hawaiian water-life. Spotted at intervals in the ceiling are stars. The entire walls and ceiling are decorated with fluorescent paint, which reacts when flooded with invisible ultra-violet-rays to create the "black-light" illumination, which serves as picture-lighting and eliminates the distracting spots of light created by fixtures. By combinations of colored and black-light wondrous variations, ranging from soft moonlight to quiet daylight effects are secured.

Unique Title Curtain

Decorative scheme of the proscenium arch columns is designed to blend into the side walls. The proscenium arch represents the rainbow to blend with the auditorium ceiling.

Screen traveler is blue crushed-plush, depicting blue Hawaiian waters.

Most interesting feature of the stage is the title curtain representing a huge fishermen's net with all its gadgets artistically draped and backed with green satin.

Underside of the supporting cross beams of foyer ceiling have been effectively treated with cast concrete to represent massive bamboo rods. All walls and niches in entire theatre are without sharp corners.

"Cloud-Bank" Effects

The foyer represents a span of 90 feet flanked by two stairways leading to a mezzanine of equal size. Support of the mezzanine is aided by five columns in semi-circular arrangement. The flower caps of the columns house colored lights, which—together with indirect trough-lights over entrance doors, complete the lighting of the huge foyer.

A feature of the mezzanine ceiling is a series of plastercast cloud-banks lined with fluorescent neon, which, aided only by directional signs, illuminates the entire mezzanine.

On the third floor toward front of the building is located the cooling, heating, ventilation equipment.

The Hawaii has 1100 seats served by three aisles and installed on stagger formation to conform to the Armour Institute's theory of seating. No end-aisles are used.

Equipment Installations

In the projection booth are Simplex E-7 heads with synchronized front and rear shutters; Peerless high-intensity Magnarc lamps; a Hertner motor generator; and new F 2.0 super-cinephor Bausch & Lomb sealed-type lenses. The new type seamless Walker screen is used.

Title curtain, traveler, drapes were supplied by B. F. Shearer company; specially-made furniture from Theatre Upholstering company.

All latest improvements in cooling, ventilating and heating have been incorporated into the building by Western Air Conditioning company. QRS furnished all neon. Gordon company supplied karagheusian carpets; Mosler, the harveyized safe implanted in steel and concrete in the box-office.



Looking toward rear of the auditorium and showing the seating plan, with its three aisles giving access to the 1100 seats all on one floor. The ceiling "runway" concealing lights and air diffusers, it will be noted, runs the entire length of the auditorium, its decoration representing modernistic clouds. Lighting is controlled from projection booth. Below, a portion of the large mezzanine.



State's Requirements for Safety In The Theatre

The third and concluding article of a series on safety in the theatre, suggested by the inspections made in Maryland Theatres by representatives of the Censor Board of that state.

THAT an extinguisher employing chemicals should be in the projection booth goes without saying. Maryland requires one using carbon tetrachloride but many other types are acceptable elsewhere.

"Are aisles and stairways to fire exits clear?" is the first question we come to on leaving the booth. This implies not only "clear of material" but clear of people too, when the show is running. Sitting in aisles must be absolutely forbidden. So must storage of equipment at the ends of aisles which are not used except for emergency exit purposes. We have seen corners like this used for storing ladders, etc. Not until the need arose for using these exits would there be any objection to the ladders being there, but then it is too late to object.

A Check on Exit Doors

"Are exit doors unlocked and in working order when theatre is occupied?" is the next question which arises. And this one is sometimes a knotty one. Exits must be equipped with panic bolts and should not be openable from the outside. But now we come to a couple of counter questions. Many theatremen complain that patrons use the emergency exits to leave the theatre in the regular course of events. At matinee time, this is particularly objectionable, because of light admitted to the auditorium and in winter cold draughts as well. Aside from this, conspiracies upon the part of adolescents to buy one ticket and surreptitiously admit a few more "patrons" are not unknown. It is too bad if such conditions prevail in your situation. But the remedy is NOT locking the exit doors. The ONLY remedy is to station someone to guard these doors and prevent their being used except for emergency exits. It is mighty hard to convince lots of people that when a sign says "exit" it cannot be used for that purpose. To overcome this, we have seen "Emergency Exit" used in many cases. The panic bolts should be inspected periodically and tested to determine whether they will open at the slightest pressure, as well as to see that the doors cannot be opened from the outside. This question brings up the following one about exit lights and signs. The law requires in most cases a red sign indicating the exit with the word "exit" and a number. Special permission is given sometimes to display a green sign instead, but in any event the indication must be clear and unmistakable.

The next question which comes up on the Maryland report forms is one on which there will be a considerable difference according to localities. "No Smoking" signs are apparently required in certain theatres in Maryland but this does not apply in many cases. However, where smoking is permitted, suitable ash trays should be provided, as for example in rest rooms.

Our questionnaire now takes us to the cellar—an oft neglected place. First question on the list here reads, "Are ashes deposited in metal containers?" Of course, if you use an oil burner there won't be any ashes, but if you still burn coal, you'll have plenty of ashes. Barrels, boxes and cartons won't do as receptacles for ashes. They must be placed in metal containers and in most towns kept apart from combustible material for the garbage collectors. If there is no regular collection of ashes in your town, you can probably dump them in a pile back of the theatre and arrange to have someone cart them away periodically.

Oil burning equipment in your cellar should be periodically inspected for leaks and defects. Since each of the many makes of oil burners is different we won't try to advise you on how to take care of it, but your janitor should be entirely familiar with it, or you should have a representative of the company which made the installation inspect it regularly.

The Maryland inspectors also look for metal containers for paper towels in the rest rooms. This is a desirable thing to avoid fires, too, because many people smoke in the rest rooms and are prone to throw matches or cigarettes into the baskets. If the soiled towels are in metal containers, any fire will be confined to them. The containers should be emptied as fast as they are filled, and someone should be detailed to examine them periodically to make sure that they are not overflowing, not alone because of the fire danger but from the point of view of tidiness as well.

Next comes the question of janitors' supplies. These are required to be kept in an "approved" manner. We conjecture that refers to the storage of inflammable cleaning fluids and such things which must be kept in metal cans and NOT in bottles even though the latter have metal tops. Milk bottles are too often employed for this purpose. Cleaning rags which have been used by the janitor must be disposed of along with other inflammable material in metal cans and containers.

The question of stage dressing rooms will not apply to many theatres but those who have them will realize the safety angles in keeping them free of refuse.

Fire Extinguishers

Last we come to the question of fire extinguishers. While all extinguishers are different in some respects in one respect they are all the same. They have this in common—that the mixture of two chemicals causes a reaction which forces a fluid from the tank—or that the reaction is such that the resultant compound will extinguish fires.

These extinguishers are entirely valueless if one or the other of the compounds has deteriorated. Most of them will not deteriorate but accidents happen and evaporation may even occur. It is wise to charge them every six months, putting a tag on each extinguisher to indicate the date of the charge. You can do it yourself for much less than anyone will do it for you. All that is required is a small vial of sulphuric acid (concentrated) in the top and sodium bicarbonate in the bottom (for most extinguishers). Thus for about six cents apiece you can recharge the extinguishers. The chemical reaction of these two compounds is that of a strong acid combining with a strong alkali creating a sort of explosion.

The extinguishers should be so put on the wall so that they can be easily removed and turned upside down to discharge them for emergency purposes. Other types of chemical extinguishers are mounted on swivels so that they turn easily and discharge their contents.

For the benefit of those theatremen who might wish to make a periodical checkup of their theatres in line with the suggestions in these articles, the list of questions to be answered, (in the affirmative) appears in the adjoining column. Check your theatre in accordance with this list and make certain that there are no sources of danger to life and property.

Is a "No Admittance" sign posted at entrance of projection booth?.....
Do ushers or other unauthorized persons frequent booth? .....
Is operator experienced and careful in his duties? .....
Is relief operator competent?.....
Are "No Smoking" signs posted in booth?....
Was anyone smoking in booth?.....
Are walls free from posters, pictures, placards, etc.? .....
Is booth clean and orderly?.....
Does booth contain clothing, magazines, newspapers, furniture? .....
Is fire door on entrance in good working order and is it held open or fastened open except by fusible link? .....
Are shutters on peep and focus holes in good working order and are they held open except by fusible links? .....
Is film in booth kept in an all-metal cabinet?..
Is there a can with a self-closing lid for scrap film? .....
Was any film found outside of booth; how much; where? .....
Does amount of film cement in booth exceed three ounces? .....
Is there a sand pail for hot carbons?.....
Is there any temporary or defective wiring in booth? .....
Are there any portable emergency heaters in booth? .....
Is there a carbon tetrachloride extinguisher in booth? .....
Are aisles and stairways to fire exits clear?..
Are exit doors unlocked and in working order when theatre is occupied?.....
Are exit lights properly maintained?.....
Are "No Smoking" signs posted in auditorium? .....
Is smoking permitted by audience or others?..
Are suitable ash trays provided in rest rooms? .....
Is heating plant enclosure free of rubbish, ashes and odd storage?.....
Are ashes deposited in metal containers?.....
Is oil burning equipment defective, improperly maintained or leaking?.....
Are metal containers provided for paper towels in rest rooms?.....
Are janitors' supplies and utensils kept in an approved manner? .....
Are janitors' used cleaning rags properly disposed of? .....
Are stage dressing rooms clean and orderly?..
Are extinguishers in theatre conspicuously located and are soda and acid extinguishers recharged annually and dated?.....

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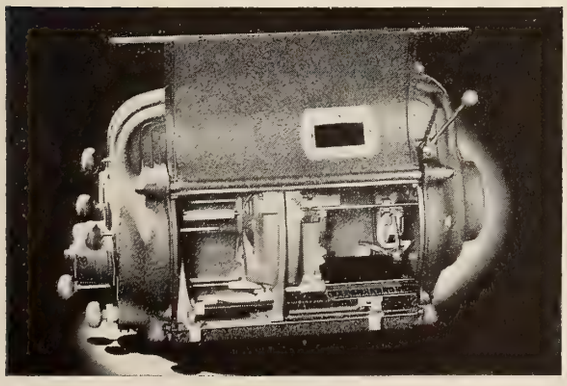
THE UTILITY INTERMEDIATE CAPACITY HIGH INTENSITY LAMP

for the moderate sized theatre using a screen up to 18 feet in width; where high intensity projection has been heretofore denied by prohibitive operating cost.

To secure the desired screen brilliancy with the present dense black and white and the colored films, twice as much light is required as is possible to project by any low intensity lamp.

This necessary doubling in light over the low intensity has been made possible at an increased combined current and carbon cost of less than 2c per hour.

The snow-white light secured by the Utility makes the low intensity appear a muddy yellow by comparison.



An Independent Theatre Supply Dealer will arrange a demonstration in your theatre without obligation.

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New Design Makes Sense and Saves Dollars

Gingerbread Yields to Sensible Decoration

MORE for your money! That's more than a mere catchphrase in these days of tremendously reduced theatre building costs. Nobody familiar with the situation as it now exists would be so rash as to say that credit for the almost sensationally low costs (on a comparative basis with former years), is due entirely to the exceptional progress that has been made in any one department of theatre building—design, materials or labor. But it is still a matter for remark that a combination of all three items (architectural skill, mass production of materials, and facilitated fabrication—which is where the labor savings come in) have contributed to a condition that benefits both the theatre owner and the public.

On this page are reproduced views of the auditoriums of two theatres erected within the past year. Both are the work of a specialist in theatre architecture—Michael J. DeAngelis. Both are accurate, not specially picked, samples of the modern ideas under which true theatre effects are obtained by means which cut sharp corners in the costs of construction and decoration.

The auditorium pictured above is that of the 700 seat theatre in Endicott, N. Y., built and operated by the Comerford interests. While comparisons would make the point more obvious, it is quite obvious that we may be excused from the embarrassment of presenting such pictorial parallel as that of showing some of the class theatres built years ago in demonstration of the indisputable point that money that was lavished on gingerbread and the fol-de-rol of the pastry shop represented just so much malarkey foisted on both owner and public.

Both in plan and decoration the two auditoriums illustrated on this page, we believe, provide an object lesson in the value of common sense. To be as thoroughly practical as is possible, consider just the item of cleanliness alone. These auditoriums have the virtue of looking, as well as being, but actually, easy to keep clean. And don't think that in itself is not a factor in a place where many of the best customers are women who by no means are ignorant of this very matter. Layers of ornamental plaster fooled nobody. It was its own best advertisement of the fact that only the most thorough and laborious efforts could keep really clean a room or an auditorium richly coated with doo-dads and recesses.

Another most vital factor at last given the consideration projection specialists long have advocated, is the simplification of proscenium detail which conforms to the prime requisite of a good picture auditorium. The amount of clash frequently found in older—though first-rate and most expensive theatres—had real picture showmen tearing their hair over the distractions from the screen itself. Nowadays, it is only the incurable "old timer" who even suggests such decorative design for a theatre devoted to motion pictures.

And while you are observing the improvements in sheer practicality found in the modern theatre, take a look at the immensely work-a-day detail in the stage apron of the Endicott theatre pictured above. Leading from each main aisle, you will note, are steps cut into the stage to give access to the stage for those lucky winners of Bingo—which is honored in the practice however much it may be berated in conversation all around this country.



Above, auditorium of the theatre auditorium in the modern manner. Capacity is 700 seats, and the house in Endicott, N. Y., was opened about a year ago. This as well as the auditorium below —the Martina interests' New Family Theatre, Mt. Morris, N. Y., were designed by Michael J. DeAngelis. Decoration planned and executed by Novelty Scenic Studios.





● This low cost, intermediate capacity, high intensity, direct current arc has been designed especially for theatres of up to 800 seats and using screens as large as 18 feet in width. Although it projects twice as much light as the low intensity, the over-all operating costs are only slightly higher. The Simplex High delivers the snow-white light, characteristic of the high intensity arc, which is so necessary to the projection of colored pictures. *Learn more about this economical projection lighting now.*

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Luxurious Seating No Longer Exclusive Feature of DeLuxe Houses

There's no alibi for theatre seating that is either uncomfortable or unsightly in the remodeled or brand new auditorium of today—say both supplymen and theatremen who know today's equipment market and what it affords.

Not so many years ago the luxury of roomy, comfortable theatre chairs was something to be found in only the select few motion picture houses of the world. But nowadays the small as well as the big deluxe theatre can have sturdy construction and modern beauty as well as the ultimate in comfort to offer patrons. For recent outstanding developments in design and manufacture of theatre chairs have been almost entirely on the side of low-cost units aimed directly at the needs of the smaller-capacity houses which are so numerous both in the new and existing groups of operation.

"Cheating on seats" has become a now outmoded practice among theatremen who replace older equipment or open up a newly built house. The result is that the older establishments are now faced with the necessity of modernizing this department of their plants or suffering increasingly accented shrinkage of patronage.

Roominess Now Stressed

One of the most encouraging signs of an awakened consciousness of the value of first-rate seating arrangement and equipment, is the stepped-up space allotments between rows which are reported from all sections of the country by concerns which install theatre chairs. The true luxury note has been scaled up to a spacing of 38 inches from back to back, from what was considered, only a few years ago, exceptional roominess when 36 inches was the extreme of luxury. While the 38-inch spacing is still restricted to those theatre installations which come under the head of super deluxe jobs, the allowance of 36 inches from back to back is not by any means uncommon. Also enjoying wide favor is the stagger plan for center sections in main floor installations. This system, of course, eliminates the neck-craning exertions and exhaustions on the part of patrons unfortunate enough to be seated directly back of exceptionally tall men or women whose millinery is exceptionally elaborate and large.

Great impetus to the additional comfort enjoyed by an increasing number of picture theatre patrons resulted from the advances made by the manufacturers who specialize in theatre seats. During the past twelve months the leading manufacturers have introduced low-cost units which offer extraordinary style and sturdiness as well as comfort. American Seating Co. brought out the Avion, a junior edition of that company's luxurious Bodiform chair; General Seating came along with new models; Ideal Seating offered the Streamline group, Irwin Seating its new Crusader models. All met with a hearty reception from theatre owners and builders. Other concerns have presented new units, and reported to be readying for introduction within a short time is a new chair said to be in production by the Kroehler company.



One of the outstanding chair installations on the west coast is revealed in the view from stage of the Columbia Theatre, Longview, Wash. The new installation is of the Crusader Chair No. 512 manufactured by Irwing Seating Co.

Have you a "Fifth Column" in your house?

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EVERY STORE A LOCAL INSTITUTION WITH A NATIONAL REPUTATION FOR RELIABLE SERVICE

E. R. Medd, Long Associated with Crescent Co., Building New Theatre

"America's most unique theatre" is to be built by E. R. Medd, well-known theatre manager who recently resigned as circuit manager of the Crescent Amusement Co. Mr. Medd is building a theatre in Western North Carolina, near Asheville. The new project is scheduled for a gala opening sometime in August. It will be known as the Fort Shuford, and is to be an open-air theatre resembling a fort reminiscent of those which studded the frontiers of the America of pioneer and Indian war days.

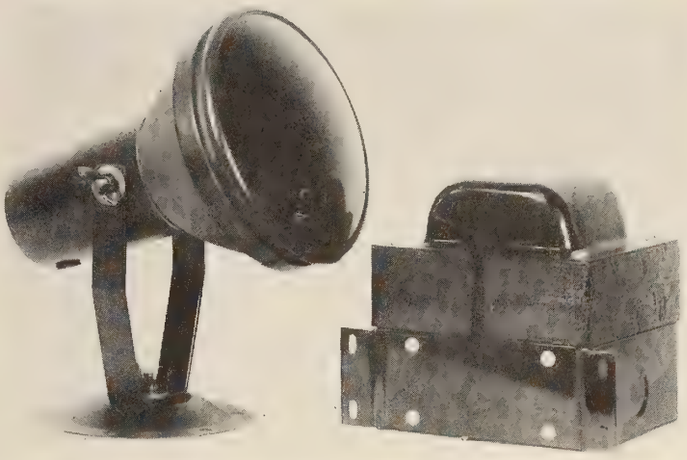
E. R. Medd has been connected with theatre business since 1910, having started with the S. A. Lynch Enterprises at Asheville. Later he became associated with the Saenger theatres in New Orleans. Leaving that organization, Medd went to Lumberton, N. C., as general manager of Lumberton Theatres, Inc. He joined the Crescent Amusement Co. following a connection as exploitation manager for all theatres of the Howard-Wells Amusement Co., with headquarters in Wilmington, N. C.

Say F. H. A. Offers Means of Financing Equipment

A program of financing installations of cooling equipment in theatres under the National Housing Act is being presented to theatremen by the S.O.S. Cinema Supply Corp., which recently announced a new evaporative cooling unit.

No down payment is said to be required, while the term extends up to 36 months. Local contractors or dealers are brought into the picture to handle the installation, the contractor receiving his payment immediately upon completion of the job. Installation costs are included in the total amount of the contract and the first payment by the purchaser does not fall due until one month after completion.

The C.I.T. Corp., with more than 175 offices located in every state, has given its facilities to S.O.S. for this F.H.A. Plan, meaning that exhibitors will deal directly with their local contractor, plumber and electrician through the nearest C.I.T. branch.



Continental Lithograph Corp. U. V. flood lighting unit with transformer. Operates on 110-125V, 60-Cycle A. C. Transformer, usually concealed is 5" high; lamp 7" high.

"Black Light" Adds to Gaiety of Theatres

Sidewalls, ceilings, floors—and even furnishings—which are luminous now take their place in the new order of decoration and lighting of the motion picture theatre. Fluorescent paints excited by the rays of ultra violet, or "black" light have caused a revolution which is becoming of increasing moment in the handling of theatre decoration and showmanship displays.

Still in the "yearling" class from the age standpoint, fluorescent paints with which designs are wrought for display only when the special u.v. light floods the surface on which they are executed, are not exactly a brand new development. However, application of the once mysterious stage effects that startled audiences at elaborate musical shows to the everyday and permanent decorative scheme of the theatre has come only within very recent times.

The introduction of new fluorescent paints, along with perfection of equipment designed to cause this "canned light" to fluoresce, are responsible for the innovation above described. The new paints are "fluid" light sources. Surfaces painted with them emit richly colored light when fed with energy, not by the flow of current through a connected wire as with orthodox light sources, but by means of an invisible beam of harmless "near" ultra-violet light directed upon them from concealed "black lights."

Revolutionizes Lighting

This revolutionary technique of decorative lighting is based upon the same general scientific principles as those upon which the operation of the efficient new tubular fluorescent lamps depend. In the latter, fluorescent crystals on the interior walls of the glass tube absorb ultra-violet energy (short-wave) generated in the arc stream, change its wave length, and emit the energy in the form of light which the eye can see. Fluorescent paints operate very similarly, though they are applied directly upon the surface to be illuminated, and are designed to emit visible colored light when harmless (long-wave) ultra-violet energy is directed upon them.

Light in any of 12 colors may be brushed or sprayed wherever desired, solidly or in tones, over the entire area to be illuminated or in design ornamentations. They are as simple to apply as ordinary coloring matters.

The auditorium of the Hawaii Theatre, illustrated elsewhere in this issue, is believed to be the first wherein fluorescent walls and ceilings are depended upon as the sole source of running illumination. Virtually every square foot of ceilings and walls is sprayed lightly with the paint manufactured by Continental Lithograph Corp., and known as Conti-Glow. Sunlight and moonlight effects, produced with blue and flame-tinted incandescent lamps, provide intermission lighting, but otherwise there are no white lights, no fixtures and no side wall brackets. During picture presentation, the patron is seated beneath the most beautiful deeply luminous blue Hawaiian night sky with brightly glowing stars. Because of the perfect third dimensional effects attainable by this technique, the walls appear to have receded, and a fluorescent rendition of Mount Manua Loa spouting fire and smoke materializes.

Salt Lake City Solons Close Four "Firetraps"

Salt Lake City's city commission by unanimous vote recently ordered Attorney E. R. Christensen to supervise the carrying out of fire department recommendations that four theatres be closed temporarily for the correction of conditions officially reported as potential fire hazards.

Action was taken on the recommendation of Fire Chief Hanson and his staff, who reported on the conditions obtaining in the Broadway, the Gem, Empire and Star theatres, all of which were found wanting and ordered closed until such time as demanded improvements had been made.

Factors about which the charge of "unsafe" were made by the fire officials included booths and electrical wiring. In a letter to the management and owners of the Broadway, the commission stated:

"An inspection of the premises discloses violations of city ordinances which, in the opinion of the fire chief, assistant fire chief, fire inspector and assistant building inspector, constitute a potential fire hazard to life and property which must be corrected immediately."

Check-up on conditions in Salt Lake City theatres followed the spectacular fire at the Roxy Theatre on May 15th. Damages exceeding $20,000 to the theatre resulted to the Roxy property.

J. W. Knapp Building New Theatre

J. W. Knapp, who recently sold his theatre in Stratton to C. S. Carville, is building a new theatre in Gorham, Me.

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The Bulletin Board

A modern theatre is being constructed at Barksdale Field, Shreveport, La., at a cost of about $35,000. The old post gymnasium is being remodeled for a theatre.

The playhouse will be air-conditioned, soundproof and steam-heated, and will have a seating capacity of 700. A built-in stage, with a dressing room in the rear for vaudeville acts, will be a feature of the theatre, which will be under the supervision of Major Webster, Lieut. B. K. Sams, who was assistant manager of the theatre at Brooks Field, San Antonio, Texas, for six years, will be assistant manager of the theatre.

Construction work on a new 1000-seat movie theatre at 561½ Smithfield Avenue, Pawtucket, R. I., will start at once, Thomas K. Fisher, head of Fairlawn Enterprise, Inc., said in announcing that contracts had been signed providing for enlargement and rebuilding of the roller skating rink at the Smithfield avenue address.

Erection of a new modern suburban theatre in Tulsa, Okla., this summer by the Griffith Southwestern Theatres, Inc., was definitely announced by L. A. Chatham, Tulsa division manager of the theatre chain which operates 10 motion picture houses in Tulsa.

Chatham stated that plans for the new theatre are being prepared by the architectural firm of Corgan and Moore of Dallas, Texas.

Construction of a second theatre in Liberty, N. Y., was started recently. Owners of the new structure will be the Theatre of Liberty, Inc., which holds the present lease on the Liberty Theatre in Ellenville.

The new theatre will have a seating capacity of 700, will be one story in height, and of modern construction. The lot on which it will rise extends about 150 feet in depth.

Miami Beach will soon have a new $250,000 de luxe theatre with an auditorium seating 1,600 people.

Paramount Enterprises, Inc., has leased the space for 25 years.

Albert A. Anis and Robert L. Weed, associate architects, have announced the theatre will be one of the most outstanding in United States. It will include many innovations in lighting, furnishings and equipment.

A new suburban theatre is in prospect for the rapidly populating zone in the Preston Road and Northwest Highway district of Dallas.

It was announced that the Interstate circuit had purchased a tract of land on Antony Plaza.

The probability that a new and modern theatre building will be constructed in Springfield, Ore., sometime in the near future, was expressed by F. B. Hamlin, secretary of the chamber of commerce.

Hamlin stated that plans are being made by outside parties for the erection of a show house, at or near the corner of Sixth and Main streets. Cost of the building alone has been estimated at $10,000.

Construction of a new theatre in East Peoria, Ill., to replace the Blue Bird theatre destroyed by fire which swept the East Peoria business district the night of January 17, has begun, it was announced by Merlin Ewing, manager of the former theatre.

The new theatre, to cost approximately $35,000, will be constructed by the Iber Construction company of Peoria, who was low bidder. The theatre is to be known as the "Luxe." It will be of modernistic type.

Seating capacity of the new theatre will be approximately 500. The former Blue Bird theatre seated 400. A balcony will provide the extra space for seats. Seats will be of velour type.

Owner of the property is William J. Moran of Peoria.

Fred Klein of Peoria is architect.

A new theatre will be erected in Rural Valley, Pa., on the site of the old grange hall, it was announced.

John Nagy, proprietor of the Nu-Mine theatre, recently purchased the old grange hall structure in Rural Valley with a view to remodeling the building into a movie house. Since then Nagy changed his plans, it is reported, and now plans to erect a new theatre building on the site.

A $50,000 air-conditioned, sound-proofed motion picture theatre with a bowling center in the basement is being erected in Charleston, W. Va., by Albert Aaron, owner of the Sunset theatre.

The permit is for masonry construction, 52 by 150 feet, with a ceramic block exterior. Besides the theatre room, which will have 800 seats on one floor and no balcony, there will be two small and one large store rooms at ground level, and a basement to house eight bowling alleys.

Announcement is made by W. S. Butterfield Theatres, Inc., that work will start soon on a new theatre for South Lansing, Mich.

The theatre will be one of the latest type and will have the very finest equipment, will be air-conditioned and will seat 900. A parking lot for patrons will be provided.

Roland Waller, manager of the Waller Theatre, Laurel, Del., that was destroyed by fire a few weeks ago, has announced that plans are now under way to rebuild the theatre "bigger and better" than ever. He reports the new theatre will be 130 feet long, additional land having been purchased at the rear of the theatre for this purpose. The new theatre will have a lower floor seating capacity of 574 as against 383 in the old theatre, and the total seating will be at least 700 as against about 600 in the old theatre. He estimates the new building fully equipped will cost between $60,000 and $65,000.

Work began recently razing three buildings on North Bradford street preparatory to erecting a new theatre building for Gainesville. The new theatre is being built by O. A. Carter, owner of the property, who has already leased the building to Lucas and Jenkins, owners of Gainesville's other two theatres.

Contractor Ray M. Knickerbocker was awarded the contract for the new theatre which will contain 720 seats and which will be 51 feet wide by 150 feet deep. The front of the theatre will contain two small shops besides the entrance to the theatre and will be finished in stucco, brick and glass. It will be one of the most modern buildings in Gainesville carrying out modernistic lines.

Bids have been asked by Cooper Van Antwerp, architect, for June 12 on the Saenger Theatres Corporation's proposed new movie house to be built in Mobile.

A new modern theatre, seating 400, will be constructed on the site of the present Fox Theatre, at Duncannon, Pa., George L. Ickes, owner and operator, announced. The building was badly damaged by fire May 26.

The new structure will be designed by W. H. Lee, Philadelphia, who also designed the Senate Theatre, Harrisburg, and the West Shore Theatre, New Cumberland. It will be built of brick and cinder block and completed early this fall.

Cartersville, Ga., is to have a new amusement house, to be known as the Legion Theatre, actual work having been started.

F. S. Shingler and A. L. Cowart, both of whom are experienced in the theatre business,

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purchased the lot and work is now going on under the personal supervision of Mr Cowart.

The new structure will be 24 feet wide and extend back 135 feet. It will be a modern brick theatre building with an attractive stucco front. It will have a seating capacity of 550.

A modern fire-proof, air-conditioned building, housing a theatre and store and office space, will be erected in Vinton, Va., at an early date.

Although figures on the cost of the new structure were not available it was understood that the building will be constructed around the bank, having a front on both Lee and First Streets.

Athens, Tenn., is to have another motion picture theatre soon, it was announced by Herbert Hairrell, manager of the Strand Theatre.

Manning and Wink, Strand Theatres, Inc., have secured the Wilkins Garage building, near the bus station, and expect to start remodeling work this month, Mr. Hairrell stated.

The theatre, when completed, will have a seating capacity of about 400. Present plans include provisions for a store building on one side at the front and the theatre lobby on the other side. Modern projection equipment will be used. Detailed plans have not been completed, Mr. Hairrell stated.

A theatre seating 650 persons, and three stores, will be erected on property in Getty Square, Yonkers. The theatre will include a balcony seating 230.

Negotiations are now pending to lease the theatre to a chain operating "a considerable number of motion picture and vaudeville houses throughout the metropolitan area," a representative declared.

Award of the general contract for the erection of a $50,000 theatre in Burbank, Calif., has been made to the Wesco Construction Co.

Plans for two neighborhood theatres in Memphis, Tenn., were put out for bids last week and building sections were circulating a rumor that a third would be out soon.

One of these is the Idlewild Theatre to be built by Chalmers Cullins and Nate Evans at a cost of between $35,000 and $40,000.

The theatre will have a seating capacity of about 1,000. It will be fireproof and modernistic, with a front of structural glass, cast stone and colored brick. Even the joints will be tinted with blue mortar and the ticket booth will be structural glass.

The other theatre was designed by Hanker & Heyer, architects. It will be of fireproof brick and steel construction and will run around $35,000.

Plans and specifications for the new Liberty theatre, to replace the present building in Marysville, Cal., are on file in the Marysville city hall, with an application for a building permit.

The theatre is to be of modernistic design, of concrete walls and floors and frame interior. It will be highly ornamental in finish. Cost is placed at $40,000, which does not include the site.

Contract for construction has been awarded to Alfred J. Hopper, San Francisco building contractor, a specialist on theatre construction, who filed the application. National Theatre Syndicate is the owner, and is now having the old building razed to make way for the new one. It will have a seating capacity of 1,000, which is larger than at present.

The entrance will have a circular lobby, with a round boxoffice structure at the south side, next the sidewalk. This round structure will extend upward into a tower 44 feet tall, which will carry the neon-lighted signs.

Application for a permit to erect a theatre in conjunction with the reconstruction of the David Wroten building in Salisbury, Md., gutted by fire here last winter, has been made at City Hall.

The auditorium will seat about 500 persons. Costs, together with reconstruction of the original building will run approximately $25,000. Actual costs of the theatre section will be about $18,000, Mr. Hastings said.

Ground has been broken for a new $75,000 theatre in Columbus, O., equipped to handle television "if and when" technical developments permit the projection of television pictures upon a screen large enough for use in motion picture theatres, Hal D. Dickinson has announced. Mr. Dickinson said the theatre will utilize the two center storerooms of an existing structure as a lobby for the theatre, the auditorium of which will be constructed in the rear. The entire structure will be completely remodeled and a parking lot will be provided for 200 cars. The theatre will be 56 by 103 feet in dimension.

Ground has been broken and the contracts let for the foundation of the Glenwin theatre, at the northeast corner of Scott and Linden avenues, Glencoe. Rapp & Rapp are completing the plans for the 1,100 seat playhouse.

It was announced that A. J. Balaban, one of the founders of Balaban & Katz, and a brother-in-law of Sam C. Meyers, will be associated with Meyers in its ownership and management.

Renovations, Openings

E. F. Vanderveer, owner of the new State Theatre, Coal City, Ill., announces that the house will be open about July 15. An unusual feature of the house is the projection room on the main floor. This together with a bowl shaped auditorium should make for perfect vision throughout the house.

Remodeling of an auto service building for use as a theatre has been started in Lacon, Ill., by B. F. Shafer, who also owns the Lyric Theatre in the same city. An unusual fact is that the same building was the Rose Opera House, until 22 years ago it was remodeled as an auto service station. It is now reverting to its original purpose.

Remodeling of the new Turlock Theatre at Turlock, Calif., is under way at a cost of about $15,000.

According to Dan Nunan, manager, the list of improvements includes redecorating the interior, installation of a new air-conditioning system and construction of a modern box office and marquee. New seats will be installed on the lower floor of the building.

Remodeling of the Ritz Theatre building, Brunswick, Ga., which is designed to make it one of the most attractive structures in Brunswick's business section, has been started.

Remodeling of this building was decided upon some time ago, but there have been two or three unavoidable delays.



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EQUIPMENT LITERATURE BUREAU

SHOWMEN'S TRADE REVIEW maintains a complete library of literature pertaining to theatre equipment and the maintenance thereof. Theatremen are urged to use this service to keep well informed on new equipment, improved equipment and methods of maintaining the showhouse in an efficient and economical manner. There is absolutely no obligation involved in your request for the booklets described below. Information on items of equipment not listed likewise may be requested and we will endeavor to obtain for all theatremen the desired material. Readers who desire special information on any subject may address such requests to the bureau, where they will receive prompt attention. In requesting literature or other information of this Bureau, please write name, name of theatre, and address plainly. Our only request is that the name of the theatre as well as street address must appear on blanks or letters.

POPCORN MACHINES: Some of the most successful theatres around the country add considerable money to their income by an enterprise that makes a hit with theatre-goers and swells receipts via popcorn machines in the lobby. Advance Manufacturing Company, which has supplied the machines in use at many of these theatres, now introduces a new line offering such features as "fool-proof" operation, colorful and attractive designs and which come completely assembled as cabinet units and one smaller counter model. A folder we can supply you will give you valuable information on an equipment that may make considerable extra money for you.

PROJECTION LAMP: A new "Universal Trim" projection lamp recently brought to the market by Forest Manufacturing Corp., is illustrated and described in a folder which should be of great interest to all theatremen for immediate information and for filing for future reference. The features of the lamp are unusual and offer departures which should be investigated.

METAL MOULDINGS: Remarkable effects along the lines of modern decoration can be accomplished by the judicious use of metal mouldings and a coat or two of paint. The metal mouldings also have another very important purpose for theatremen, and this is the modernization or addition of display frames in lobbies, foyers and lounges. We can send you a booklet issued by the Chicago Metal Covering Co., which shows in illustration and diagramatic drawing how different types of mouldings of wood covered with metal can be applied to theatre uses.

DECORATING: Some of the most remarkable transformations have been accomplished with a comparatively small expenditure by means of smart decorating. So you will be surprised to learn, as you will from a booklet from Novelty Scenic Studios, how inexpensively you can brighten up the old show house by means of judicious use of some new drapes and perhaps a bit of paint. The idea should appeal. If it does, just send for a copy of this booklet.

EMERGENCY LIGHTING: You may never have the experience of a break-down of lighting supply (and we hope you don't), but, like insurance that all wise people obtain to cover fire and other hazards, an emergency lighting plant might, literally, be a life-saver. You should be well informed on this subject, and we think you will be if you obtain a booklet we have from Kohler and Kohler. Send for it.

PROJECTION LAMPS: In its field, no organization has specialized with more outstanding results than the Strong Electric Company, manufacturer of projection lamps. The light source for projection is a vitally important factor in picture presentation and in showmanship itself; and no manager, much less no projectionist, should pass up the opportunity to gain all possible knowledge of projection lamps. There is no more practical and rapid way to inform yourself on that matter than by obtaining a booklet published by Strong. Send for yours now.

REAR SHUTTER ASSEMBLY: Projectors are being improved constantly, though basically the projector is the same machine that has been functioning efficiently for years. To have projection equipment that's up to date the showman must look into all the improved equipment available, and we suggest you start by investigating the rear shutter now to be had for the regular model Simplex projector. So send for a booklet International Projector Corp. has prepared. It's on a par with the excellent explanatory material the company consistently has provided, and you may have one for the asking.

COOLING EQUIPMENT: National Theatre Supply Company offers a booklet containing data and illustrations which give you a clearer picture of how modern cooling is accomplished in the theatre. Your present ventilating system may prove adequate to the job of having a comfortably cool auditorium during the warm months by the addition of cooling equipment. We'll send one to you if you are interested.

TICKET MACHINES: One of the things so many showmen have told us they like about this department, is that it enables them to shop the entire market the easy-chair way. Well, have a look around at what's new in ticket machines. For instance, investigate the Timco Ticket Registers by sending for some folders telling about them—then go have a look at them when you're in the vicinity of the National Theatre Supply Branch in your territory.

PROJECTOR MECHANISMS: Even the non-mechanical minded can get a very clear picture of the projector mechanism from this profusely illustrated story and description of just what a mechanism is and what makes it "tick." The book was published by International Projector Corp., and illustrates and describes the Simplex mechanism. If you want to familiarize yourself with mechanisms, freshen up your grasp of them, or be ready to make the right decision when some question comes up regarding repairs or replacements to your projectors, this booklet is just what the doctor ordered, for study and future reference.

UNIFORMS: Drill your staff all you like, pick the best looking boys or girls to do the ushering job in your theatre, and if they are not dressed in smartly designed and appropriate uniforms all your fine efforts are just so much waste of time. The uniform question is a live one at all times for showmen, and every showman's file should contain the latest literature concerning uniforms. We have just what you need in a booklet published by Russell Uniform Co., a foremost designer and manufacturer. It illustrates the types of uniforms for the different types of theatre.

SEAMLOC CARPETS: We flatter ourselves that we were among the first to give enthusiastic expression to the apparent possibilities for theatres in this Seamloc carpet. Now the carpet is widely used to excellent effect in many of the most attractive theatres around the country. Still, there are even more theatremen who should become acquainted with the effects possible with Seamloc for carpeting foyers, mezzanines and rear orchestra floors. We have a folder published by the L. C. Chase Co., which will give you many suggestions and perhaps help you generate some ideas of your own that will fit into your situation most happily. Send for one.

SAFETY LADDERS: There are ladders that have been designed especially for the purposes of theatres, and smart theatremen buy this kind as an investment in safety. The Dayton Safety Ladder Company issued an interesting folder illustrating the safety ladder and we suggest you get one, and see for yourself how much better off your staff would be were one of this type on hand to eliminate the frequently repeated risky job of changing marquee letters with an old style rickety ladder for the job.

"ON THE SPOT," is a "must" for all showmen, since it is a booklet, issued by the L. C. Chase Co., telling about a material and the methods for taking spots off upholstery and drapes. Soiled fabrics are an eye-sore which give an effect that has no place in the theatre—a depressing note in an atmosphere to which people turn for enjoyment. Get this booklet by all means. You'll learn how easy it is to brighten up all fabrics in the theatre.

EVAPORATIVE COOLING UNIT—Consisting of a blower and rotary atomizer, a new self-contained cooling unit has come on the market, and there is a folder which gives detailed information about it available from the S. O. S. Cinema Supply Corp. For theatres where true air conditioning or the more elaborate cooling systems are out of the question because of cost, this method of ventilation offers a means which is worth consideration of the theatreman, and we suggest you investigate the new equipment by sending for this literature.

THEATRE SEATS: One of the most notable developments of the past year in the equipment line, is the amount of new products that have been developed for the moderate-sized theatre. Nowadays it's only the size that differentiates the modern house in a neighborhood district and the "cinema palace" in the metropolitan centers. In the forefront of deluxe equipment for the smaller house is the American Seating Company's Bodiform-Avion chair. This is a lower priced model done on the luxurious scale introduced when American brought out the Bodiform model not so long ago to the cheers of architects, owners and moviegoers everywhere. There is a folder you can have for the asking that will give you a very good idea of the Bodiform-Avion.

RUBBER NOSING: Those twin enemies, expense and danger, have many favorite points of attack in the theatre, but nowhere more pronouncedly than at stair nosings of carpeted steps. The excessive wear precedes the danger caused by worn and torn carpet at the nosing, so it's little wonder that manufacturers have worked unceasingly to develop a remedy. One of the most effective is the rubber nosing which comes in a wide variety of colors (you can use a contrasting light color to make the stairs more visible) and is fixed to a lining material which makes for proper installation and a tight joint between carpet and the molded rubber. A booklet prepared by Greater New York Carpet House tells about this product and we know you will find it valuable.

SCREEN SLIDES: You can't beat the screen for getting attention, and every showman has a valuable medium for building good will as well as business through screen announcements. Screen slides with special announcements of local interest or facts about your theatre can go a long way in helping you keep your patronage informed as well as interested in you. Radio Mat Slide Co., has a folder with some nifty suggestions concerning the value of putting announcements about local clubs, etc., and we know you will be glad to have this. We'll also send a sample slide with the folder.

LIGHTING EQUIPMENT: Kliegl Bros., long-time specialists in theatre lighting, have published a new bulletin describing and illustrating numerous types of lighting equipment for various applications, including architectural, theatrical, photographic as well as common forms of lighting fixtures and specialties. This is a valuable bulletin for the showman's files and we recommend you obtain a copy.

MARQUEE SIGNS: Smarten up business as well the front by having a marquee that's capable of blazing out a real selling message—that's the order of the day among the theatres that are doing business. The market is rich in materials for putting a new face on the theatre and new punch into marquee selling. We have a book for you which tells all about the Wagner Sign Service's marquee signs, and it will pay you to get it, look it over carefully and keep it on file.

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Advance Dope

Dates Shown Are Release Dates

This department is primarily intended to convey important information regarding product on which no press book or ad material are available. Showmen who run pictures pre-release will find it a valuable source. Listings will appear but once.

RANGER AND THE LADY

Rep | Western | Not Set

Selling Names: Roy Rogers, George "Gabby" Hayes, Jacqueline Wells, Henry Brandon.
Director and Assoc. Producer: Joseph Kane.
Story Idea: Roy Rogers, captain of the Texas Rangers, is forced to tax all wagon trains under the instructions of his superior, Henry Brandon, who is governing the Republic of Texas during Sam Houston's absence. Jacqueline Wells persuades Brandon to allow her the monopoly of the freight lines, and permitting her to use Rogers and his sergeant, Gabby Hayes, to back it up with force. Rogers discovers that Jacqueline is really planning Brandon's downfall, so they get together and expose him.
Catchline: "He exposed their treachery and brought the crooks to justice."

LUCKY PARTNERS

RKO | Drama | Aug. 2

Selling Names: Ronald Colman, Ginger Rogers, Spring Byington, Jack Carson.
Director: Lewis Milestone.
Producer: George Haight.
Story Idea: Ginger Rogers gets Ronald Colman to buy a Sweepstakes ticket with her, because she has a hunch they will win. She tells Colman that if they do, she plans to use her share of the money to marry Jack Carson. Colman sympathizes with her, but insists that she must have a platonic honeymoon with him, before she marries Carson. Ginger agrees and after many hysterical incidents, they end up by marrying.
Catchline: "A lucky hunch started her off on a platonic honeymoon."

MONEY AND THE WOMAN

Warner Bros | Drama | Not Set

Selling Names: Jeffrey Lynn, Roger Pryor, John Litel, Brenda Marshall.
Director: William K. Howard.
Assoc. Producer: William Jacobs.
Story Idea: Sent to investigate Roger Pryor for his possibilities of becoming branch manager of their new bank, Jeffrey Lynn finds many questionable occurrences. There is a shortage, which Pryor blames on his wife, Brenda Marshall. Then Lynn catches Pryor stealing money out of the vault, which he admits he planned to use for his getaway with Lee Patrick. In trying to escape the police, Pryor is killed and Lynn takes care of Brenda.
Catchline: "His treachery cost him his life."

HAUNTED HOUSE

Monogram | Drama | July 17

Selling Names: Jackie Moran, Marcia Mae Jones, George Cleveland, Henry Hall.
Director: Bob McGowan.
Producer: William Lackey.
Story Idea: Jackie Moran, office boy, and Marcia Mae Jones, editor's niece, turn amateur detectives in order to find a murderer. Among some old papers left by the deceased, the lines of a poem give them a clue to the whereabouts of a hidden fortune. They come across Henry Hall, a lawyer, also seeking the money and find evidence of Hall's guilt.
Catchline: "They found the key to solve the crime."

THE MUMMY'S HAND

Universal | Drama | Not Set

Selling Names: Dick Foran, Peggy Moran, Cecil Kellaway, Wallace Ford.
Director: Christy Cabanne.
Assoc. Producer: Ben Pivar.
Story Idea: Dick Foran, archaeologist, and his pal, Wallace Ford, discover a vase in Egypt, that gives them the location of a royal tomb. George Zucco, head of the Cairo Museum, refuses Foran funds for the expedition, so Foran gets Cecil Kellaway and his daughter, Peggy Moran, to help him. En route they are set upon and Peggy is kidnapped. Foran and Ford pursue the kidnappers, only to discover that Zucco is at the head of all the trouble—but Ford takes care of that.
Catchline: "The Spirit of revenge kept him alive for three thousand years."

KIT CARSON

United Artists | Drama | Not Set

Selling Names: Jon Hall, Lynn Bari, Dana Andrews, Ward Bond, Harold Huber.
Director: George B. Seitz.
Producer: Edward Small.
Story Idea: Jon Hall and his companions, Ward Bond and Harold Huber, are asked by Dana Andrews, Captain in the United States Army, to lead a wagon train of settlers through dangerous Indian country to California. The settlers go through every imaginable hardship on their trek west, but Hall finally gets them to the hacienda belonging to Lynn Bari. The military Governor of the state tries to dispose of the Americans, but Hall settles that by blowing up his troops.
Catchline: "The hardships borne by the pioneers on their trek West."

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SYSTEMATIZING THEATRE OPERATION, a condensed, easy-to-read book containing every important phase of theatre operation. Written by "Chick" Lewis. Sent postpaid upon receipt of $1.00 in cash, check or money order. Address, SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York City.

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The Studio Check-Up

[This Week: In Production—50; Being Edited—77
Last Week: In Production—55; Being Edited—75
Last Year: In Production—60; Being Edited—80]

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED (1939-40)

FUGITIVE FROM A PRISON CAMP*
GREAT PLANE ROBBERY*
OUT WEST WITH THE PEPPERS*
WEST OF ABILENE*
MILITARY ACADEMY*
DURANGO KID*
TAMPERED EVIDENCE—Jack Holt, Marjorie Reynolds. Director, Lewis D. Collins.

PINTO KID—Charles Starrett. Director, Lambert Hillyer.

MARCH OF CRIME — Bruce Bennet, Florence Rice. Director, James Moore.

BEING EDITED (1940-41)

MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Osa Johnson.

IN PRODUCTION (1939-40)

BLONDIE HAS SERVANT TROUBLE*
ARIZONA*
HOWARDS OF VIRGINIA—Cary Grant, Alan Marshall, Sir Cedric Hardwicke. Producer-director, Frank Lloyd.

IT HAPPENED IN PARIS — Brian Aherne, Rita Hayworth. Director, Charles Vidor.

HE STAYED FOR BREAKFAST—Loretta Young, Melvyn Douglas. Director, Alexander Hall.

FIVE LITTLE PEPPERS IN TROUBLE—Edith Fellows, Tommy Bond. Director, Charles Barton.

IN PRODUCTION (1940-41)

SO YOU WON'T TALK—Joe E. Brown, Frances Robinson. Director, Edward Sedgwick.

METRO-GOLDWYN-MAYER

BEING EDITED (1939-40)

ANDY HARDY MEETS DEBUTANTE*
PRIDE AND PREJUDICE*
I LOVE YOU AGAIN*
GOLD RUSH MAISIE*
ONE CAME HOME*
BOOM TOWN*
WE WHO ARE YOUNG*

(In England)

BUSMAN'S HONEYMOON—Robert Montgomery, Constance Cummings. Director, Arthur Woods. Producer, Ben Goetz.

IN PRODUCTION (1940-41)

STRIKE UP THE BAND*
ESCAPE—Norma Shearer, Robert Taylor, Felix Bressart, Paul Lukas, Nazimova. Director, Mervyn LeRoy.

BAD MAN OF WYOMING—Wallace Beery, Marjorie Main, Ann Rutherford. Director, Richard Thorpe.

DULCY—Ann Sothern, Ian Hunter, Billie Burke. Director, S. Sylvan Simon.

GOLDEN FLEECING—Rita Johnson, Virginia Grey, Nat Pendleton. Director, Leslie Fenton.

MONOGRAM

BEING EDITED

GOLDEN TRAIL*
HAUNTED HOUSE*

IN PRODUCTION

BOYS OF THE CITY—Bobby Jordan, Leo Gorcey. Director, Joe Lewis.

SHADOWS OVER CHINATOWN—Boris Karloff, Grant Withers, Marjorie Reynolds. Director, William Nigh.

PARAMOUNT

BEING EDITED (1939-40)

UNTAMED (Tech.)*
GOLDEN GLOVES*
STAGECOACH WAR*
QUEEN OF THE MOB*
DOWN WENT McGINTY*
NORTHWEST MOUNTED POLICE (Tech.)*
NIGHT AT EARL CARROLL'S*
MYSTERY SEA RAIDER*
COMIN' ROUND THE MOUNTAIN—Bob Burns, Una Merkel. Director, George Archainbaud.

BEING EDITED (1940-41)

DATE WITH DESTINY*
LIFE WITH HENRY*
TEXAS*
I WANT A DIVORCE*
DANCING ON A DIME*
THREE MEN FROM TEXAS—William Boyd, Russell Hayden, Esther Estrella. Director, Lesley Selander.

IN PRODUCTION (1940-41)

VICTORY*
RANGERS OF FORTUNE—Fred MacMurray, Patricia Morison, Albert Dekker. Director, Sam Wood.

RHYTHM ON THE RIVER—Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant. Director, Victor Schertzinger.

THE NEW YORKERS—Dick Powell, Ellen Drew. Director, Preston Sturges.

CHEROKEE STRIP—Richard Dix, William Henry, George E. Stone. Director, Lesley Selander.

THERE'S MAGIC IN MUSIC—Allan Jones, Susanna Foster. Director, Andrew Stone.

RKO-RADIO

BEING EDITED (1939-40)

CROSS COUNTRY ROMANCE*
MILLIONAIRES IN PRISON*
DR. CHRISTIAN MEETS THE WOMEN*
STAGE TO CHINO*

BEING EDITED (1940-41)

DREAMING OUT LOUD*
VILLAIN STILL PURSUED HER*
THE RAMPARTS WE WATCH—March of Time Feature.

IN PRODUCTION (1939-40)

DANCE, GIRL, DANCE*
ONE CROWDED NIGHT*
LUCKY PARTNERS*
STRANGER ON THE THIRD FLOOR—Peter Lorre, John McGuire, Margaret Tallichet. Director, Boris Ingster.

IN PRODUCTION (1940-41)

MEN AGAINST THE SKY*
LADDIE—Tim Holt, Virginia Gilmore, Joan Carroll. Director, Jack Hively.

THE OTHER MAN—Charles Laughton, Carole Lombard, William Gargan. Director, Garson Kanin.

REPUBLIC

BEING EDITED

ROCKY MOUNTAIN RANGERS*
GRAND OLE OPRY*
SCATTERBRAIN*
ONE MAN'S LAW*
CAROLINA MOON*
GIRL FROM GOD'S COUNTRY*
SING, DANCE, PLENTY HOT*

IN PRODUCTION

RANGER AND THE LADY*
TULSA KID—Don "Red" Barry. Director, George Sherman.

EVERYBODY'S HAPPY—James, Lucille & Russell Gleason. Assoc. Producer-Director, Gus Meins.

OKLAHOMA OUTLAWS — Three Mesquiteers. Director, Nate Watt.

20th CENTURY-FOX

BEING EDITED (1939-40)

SAILOR'S LADY*
MARYLAND*

BEING EDITED (1940-41)

YOUNG PEOPLE*
ELSA MAXWELL'S PUBLIC DEB. No. 1*
PIER 13*
GIRL FROM AVENUE A*
STREET OF MEMORIES*
I MARRIED A NAZI*
CHARLIE CHAN IN THE WAX MUSEUM—Sidney Toler, Joan Valerie, Marguerite Chapman, Sen Yung. Director, Lynn Shores.

BRIDE WORE CRUTCHES—Lynne Roberts, Ted Norris, Robert Armstrong. Director, Shepard Traube.

IN PRODUCTION (1940-41)

BRIGHAM YOUNG*
RETURN OF FRANK JAMES (Tech.)*
GHOST OF THE CISCO KID—Cesar Romero, Betty McLaughlin, Robert Sterling. Director, Otto Brower.

THE GREAT PROFILE—John Barrymore, Mary Beth Hughes, John Payne, Ann Baxter. Director, Walter Lang.

FOR BEAUTY'S SAKE—Ned Sparks, Marjorie Weaver, Joan Davis. Director, Shepard Traube.

UNITED ARTISTS

BEING EDITED

THE WESTERNER (Goldwyn)*
SOUTH OF PAGO PAGO (Small)*
FOREIGN CORRESPONDENT (Wanger)*
LONG VOYAGE HOME (Wanger)*
GREAT DICTATOR (Chaplin)—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

THIEF OF BAGDAD (Korda) (Tech.)—Sabu, Conrad Veidt, June Duprez.

UNITED ARTISTS (Cont'd)

IN PRODUCTION

CAPTAIN CAUTION (Roach)*
KIT CARSON (Small)*
MAJOR BARBARA (Pascal)—Robert Morley, Wendy Heller, Evelyn Williams.

SON OF MONTE CRISTO (Small)—Joan Bennett, Louis Hayward, George Sanders. Director, Rowland V. Lee.

UNIVERSAL

BEING EDITED (1939-40)

SOUTH TO KARANGA*
BOYS FROM SYRACUSE*
BLACK DIAMONDS*

BEING EDITED (1940-41)

SLIGHTLY TEMPTED*
I'M NOBODY'S SWEETHEART NOW*
MODERN MONTE CRISTO*
MUMMY'S HAND*

IN PRODUCTION (1940-41)

SPRING PARADE—Deanna Durbin, Robert Cummings, Mischa Auer, Andy Devine. Director, Henry Koster.

WHEN THE DALTONS RODE—Kay Francis, Randolph Scott, Brian Donlevy. Director, George Marshall.

MARGIE—Tom Brown, Nan Grey, Mischa Auer. Directors, Otis Garrett and Paul Gerard Smith.

WARNER BROTHERS

BEING EDITED (1939-40)

SEA HAWK*
MY LOVE CAME BACK*
THEY DRIVE BY NIGHT*
RIVER'S END—Dennis Morgan, George Tobias, Elizabeth Earl. Director, Ray Enright.

BEING EDITED (1940-41)

LIFE OF KNUTE ROCKNE*
NO TIME FOR COMEDY—James Stewart, Rosalind Russell, Charlie Ruggles. Director, William Keighley.

IN PRODUCTION (1939-40)

MONEY AND THE WOMAN*
MAN WHO TALKED TOO MUCH*

LADIES MUST LIVE—Rosemary Lane. Director, Noel Smith.

THE LETTER—Bette Davis, Herbert Marshall, James Stephenson, Gale Sondergaard. Director, William Wyler.

IN PRODUCTION (1940-41)

MAN FROM FLEET STREET*
CITY FOR CONQUEST—James Cagney, Ann Sheridan, Anthony Quinn, George Tobias. Director, Anatole Litvak.

TUGBOAT ANNIE SAILS AGAIN—Marjorie Rambeau, Alan Hale, Jane Wyman, Ronald Reagan. Director, Lew Seiler.

FLOWING GOLD—Pat O'Brien, John Garfield, Frances Farmer. Director, Alfred E. Green.

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Feature Booking Guide

a—BEFORE DATE OF ISSUE INDICATES ADVANCE DOPE; b—BOX OFFICE SLANT.

Initial Before Release Indicates Audience Suitability: (F) Family. (A) Adults.

ASTOR PICTURES

Title	Mins.	Stars		Rel. Date	See Issue of
Bat Whispers (My-D)	86	C. Morris-U. Merkel			Reissued
Crooked Circle (C)	70	Zasu Pitts-Jimmy Gleason	(F)		Reissued
Everything Is Rhythm (Mu)	60	Harry Roy & Band		7/22/39	Not Rev.
Heart of New York (Mu)	80	Jolson-Evans-Morgan			Reissued
Hell's Angels (D)	100	Lyon-Harlow-Hall		1/10/40	Reissued
Monster Walks (My-D)	60	Mischa Auer			Reissued
Our Daily Bread (D)	75	Tom Keene-John Qualen	(A)	5/1/40	Reissued
Out of Singapore (D)	76	Noah Beery-Dorothy Burgess		6/24/39	Reissued
Rain (D)	85	J. Crawford-W. Huston			Reissued
Searface (D)	88	P. Muni-G. Raft-A. Dvorak			Reissued
Sky Devils (C-D)	88	Spencer Tracy			Reissued
Street Scene (D)	79	Sylvia Sidney			Reissued
Three Broadway Girls (C)	83	Blondell-Evans-Claire			Reissued
Tonight Or Never (D)	92	Swanson-Douglas-Karloff			Reissued
Tumbleweeds (W)	86	William S. Hart		5/1/39	Reissued
U-67 (D)	60	Alan Hale-Claude Allister		8/1/39	Reissued
Vengeance of the Deep (D)	70	Lloyd Hughes	(F)	2/15/40	b3/2/40

COLUMBIA

1938-39

Behind Prison Gates (D)	63	Brian Donlevy-Jacqueline Wells	(A)	7/28/39	b8/26/39
Blondie Takes a Vacation (C)	68	Penny Singleton-Arthur Lake	(F)	7/20/39	b7/22/39
Coast Guard (D)	70	Scott-Bellamy-Dee	(F)	8/4/39	b9/2/39
Five Little Peppers and How They Grew (C-D)	60	Edith Fellowes-Dorothy Peterson	(F)	8/22/39	b8/26/39
Golden Boy (D)	101	Barbara Stanwyck-Wm. Holden	(F)	9/5/39	b8/19/39
Kenga, The Wild Stallion (D)	63	Fred Stone-Rochelle Hudson	(F)	8/30/39	b9/16/39
Man From Sundown (W)	58	Chas. Starrett-Iris Meredith	(F)	7/15/39	b8/19/39
Man They Couldn't Hang (D)	65	Boris Karloff-Lorna Gray	(A)	8/17/39	b8/19/39
Riders of Black River (W)	59	Chas. Starrett-Iris Meredith	(F)	8/23/39	b9/30/39
Woman Is the Judge (D)	62	Otto Kruger-Rochelle Hudson	(A)	7/10/39	b9/30/39

1939-40

Amazing Mr. Williams (C-D)	86	Joan Blondell-Melvyn Douglas	(F)	11/23/39	b11/25/39
Arizona (D)		Jean Arthur-Holden-Williams			a6/15/40
Babies for Sale (D)	64	Rochelle Hudson-Glenn Ford	(A)	5/16/40	b5/18/40
Behind the Maginot Line (D) (Reviewed as "Ten Days in Paris")	82	Rex Harrison-Karen Verne	(F)	4/30/40	b10/21/39
Beware Spooks (C)	68	Joe E. Brown-Mary Carlisle	(F)	10/24/39	b10/28/39
Blazing Six Shooters (W)	61	Charles Starrett-Iris Meredith	(F)	4/4/40	b3/16/40
Blondie Has Servant Trouble (C)		Penny Singleton-Arthur Lake		7/25/40	a5/25/40
Blondie Brings Up Baby (C)	68	Penny Singleton-Arthur Lake	(F)	11/9/39	b11/11/39
Blondie On a Budget (C)	73	Penny Singleton-Arthur Lake	(F)	2/29/40	b3/2/40
Bullets for Rustlers (W)	58	Charles Starrett-Lorna Gray		3/5/40	a11/25/39
Cafe Hostess (D)	63	Preston Foster-Ann Dvorak	(A)	11/30/39	b1/13/40
Convicted Woman (D)	66	Hudson-Lane-Lang	(A)	1/31/40	b3/2/40
Doctor Takes a Wife (C)	88	Loretta Young-Ray Milland	(A)	4/25/40	b4/27/40
Durango Kid (W)		Chas. Starrett-Luana Walters			a6/1/40
Five Little Peppers at Home (D)	65	Edith Fellowes-Clarence Kolb	(F)	2/8/40	b5/4/40
Five Little Peppers in Trouble		Edith Fellows-Tommy Bond			In Prod.
Fugitive at Large (D)	66	Jack Holt-Patricia Ellis	(F)	12/7/39	b8/5/39
Fugitive From a Prison Camp (D)		Jack Holt-Marian Marsh			a4/13/40
Girls of the Road (D)		Ann Dvorak-Helen Mack-L. Lane		6/20/40	a6/1/40
Great Plane Robbery (D)		Jack Holt-Vicki Lester			a5/25/40
He Stayed for Breakfast (C)		Loretta Young-Melvyn Douglas			In Prod.
Hidden Power (D)	59	Jack Holt-Marian Marsh		9/7/39	b5/27/39
His Girl Friday (C)	92	Grant-Russell-Bellamy	(A)	1/18/40	b1/6/40
Howards of Virginia		Cary Grant-Martha Scott-Carlson			In Prod.
Island of Doomed Men (D)	61	Peter Lorre-Rochelle Hudson	(A)	5/20/40	b6/8/40
It Happened in Paris		Brian Aherne-Rita Hayworth			In Prod.
Lone Wolf Meets a Lady (My)	66	Warren William-Jean Muir	(F)	5/30/40	b5/18/40
Lone Wolf Strikes (My-D)	66	Warren William-Joan Perry	(A)	1/26/40	b1/27/40
Mad Men of Europe (D)	72	Edmund Gwenn-Mary Maguire	(F)	6/3/40	b5/25/40
Man From Tumbleweeds (W)		Bill Elliott-Iris Meredith		5/2/40	a5/25/40
Man With Nine Lives (D)	69	Boris Karloff-Jo Ann Sayers	(A)	4/11/40	b4/20/40
March of Crime (D)		Bruce Bennett-Florence Rice			In Prod.
Men Without Souls (D)	62	John Litel-Rochelle Hudson	(A)	3/4/40	b5/18/40
Military Academy		Tommy Kelly-Bobby Jordan		7/18/40	a6/1/40
Miracle on Main Street (D)	78	Margo-W. Abel-L. Talbot	(A)	10/29/39	b2/3/40
Mr. Smith Goes to Washington (C-D)	130	Jean Arthur-James Stewart	(F)	10/19/39	b10/7/39
Music In My Heart (Mu-C)	72	Tony Martin-Rita Hayworth	(F)	1/10/40	b12/30/39
My Son Is Guilty (D)	63	Jacqueline Wells-Bruce Cabot	(F)	12/28/39	b1/20/40
Outpost of the Mounties (W)	63	Chas. Starrett-Iris Meredith	(F)	9/14/39	b11/25/39
Outside the 3-Mile Limit (D)	63	Jack Holt-Irene Ware	(F)	3/7/40	b2/17/40
Out West With the Peppers (C)		Edith Fellowes-Dorothy Peterson		6/30/40	a5/25/40
Passport to Alcatraz (D)	60	Jack Holt-Cecelia Callejo	(A)	6/6/40	b5/25/40
Pinto Kid (W)		Charles Starrett			In Prod.
Pioneers of the Frontier (W)	58	Bill Elliott-Linda Winters	(F)	2/1/40	b2/24/40
Return of Wild Bill (W)		Bill Elliott-Iris Meredith		6/21/40	a5/25/40
Scandal Sheet (D)	65	Otto Kruger-Ona Munson	(A)	10/16/39	b10/28/39
Stranger From Texas (W)	54	Chas. Starrett-Lorna Gray	(F)	11/2/39	b12/23/39
Taming of the West (W)	55	Bill Elliott-Iris Meredith		12/7/39	a9/9/39
Tampered Evidence		Jack Holt-Marjorie Reynolds			In Prod.
Texas Stagecoach (W)	59	Chas. Starrett-Iris Meredith	(F)	6/6/40	b3/30/40
Those High Grey Walls (D)	82	Walter Connolly-Iris Meredith	(A)	9/21/39	b9/30/39
Too Many Husbands (C)	82	Arthur-MacMurray-Douglas	(A)	3/21/40	b3/9/40
Twenty-one Days Together (D) (Reviewed as "Three Weeks Together")	75	Vivien Leigh-Laurence Olivier	(A)	5/16/40	b4/6/40
Two-Fisted Rangers (W)	62	Chas. Starrett-Iris Meredith	(F)	1/4/40	b1/13/40
U-Beat 29 (D) (Reviewed as "Spy in Black")	79	Conrad Veidt-Valerie Hobson	(F)	10/7/39	b7/15/39
West of Abilene (W)		Charles Starrett-Marjorie Cooley		7/11/40	a5/25/40

1940-41

Fight for life (Doc)	69	Myron McCormick-Storrs Haynes	(A)		b6/22/40
I Married Adventure		Travelogue Feature			In Prod.
So You Won't Talk? (C)		Joe E. Brown-Frances Robinson			In Prod.

FINE ARTS

Cipher Bureau (D)	70	Leon Ames-Joan Woodbury	(F)	11/4/38	b10/29/38
Exile Express (D)	70	Anna Sten-Alan Marshal	(A)	5/27/39	b2/11/39
Frontier Scout	61	George Houston-Beth Marion		10/21/38	Not Rev.
Killers of the Wild	57	Joan Valerie-J. Bush-LeR. Mason	(F)	10/12/39	b5/11/40
Long Shot, The (D)	69	Gordon Jones-Marsha Hunt	(F)	1/6/39	b12/31/38
Panama Patrol (D)	69	Leon Ames-Charlotte Wynters	(F)	5/20/39	b2/25/39
Shadows Over Shanghai (D)	65	Ias. Dunn-Ralph Morgan-L. Gray	(F)	10/14/38	b9/17/38

MGM

1938-39

Andy Hardy Gets Spring Fever (C)	85	Mickey Rooney-Lewis Stone	(F)	7/21/39	b7/15/39
Goodbye, Mr. Chips (D)	114	Robert Donat-Greer Garson	(F)	7/28/39	b5/20/39
Lady of the Tropics (D)	92	Hedy Lamarr-Rob't Taylor	(A)	8/11/39	b8/12/39
Miracles For Sale (D)	70	Florence Rice-Robert Young	(F)	8/4/39	b8/5/39

MGM

1938-39 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
On Borrowed Time (D)	99	Lionel Barrymore-Beulah Bondi	(A)	7/7/39	b7/1/39
These Glamor Girls (C-D)	80	Lew Ayres-Lana Turner	(F)	8/18/39	b8/19/39
They All Come Out (D)	70	Rita Johnson-Tom Neal	(F)	7/14/39	b7/8/39
Wizard of Oz (Tech.) (Mu-C)	101	Judy Garland-Frank Morgan	(F)	8/25/39	b8/12/39

1939-40

And One Was Beautiful (D)	70	Jean Muir-Robert Cummings	(A)	4/5/40	b4/6/40
Andy Hardy Meets Debutante (C)		Mickey Rooney-Lewis Stone		7/5/40	a3/23/40
Another Thin Man (My-C)	102	William Powell-Myrna Loy	(F)	11/17/39	b11/18/39
Babes in Arms (Mu-C)	97	Mickey Rooney-Judy Garland	(F)	10/13/39	b9/23/39
Balalaika (Mu-D)	102	Nelson Eddy-Ilona Massey	(F)	12/29/39	b12/16/39
Bad Little Angel (D)	72	Virginia Weidler-Gene Reynolds	(F)	10/27/39	b10/28/39
Blackmail (D)	81	E. G. Robinson-Guinn Williams	(A)	9/8/39	b9/9/39
Boom Town (D)		Gable-Tracy-Lamarr-Colbert			a5/18/40
Broadway Melody of 1940 (D)	100	Powell-Astaire-Murphy	(F)	2/9/40	b2/10/40
Busman's Honeymoon		Rob't Montgomery-C. Cummings			In Prod.
Captain Is a Lady (C)	65	Coburn-Billie Burke-B. Bondi		6/21/40	a6/1/40
Congo Maisie (C-D)	70	Sothern-Carroll-Johnson	(F)	1/19/40	b1/20/40
Dancing Co-Ed (C)	84	Lana Turner-Richard Carlson	(F)	9/29/39	b9/30/39
Dr. Kildare's Strange Case (D)	76	Lionel Barrymore-Lew Ayres	(F)	4/12/40	b4/6/40
Earl of Chicago (C-D)	87	Montgomery-Owen-Arnold	(A)	1/5/40	b1/6/40
Edison the Man (D)	107	Spencer Tracy-Rita Johnson	(F)	5/10/40	b5/25/40
Fast and Furious (D)	73	Franchot Tone-Ann Sothern	(F)	10/6/39	b10/14/39
Florian (D)	93	Robert Young-Helen Gilbert	(F)	3/29/40	b3/30/40
Forty Little Mothers (C)	90	Eddie Cantor-Rita Johnson	(F)	4/26/40	b4/20/40
Ghost Comes Home (C)	78	Frank Morgan-Billie Burke	(F)	3/8/40	b3/2/40
Gold Rush Maisie (C)		Ann Sothern-Lee Bowman			a6/1/40
Gone With the Wind (D)	228	Gable-Leigh-Howard (Tech.)	(F)		b12/16/39
Henry Goes Arizona (C)	67	Frank Morgan-Virginia Weidler	(F)	12/8/39	b12/9/39
I Love You Again (D)		Wm. Powell-Myrna Loy			a5/18/40
I Take This Woman (D)	97	Spencer Tracy-Hedy Lamarr	(A)	2/1/40	b2/3/40
Joe and Ethel Turp Call on the President (D)	71	Ann Sothern-Walter Brennan	(F)	12/1/39	b12/9/39
Judge Hardy and Son (C)	90	Mickey Rooney-Lewis Stone	(F)	12/22/39	b12/16/39
Lambeth Walk (C)	66	Lupino-Lane-Sally Gray	(F)	1/26/40	b1/27/40
Man From Dakota (D)	75	Wallace Beery-Dolores Del Rio	(A)	2/16/40	b2/24/40
Marx Bros. at the Circus (C)	87	Marx Bros.-Florence Rice	(F)	10/20/39	b10/14/39
Mortal Storm (D)	100	Margaret Sullavan-Jas. Stewart	(F)	6/14/40	b6/15/40
New Moon (D)	102	Jeanette MacDonald-Nelson Eddy	(F)	6/28/40	b6/15/40
Nick Carter, Master Detective (D)	60	Walter Pidgeon-Rita Johnson	(F)	12/15/39	b12/16/39
Ninotchka (C)	110	Greta Garbo-Melvyn Douglas	(A)	11/3/39	b10/7/39
Northwest Passage (D)	126	Tracy-Young-Brennan (Tech.)	(A)	2/23/40	b2/10/40
One Came Home		R. Young-M. O'Sullivan-L. Stone		7/12/40	a6/1/40
Phantom Raiders (My)	70	Walter Pidgeon-Florence Rice	(F)	5/31/40	b6/1/40
Pride and Prejudice (D)		Greer Garson-L. Olivier		7/26/40	a3/2/40
Remember? (C)	83	Robert Taylor-Greer Garson	(A)	11/10/39	b11/11/39
Secret of Dr. Kildare (D)	85	Lew Ayres-Laraine Day	(F)	11/24/39	b11/25/39
Shop Around the Corner (C)	100	Margaret Sullavan-J. Stewart	(A)	1/12/40	b1/6/40
Stars Look Down (D)	140	Lockwood-Redgrave	(A)		b3/16/40
Strange Cargo (D)	113	Gable-Crawford-Hunter	(A)	3/1/40	b3/2/40
Susan and God (D)	117	Joan Crawford-Fredric March	(A)	6/7/40	b6/8/40
Thunder Afloat (D)	91	Wallace Beery-Robert Young	(F)	9/22/39	b9/23/39
20 Mule Team (D)	84	Wallace Beery-Leo Carrillo	(F)	5/3/40	b5/4/40
Two Girls on Broadway (Mu-D)	73	Turner-Murphy-Blondell	(F)	4/19/40	b4/27/40
Waterloo Bridge (D)	107	Vivien Leigh-Robert Taylor	(A)	5/17/40	b5/18/40
We Who Are Young (D) (Former title, "I Do")		Lana Turner-Lew Ayres		7/19/40	a5/25/40
Women, The (D) (Part. Tech.)	131	Shearer-Crawford-Russell	(A)	9/1/39	b9/2/39
Young Tom Edison (D)	84	Mickey Rooney-Virginia Weidler	(F)	3/15/40	b2/17/40

1940-41

Bad Man of Wyoming (C-D)		Wallace Beery-Marjorie Main			In Prod.
Duley (C)		A. Sothern-Ian Hunter-B. Burke			In Prod.
Escape (D)		Norma Shearer-Robert Taylor			In Prod.
Golden Fleecing (D)		Rita Johnson-Virginia Grey			In Prod.
Strike Up the Band (Mu-C)		Mickey Rooney-Judy Garland			a6/1/40

MONOGRAM

1938-39

Danger Flight (D)	61	John Trent-Marjorie Reynolds	(F)	11/1/39	b10/28/39
Fight For Peace (Doc)	69	Newsreels	(A)	10/1/39	b9/30/39
Girl From Rio (D)	63	Movita-Warren Hull	(F)	8/7/39	b8/19/39
Irish Luck (D)	58	Frankie Darro-Sheila Darcy	(F)	8/15/39	b8/26/39
Man From Texas (W)		Tex Ritter		7/21/39	a7/1/39
Mr. Wong in Chinatown (My-D)	68	Boris Karloff-Marjorie Reynolds	(F)	8/1/39	b7/22/39
Mutiny in the Big House (D)	83	Barton MacLane-Chas. Bickford	(F)	10/25/39	b10/14/39
Oklahoma Terror (W)		Jack Randall-Virginia Carroll		8/25/39	a8/5/39
Overland Mail (W)	51	Jack Randall	(F)	10/31/39	b11/18/39
Riders of the Frontier (W)	59	Tex Ritter-Hal Price	(F)	8/16/39	b9/9/39
Sky Patrol (D)	61	John Trent-Marjorie Reynolds	(F)	9/9/39	b9/23/39

1939-40

Boys of the City (D)		East Side Kids		7/25/40	In Prod.
Chasing Trouble (D)	64	F. Darro-Marjorie Reynolds	(F)	1/30/40	b2/3/40
Cheyenne Kid (W)	49	Jack Randall-Louise Stanley	(F)	2/24/40	Not Rev.
Covered Wagon Trails (W)	52	Jack Randall	(F)	4/10/40	b5/11/40
Cowboy from Sundown (W)	58	Tex Ritter	(F)	5/9/40	b5/11/40
Danger Ahead (W)	60	James Newill-Dorothea Kent		1/10/40	a12/23/39
East Side Kids (D)	62	Ames-Moore-Bryant-Barnett	(F)	2/10/40	b2/24/40
Fatal Hour (My-D)	60	Boris Karloff-Marjorie Reynolds	(F)	1/15/40	b1/20/40
Fighting Mad (W)	60	James Newill-Sally Blane	(F)	11/5/39	b4/6/40
Gentleman from Arizona (W)	71	Farrell MacDonald-Barclay	(F)	12/25/39	b12/16/39
Golden Trail (W)		Tex Ritter		7/3/40	a6/8/40
Haunted House (D)		Marcia Mae Jones-Jackie Moran		7/17/40	a6/22/40
Heroes in Blue (D)	59	Dick Purcell-Bernadene Hayes	(F)	11/7/39	b11/25/39
Hidden Enemy (D)	63	Warren Hull-Kay Linaker	(F)	1/20/40	b4/13/40
Human Monster (D)	73	Bela Lugosi	(F)	3/9/40	b3/9/40
Kid From Santa Fe (W)		Jack Randall		5/23/40	a4/27/40
Land of the Six Guns (W)		Jack Randall-Louise Stanley		5/2/40	a4/13/40
Last Alarm (D)	61	Warren Hull-Polly Ann Young		6/25/40	a5/25/40
Midnight Limited (D)	61	John King-Marjorie Reynolds	(F)	3/20/40	b3/23/40
Murder on the Yukon (W)		James Newill-Polly Ann Young		2/17/40	a2/3/40
Mysterious Mr. Reeder	63	Will Fyffe	(A)	4/30/40	b5/11/40
On the Spot (D)	61	Frankie Darro-Mary Kornman	(F)	6/11/40	b6/8/40
Pals of the Silver Sage (W)	52	Tex Ritter-Sugar Dawn	(F)	4/20/40	b5/4/40
Phantom Strikes (My)	58	Lawson-Henry	(F)	11/15/39	b11/18/39
Pioneer Days (W)	51	Jack Randall-June Willkins	(F)	1/25/40	b2/10/40
Riders From Nowhere (W)		Jack Randall-Margaret Roach		5/30/40	a4/27/40
Ridin' the Trail (W)		Fred Scott		6/27/40	In Prod.
Rhythm of the Rio Grande (W)	53	Tex Ritter-Susan Dale	(F)	3/2/40	b4/27/40
Roll, Wagons, Roll (W)	54	Tex Ritter	(F)	11/25/39	b12/23/39
Secret Four (D)	85	Sinclair-Lee-Lawton	(F)	1/15/40	b12/30/39
Shadows Over Chinatown		Boris Karloff-Marjorie Reynolds			In Prod.
Sky Bandits (Former title, "Phantom Pilot")		James Newill		4/15/40	a3/16/40
Son of the Navy (D)		James Dunn-Jean Parker	(F)	3/30/40	b4/6/40
Tomboy (D)	70	Marcia Mae Jones-Jackie Moran	(F)	4/20/40	b4/27/40
Torpedo Raider (D)	70	Barry Mackay	(F)	2/28/40	b5/25/40
Westbound Stage (W)	52	Tex Ritter	(F)	12/15/39	b3/2/40
Wild Horse Range (W)	53	Jack Randall	(F)	6/18/40	b6/22/40
Yukon Flight (W)	57	James Newill-Louise Stanley		12/5/39	a11/18/39

PARAMOUNT

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Island of Lost Men (D)	63	Anna May Wong-A. Quinn	(F)	7/28/39	b3/12/39
Magnificent Fraud (D)	75	Lloyd Nolan-Akim Tamiroff	(A)	7/21/39	b7/22/39
Man About Town (C)	86	Jack Benny-Dorothy Lamour	(F)	7/7/39	b6/10/39
Million Dollar Legs (C)	63	Betty Grable-Jackie Coogan	(F)	7/14/39	b7/15/39
Night Work (C)	61	Mary Boland-Charlie Ruggles	(F)	8/4/39	b8/12/39
Our Leading Citizen (D)	88	Bob Burns-Susan Hayward	(F)	8/11/39	b8/5/39
Renegade Trail (W)	57	Bill Boyd	(F)	8/18/39	b7/22/39
Star Maker (Mu-C)	94	Bing Crosby-Louise Campbell	(F)	8/25/39	b8/26/39
This Man Is News (My)	78	Valerie Hobson-Barry Barnes	(F)	8/18/39	b4/8/39

1939-40

Adventure in Diamonds (D)	72	Isa Miranda-George Brent	(A)	4/5/40	b1/27/40
All Women Have Secrets (D)	70	Joseph Allan-Jean Cagney	(A)	12/15/39	b12/9/39
Beau Geste (D)	114	Gary Cooper-Ray Milland	(F)	9/15/39	b7/22/39
Biscuit Eater (D)	79	Billie Lee-Cordell Hickman	(F)	5/24/40	b4/13/40
Buck Benny Rides Again (C)	85	Jack Benny-Virginia Dale	(F)	5/3/40	b4/13/40
Cat and the Canary (My-D)	73	Bob Hope-Paulette Goddard	(A)	11/10/39	b11/4/39
Cherokee Strip		Richard Dix-William Henry			In Prod.
Comin' Round the Mountain (C)		Bob Burns-Una Merkel		8/16/40	In Prod.
Death of a Champion (My-C)	67	Lynne Overman-J. Allen, Jr.	(F)	9/1/39	b8/26/39
Disputed Passage (D)	90	Dorothy Lamour-Akim Tamiroff	(A)	10/27/39	b10/14/39
Dr. Cyclops (Tech.) (D)	75	Albert Decker-Janice Logan	(A)	4/12/40	b3/9/40
Down Went McGinty (D)		Brian Donlevy-Akim Tamiroff		8/23/40	a3/23/40
Emergency Squad (D)	60	William Henry-Louise Campbell	(F)	1/5/40	b1/13/40
Farmer's Daughter (C)	60	Martha Raye-Charlie Ruggles	(F)	3/29/40	b2/17/40
French Without Tears (C)	85	Ray Milland-Ellen Drew	(A)	4/26/40	b11/11/39
Geronimo (D)	88	Preston Foster-Ellen Drew	(F)	1/12/40	b11/25/39
Ghost Breakers (My-D)	78	Bob Hope-Paulette Goddard	(F)	6/21/40	b6/8/40
Golden Gloves (D)		Jean Cagney-Robert Ryan		8/2/40	a12/23/39
Great Victor Herbert (Mu-D)	90	Allan Jones-Mary Martin	(F)	12/29/39	b12/2/39
Gulliver's Travels	77	Tech. Cartoon Feature	(F)	12/22/39	b12/23/39
Hidden Gold (W)	61	Wm. Boyd-Russell Hayden	(F)	6/7/40	b5/18/40
Honeymoon in Bali (C)	95	F. MacMurray-Madeline Carroll	(A)	9/9/39	b9/16/39
Jamaica Inn (Cos-D)	110	Chas. Laughton	(F)	10/13/39	b5/27/39
Knights of the Range (W)	70	Russell Hayden-Jean Parker	(F)	2/23/40	b2/17/40
Law of the Pampas (W)	72	Wm. Boyd-Russell Hayden	(F)	11/3/39	b10/21/39
Llano Kid (W)	70	Tito Guizar-June Clayton	(F)	12/8/39	b11/11/39
Light of the Western Stars (W)	65	Jory-Hayden-Sayers	(F)	4/19/40	b4/27/40
Light That Failed (D)	96	Ronald Colman-Ida Lupino	(A)	2/9/40	b12/23/39
Mystery Sea Raider (D)		Henry Wilcoxon-Carole Landis		8/9/40	a6/15/40
Night at Earl Carroll's (C)		J. Carrol Naish-E. Carroll Girls		10/18/40	a5/11/40
Night of Nights (D)	85	Pat O'Brien-Olympe Bradna	(A)	12/1/39	b12/2/39
Northwest Mounted Police (D)		Cooper-Carroll-Goddard (Tech.)		11/22/40	a4/20/40
Opened by Mistake (C)	67	Charles Ruggles-Robert Page	(F)	5/10/40	b5/11/40
Our Neighbors—the Carters (D)	83	Fay Bainter-Frank Craven	(F)	11/24/39	b11/4/39
Parole Fixer (D)	58	J. Carroll Naish-Wm. Henry	(A)	2/2/40	b2/10/40
Queen of the Mob (D) (Former title, "Woman from Hell")		Jean Cagney-Richard Denning		6/28/40	a1/20/40
Range War (W)	67	Wm. Boyd-Russell Hayden	(F)	9/8/39	b8/5/39
Remember the Night (C-D)	92	B. Stanwyck-F. MacMurray	(A)	1/19/40	b1/13/40
Road to Singapore (C)	85	B. Crosby-D. Lamour-B. Hope	(F)	3/22/40	b2/24/40
Rulers of the Sea (D)	96	Fairbanks, Jr.-Lockwood	(F)	11/17/39	b9/16/39
Safari (D)	86	Madeline Carroll-Fairbanks, Jr.	(F)	8/14/40	b6/8/40
Santa Fe Marshal (W)	69	Wm. Boyd-Russell Hayden	(F)	1/26/40	b1/13/40
Seventeen (C-D)	75	Jackie Cooper-Betty Field	(F)	3/1/40	b2/24/40
Showdown (W)	63	Wm. Boyd-J. Clayton-Hayden	(F)	3/8/40	b3/2/40
Sidewalks of London (D)	86	Chas. Laughton-Vivien Leigh	(F)	2/16/40	b2/3/40
Stagecoach War (W) (Former title, "Hold Your Horses")		Wm. Boyd-Russell Hayden		7/12/40	a1/13/40
Television Spy (D)	58	William Henry-Judith Barrett	(F)	10/20/39	b9/16/39
There's Magic in Music		Allan Jones-Susanna Foster			In Prod.
Those Were the Days (C)	75	Wm. Holden-Bonita Granville	(F)	5/31/40	b5/25/40
$1,000 a Touchdown (C)	74	Joe E. Brown-Martha Raye	(F)	9/22/39	b9/30/39
Typhoon (Tech.) (D)	71	Dorothy Lamour-Robert Preston	(F)	5/17/40	b5/4/40
Untamed (D)		Milland-Tamiroff-Morison (Tech.)		7/26/40	a8/19/39
Way of All Flesh (D)	84	Akim Tamiroff-William Henry	(A)	7/5/40	b6/1/40
What a Life (C)	78	Jackie Cooper-Betty Field	(F)	10/1/39	b9/23/39
Women Without Names (D)	63	Ellen Drew-Robt. Paige	(F)	3/15/40	b2/24/40

1940-41

Dancing on a Dime		Grace MacDonald-Robt. Paige		11/1/40	In Prod.
Date With Destiny (D) (Former title, "Destiny")		Basil Rathbone-Ellen Drew		11/15/40	a2/17/40
I Want a Divorce (D)		Dick Powell-Joan Blondell		9/20/40	a4/27/40
Life With Henry (C) (Former title, "Henry Aldrich No. 1")		Jackie Cooper-Leila Ernst		9/13/40	a3/30/40
New Yorkers		Dick Powell-Ellen Drew			In Prod.
Rangers of Fortune		MacMurray-Morison-Dekker		10/11/40	In Prod.
Rhythm on the River (Mu)		Bing Crosby-Mary Martin		9/6/40	In Prod.
Texas (W)		J. Howard-Ellen Drew-M. Robson			a5/11/40
This Man in Paris (My-C)	86	Barry Barnes-Valerie Hobson	(A)		b7/15/39
Three Men From Texas (W)		William Boyd-Russell Hayden		11/8/40	In Prod.
Victory		Fredric March-Betty Field		9/27/40	a6/15/40

R.K.O.-RADIO

1938-39

Bachelor Mother (C)	82	Ginger Rogers-David Niven	(A)	8/4/39	b7/1/39
Bad Lands (W)	65	N. Beery, Jr.-G. Williams	(F)	8/11/39	b7/29/39
Career (D)	80	Alice Eden-John Archer	(F)	7/7/39	b7/8/39
Conspiracy (D)	58	Allan Lane-Linda Hayes	(A)	9/1/39	b8/26/39
Escape to Paradise (C-D)	60	Bob Breen-Kent Taylor	(F)	12/22/39	b12/9/39
Everything's On Ice (C-D)	66	Irene Dare-Roscoe Karns	(F)	10/6/39	b9/9/39
Fifth Avenue Girl (D)	85	Ginger Rogers-Tim Holt	(F)	9/22/39	b8/19/39
Fighting Gringo (W)	59	George O'Brien-Lupita Tovar	(F)	9/8/39	b9/2/39
In Name Only (D)	94	Lombard-Grant-Francis	(A)	8/18/39	b8/5/39
Spellbinder (D)	70	Lee Tracy-Barbara Reed	(A)	7/28/39	b7/29/39
Way Down South (Mu-D)	62	Bob Breen	(F)	7/21/39	b7/29/39

1939-40

Abe Lincoln in Illinois (D)	107	Raymond Massey-Ruth Gordon	(F)	4/19/40	b1/6/40
Allegheny Uprising (D)	81	John Wayne-Claire Trevor	(F)	11/10/39	b10/28/39
Anne of Windy Poplars (D)	89	Anne Shirley-James Ellison	(F)	6/28/40	b6/22/40
Beyond Tomorrow (D)	84	Richard Carlson-Jean Parker	(A)	5/10/40	b3/30/40
Bill of Divorcement (D)	73	Maureen O'Hara-Adolphe Menjou	(A)	5/31/40	b3/16/40
Bullet Code (W)	59	George O'Brien-Virginia Vale	(F)	4/12/40	b3/2/40
Courageous Dr. Christian (D)	67	Jean Hersholt-Dorothy Lovett	(F)	4/5/40	b3/23/40
Cross Country Romance (C)		Gene Raymond-Wendy Barrie		8/9/40	a5/18/40
Curtain Call (C)	61	Barbara Reed-John Archer	(F)	4/26/40	b4/13/40
Dance, Girl, Dance (D)		Maureen O'Hara-Louis Hayward		8/23/40	a6/1/40
Day the Bookies Wept (C)	64	Joe Penner-Barbara Reed	(F)	9/15/39	b9/16/39
Dr. Christian Meets the Women (D)		Jean Hersholt-Dorothy Lovett		7/5/40	a6/8/40
Flying Deuces (C)	67	Laurel & Hardy-Parker	(F)	11/3/39	b10/14/39
Full Confession (D)	73	Victor McLaglen-Sally Eilers	(A)	9/8/39	b8/26/39
Hunchback of Notre Dame (D)	115	C. Laughton-Maureen O'Hara	(A)	12/29/39	b12/23/39
Irene (Mu-C) (Part Tech.)	101	Anna Neagle-Ray Milland	(F)	5/3/40	b4/20/40
Isle of Destiny (D)	83	Ford-Lang-Gargan	(F)	3/8/40	b3/2/40
Legion of the Lawless (W)	57	Geo. O'Brien-Virginia Vale	(F)	1/5/40	b11/25/39
Little Orvie (C)	66	Johnny Sheffield-Ernest Truex	(F)	3/1/40	b3/2/40
Lucky Partners (D)		Ginger Rogers-Ronald Colman		8/2/40	a6/22/40
Marines Fly High (D)	67	Richard Dix-Lucille Ball	(F)	2/2/40	b2/17/40
Married and in Love (D)	60	Alan Marshal-Barbara Reed	(A)	12/22/39	b12/16/39
Marshal of Mesa City (W)	61	George O'Brien-Virginia Vale	(F)	11/3/39	b10/7/39
Meet Dr. Christian (D)	66	Jean Hersholt-Dorothy Lovett	(F)	11/17/39	b10/21/39
Mexican Spitfire (C)	65	Lupe Velez-Donald Woods	(F)	1/12/40	b12/16/39
Millionaire Playboy (C)	66	Joe Penner-Linda Hayes	(F)	3/15/40	b3/2/40
Millionaires in Prison (D)		Lee Tracy-Linda Hayes		7/12/40	a5/25/40
My Favorite Wife (C)	88	Dunne-Grant-Scott	(A)	5/17/40	b5/4/40
Nurse Edith Cavell (D)	99	Anna Neagle-George Sanders	(A)	9/29/39	b8/26/39
One Crowded Night		Billie Seward-Don Costello		9/9/40	a6/15/40
Pinocchio	85	Technicolor Cartoon	(F)	2/23/40	b2/3/40
Pop Always Pays (C)	66	Leon Errol-Dennis O'Keefe	(F)	6/21/40	b6/22/40
Prairie Law (W)	62	Geo. O'Brien-Virginia Vale	(F)	6/7/40	b6/22/40
Primrose Path (D)	93	Ginger Rogers-Joel McCrea	(A)	3/22/40	b3/16/40
Queen of Destiny (H-D) (Reviewed as "Sixty Glorious Years")	90	Neagle-Walbrook (Tech.)	(F)	8/16/40	b10/29/39
Reno (D)	73	Richard Dix-Gail Patrick	(A)	12/1/39	b11/18/39

R.K.O.-RADIO

1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Saint's Double Trouble (D)	69	George Sanders-Helen Whitney	(F)	1/26/40	b1/20/40
Saint Takes Over (D)	60	Geo. Sanders-Wendy Barrie	(F)	6/7/40	b4/27/40
Stage to Chino (W)		George O'Brien		7/26/40	a6/8/40
Stranger on the Third Floor (D)		Peter Lorre-Margaret Tallichet		7/26/40	In Prod.
Sued for Libel (D)	63	Kent Taylor-Linda Hayes	(F)	10/27/39	b10/21/39
Swiss Family Robinson (D)	93	Mitchell-Best-Bartholomew	(F)	2/16/40	b2/3/40
That's Right, You're Wrong (Mu-C)	91	Kyser-Ball-Menjou	(F)	11/24/39	b11/18/39
Three Sons (D)	72	Edward Ellis-Virginia Vale	(F)	10/13/39	b9/30/39
Tom Brown's Schooldays (D)	84	Jimmy Lydon-Hardwicke	(F)	7/6/40	b6/22/40
Two Thoroughbreds (D)	62	Jimmy Lydon-Jean Brodell	(F)	12/8/39	b12/2/39
Vigil in the Night (D)	96	Carole Lombard-Brian Aherne	(A)	2/9/40	b2/10/40
You Can't Fool Your Wife (C)	68	Lucille Ball-James Ellison	(F)	5/24/40	b5/25/40

1940-41

Dreaming Out Loud (C)		Lum & Abner-Frances Langford			a6/1/40
Laddie (D)		Tim Holt-Virginia Gilmore			In Prod.
Men Against the Sky (D)		Richard Dix-Wendy Barrie			a6/15/40
Other Man (D)		Charles Laughton-Carole Lombard			In Prod.
Ramparts We Watch		March of Time Feature			In Prod.
Villain Still Pursued Her (D)		Anita Louise-Richard Cromwell			a4/20/40

REPUBLIC

1938-39

Colorado Sunset (W)	64	G. Autry-Smiley Burnette	(F)	7/31/39	b8/5/39
In Old Monterey (W)	73	Autry-Burnette-Hayes	(F)	8/14/39	b7/29/39
Mickey, the Kid (D)	66	Byrd-Cabot-Ryan	(F)	7/3/39	b7/1/39
New Frontier (W)	57	3 Mesquiteers	(F)	8/10/39	b8/19/39
Rovin' Tumbleweeds (W)	64	Autry-Mary Carlisle	(F)	11/16/39	b11/25/39
She Married a Cop (Mu-C)	65	Phil Regan-Jean Parker	(F)	7/12/39	b7/1/39
Should Husbands Work (C)	66	The Gleasons	(F)	7/26/39	b7/22/39
Smuggled Cargo (D)	62	R. Hudson-Barry Mackay	(F)	8/21/39	b8/26/39
Wall Street Cowboy (W)	66	Roy Rogers	(F)	9/6/39	b9/9/39

1939-40

Arizona Kid (W)	61	Roy Rogers-Sally March	(F)	9/29/39	b10/7/39
Calling All Marines (D)	66	Donald Barry-Helen Mack	(F)	9/21/39	b9/16/39
Carolina Moon (Mu-W)		Gene Autry-Burnette-June Storey			a6/15/40
Carson City Kid (W)	57	Roy Rogers-"Gabby" Hayes	(F)	6/27/40	b6/22/40
Crooked Road (D)	66	Edmund Lowe-Irene Hervey	(A)	5/10/40	b5/11/40
Covered Trailer (C)	66	Gleasons-Davenport	(F)	11/10/39	b11/18/39
Covered Wagon Days (W)	56	Three Mesquiteers	(F)	4/22/40	b5/11/40
Cowboys From Texas (W)	57	Three Mesquiteers	(F)	11/29/39	b12/9/39
Dark Command (H-D)	94	John Wayne-Claire Trevor	(F)	4/15/40	b4/13/40
Days of Jesse James (W)	63	Roy Rogers-George Hayes	(F)	12/20/39	b12/23/39
Everybody's Happy (C)		The Gleasons			In Prod.
Flight at Midnight (D)	66	Roscoe Turner-Phil Regan	(F)	8/28/39	b9/2/39
Forgotten Girls (D)	68	Louise Platt-Donald Woods	(F)	3/15/40	b3/23/40
Gangs of Chicago (D)	66	Lola Lane-Lloyd Nolan-MacLane	(F)	5/19/40	b5/25/40
Gaucho Serenade (W)	66	Gene Autry-Smiley Burnette	(F)	5/10/40	b5/18/40
Ghost Valley Raiders (W)	57	Donald Barry-Lona Andre	(F)	3/26/40	b4/6/40
Girl From God's Country (D)		Chester Morris-Chas. Bickford			a6/15/40
Grand Ole Opry (C)		Weaver Bros. & Elviry		6/25/40	a5/25/40
Grandpa Goes to Town (C)	66	The Gleasons-Harry Davenport	(F)	4/19/40	b4/20/40
Heroes of the Saddle (W)	56	Three Mesquiteers	(F)	1/12/40	b1/20/40
Hi-Yo Silver (W)	69	Silver Chief-Lynn Roberts	(F)	4/10/40	b4/20/40
In Old Missouri (C)	67	Weaver Bros.-Elviry	(F)	4/17/40	b5/4/40
Jeepers Creepers (Mu)	69	Rogers-Weaver Bros.	(F)	10/27/39	b11/4/39
Kansas Terrors (W)	57	3 Mesquiteers-Jacqueline Wells	(F)	10/6/39	b10/21/39
Main Street Lawyer (D)	72	Edward Ellis-Anita Louise	(F)	11/3/39	b11/11/39
Money to Burn (C)	69	The Gleasons-Harry Davenport	(F)	12/28/39	b12/30/39
Oklahoma Outlaws (W)		Three Mesquiteers			In Prod.
One Man's Law (W)		Don Barry-Janet Waldo			a6/8/40
Pioneers of the West (W)	56	Three Mesquiteers	(F)	3/12/40	a3/16/40
Rancho Grande (W)	68	Gene Autry-Smiley Burnette	(F)	3/22/40	b3/30/40
Ranger and the Lady (W)		Roy Rogers-George Hayes			a6/22/40
Refugee, The (D)	79	J. Wayne-Sigrid Gurie-C. Coburn	(F)	7/3/40	b6/22/40
Rocky Mountain Rangers (W)	58	Three Mesquiteers	(F)	5/24/40	b6/8/40
Sabotage (D)	69	Arleen Whelan-Gordon Oliver	(F)	10/13/39	b10/14/39
Saga of Death Valley (W)	58	Roy Rogers-George Hayes	(F)	11/22/39	b11/25/39
Scatterbrain (C)		Judy Canova-Alan Mowbray			a6/8/40
Sing, Dance, Plenty Hot (Mu)		Ruth Terry-Johnny Downs			In Prod.
South of the Border (W)	71	Gene Autry-Smiley Burnette	(F)	12/15/39	b12/16/39
Thou Shalt Not Kill (D)	68	Charles Bickford-Doris Day	(F)	12/22/39	b12/16/39
Tulsa Kid (W)		Don "Red" Barry			In Prod.
Village Barn Dance (Mu-C)	74	Richard Cromwell-Doris Day	(F)	1/30/40	b2/3/40
Wagons Westward (D)		Chester Morris-Anita Louise		6/19/40	a5/11/40
Wolf of New York (D)	69	Edmund Lowe-Rose Hobart	(F)	1/25/40	b1/27/40
Women in War (D)	71	Elsie Janis-Wendy Barrie	(F)	6/6/40	b6/1/40
Young Buffalo Bill (W)	59	Roy Rogers-George Hayes	(F)	4/12/40	b4/20/40

20TH CENT.-FOX

1938-39

Frontier Marshal (W)	72	Randolph Scott-Binnie Barnes	(F)	7/28/39	b8/5/39
Mr. Moto Takes Vacation (My)	65	Peter Lorre	(F)	7/14/39	b11/19/38
News Is Made At Night (C)	71	Preston Foster-Lynn Bari	(F)	7/21/39	b7/15/39
Ware Case (GB) (D)	78	Clive Brook-Jane Baxter	(F)	7/21/39	b7/15/39

1939-40

Adventures of Sherlock Holmes (My-D)	85	Basil Rathbone-Nigel Bruce	(F)	9/1/39	b8/26/39
Barricade (D)	71	Alice Faye-Warner Baxter	(F)	12/8/39	b12/2/39
Blue Bird (Tech.) (FA)	83	Shirley Temple-Nancy Kelly	(F)	3/22/40	b1/27/40
Charlie Chan at Treasure Island (My)	74	Sidney Toler-Sen Yung	(F)	9/8/39	b8/26/39
Charlie Chan's Murder Cruise (My)	75	Sidney Toler-Marjorie Weaver	(F)	6/21/40	b5/11/40
Charlie Chan in Panama (D)	67	Sidney Toler-Jean Rogers	(F)	3/1/40	b2/10/40
Chicken Wagon Family (C)	63	Jane Withers-Leo Carrillo	(F)	8/11/39	b8/19/39
Cisco Kid and the Lady (D)	74	Cesar Romero-Marjorie Weaver	(F)	12/29/39	b12/2/39
City in Darkness (My)	85	Sidney Toler-Lynn Bari	(F)	12/1/39	b11/25/39
City of Chance (D)	60	Donald Woods-C. Aubrey Smith	(A)	1/12/40	b12/30/39
Day-Time Wife (C)	72	Tyrone Power-Linda Darnell	(A)	11/24/39	b11/18/39
Drums Along the Mohawk (D)	103	H. Fonda-C. Colbert (Tech.)	(F)	11/10/39	b10/21/39
Earthbound (D)	67	Warner Baxter-Andrea Leeds	(A)	6/7/40	b6/8/40
Elsa Maxwell's Hotel for Women (D)	88	Darnell-Ellison-Maxwell	(A)	8/4/39	b8/5/39
Escape, The (D)	62	Kane Richmond-Amanda Duff	(A)	10/6/39	b9/9/39
Everything Happens at Night (C-D)	78	Sonja Henie-Ray Milland	(F)	12/22/39	b12/16/39
Four Sons (D)	89	Ameche-Nancy Kelly-Alan Curtis	(A)	6/14/40	b6/1/40
Free, Blonde and 21 (C)	74	Lynn Bari-Joan Davis	(F)	3/29/40	b2/17/40
Girl in 313 (My)	56	Florence Rice-Joan Valerie	(A)	5/31/40	b6/22/40
Grapes of Wrath (D)	129	Fonda-Bowdon-Grapewin	(A)	3/15/40	b1/27/40
Heaven With A Barbed Wire Fence (C-D)	62	Glenn Ford-Jean Rogers	(F)	11/3/39	b10/7/39
He Married His Wife (C)	83	McCrea-Kelly-Young	(F)	1/19/40	b1/13/40
Here I Am, A Stranger (D)	83	Richard Greene-Brenda Joyce	(F)	9/29/39	b9/23/39
High School (C)	72	J. Withers-Stephens-Edwards	(F)	1/26/40	b1/6/40
Hollywood Cavalcade (D)	98	Alice Faye-Don Ameche (Tech.)	(F)	10/13/39	b10/7/39
Honeymoon's Over (C)	68	Marjorie Weaver-Stuart Erwin	(F)	12/15/39	b12/9/39
Inspector Hornleigh on Holiday (My)	74	Gordon Harker-Alastair Sim	(F)	12/1/39	b2/3/40
I Was An Adventuress (D)	81	Zorina-Richard Greene	(A)	5/10/40	b5/4/40
Johnny Apollo (D)	83	Tyrone Power-Dorothy Lamour	(A)	4/19/40	b4/13/40
Lillian Russell (D)	127	Alice Faye-Don Ameche	(F)	5/24/40	b5/18/40
Little Old New York (D)	100	Alice Faye-MacMurray-Greene	(F)	2/9/40	b2/3/40
Lucky Cisco Kid (D)	68	Cesar Romero-Mary Hughes	(F)	6/28/40	b6/1/40
Man Who Wouldn't Talk (D)	61	Lloyd Nolan-Jean Rogers	(A)	2/2/40	b1/20/40
Manhattan Heartbeat (D)	72	Virginia Gilmore-Joan Davis	(F)	7/12/40	b6/8/40
Maryland (D) (Tech.)		B. Joyce-Payne-Brennan		7/19/40	a3/9/40
On Their Own (C)	63	Jones Family	(F)	5/17/40	b4/13/40

20TH CENT.-FOX 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Pack Up Your Troubles (C)	70	Jane Withers-Ritz Brothers	(F)	10/20/39	b9/23/39
Quick Millions (C)	61	Jones Family	(F)	8/25/39	b8/12/39
Rains Came (D)	103	Loy-Power-Brent	(A)	9/15/39	b9/9/39
Sailor's Lady (D)		Nancy Kelly-Jon Hall		7/5/40	a2/24/40
Shipyard Sally (Mu-D)		Gracie Fields	(F)	10/20/39	b7/29/39
Shooting High (Mu-D)	63	Withers-Autry-Weaver	(F)	4/26/40	b3/9/40
So This Is London (C)	70	Geo. Sanders-Drayton-Churchill	(A)	5/3/40	b2/4/39
Stanley and Livingstone (D)	100	S. Tracy-Greene-Kelly	(F)	8/18/39	b8/5/39
Star Dust (D)	83	Linda Darnell-John Payne	(F)	4/5/40	b4/6/40
Stop, Look and Love (C)	57	Jean Rogers-Robert Kellard	(F)	9/22/39	b9/2/39
Swanee River (Tech.) (D)	86	Al Jolson-Don Ameche-A. Leeds	(F)	1/5/40	b12/23/39
They Came By Night (D)	73	Will Fyffe	(F)	2/23/40	b3/9/40
Too Busy to Work (C)	65	Jones Family-Chandler-Davis	(F)	11/17/39	b11/4/39
20,000 Men a Year (D)	84	Randolph Scott	(F)	10/27/39	b10/28/39
Viva Cisco Kid (D)	70	Cesar Romero-Chris-Pin Martin	(F)	4/12/40	b3/23/40
Young as You Feel (C)	59	Jones Family	(F)	2/16/40	b2/3/40

1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
Bride Wore Crutches		Lynne Roberts-Ted Norris			In Prod.
Brigham Young (H-D)		Tyrone Power-Linda Darnell		8/16/40	a4/27/40
Charlie Chan in the Wax Museum (My)		Sidney Toler-Joan Valerie		10/4/40	In Prod.
Elsa Maxwell's Public Deb. # 1 (D)		G. Murphy-B. Joyce-C. Ruggles		9/27/40	a5/4/40
For Beauty's Sake (C)		Ned Sparks-Marjorie Rambeau			In Prod.
Ghost of the Cisco Kid (D)		Cesar Romero-Betty McLaughlin		9/20/40	In Prod.
Girl from Avenue A (C)		Jane Withers-Kent Taylor		8/23/40	a6/8/40
Girl Must Live (C)	93	Margaret Lockwood-R. Houston	(A)		b5/27/39
Great Profile (C)		John Barrymore-Mary Hughes			In Prod.
I Married a Nazi (D)		Joan Bennett-Francis Lederer		8/30/40	a6/15/40
Pier 13 (D)		Lynn Bari-Lloyd Nolan		9/6/40	a5/25/40
Return of Frank James (D)		H. Fonda-A. Leeds (Tech.)		9/13/40	a6/8/40
Street of Memories		Guy Kibbee-Lynn Roberts		8/9/40	a6/8/40
Young People		Shirley Temple-Jack Oakie			a5/18/40

UNITED ARTISTS

Title	Mins.	Stars		Rel. Date	See Issue of
Captain Caution (D)		V. Mature-Louise Platt-B. Cabot			a6/15/40
Chump At Oxford (C)	63	Stan Laurel-Oliver Hardy	(F)	2/16/40	b2/17/40
Eternally Yours (C)	91	Loretta Young-David Niven	(F)	10/12/39	b10/7/39
Foreign Correspondent		Joel McCrea-Herbert Marshall			a5/4/40
Four Feathers (Tech.) (D)	109	Duprez-Smith-Richardson	(F)	8/4/39	b4/29/39
Great Dictator		Charles Chaplin-P. Goddard			In Prod.
House Across the Bay (D)	88	Joan Bennett-George Raft	(A)	3/1/40	b3/2/40
Housekeeper's Daughter (C)	80	Joan Bennett-Adolphe Menjou	(F)	10/26/39	b9/16/39
Intermezzo—a Love Story (D)	70	Leslie Howard-Ingrid Bergman	(F)	9/22/39	b9/30/39
Kit Carson (D)		Jon Hall-Dana Andrews			a6/22/40
Lion Has Wings (D)	73	Merle Oberon-Ralph Richardson	(F)	1/19/40	b12/16/39
Long Voyage Home (D)		John Wayne-Thos. Mitchell			a5/11/40
Major Barbara		Wendy Hiller-Robert Morley			In Prod.
Man in the Iron Mask (D)	110	Louis Hayward-Joan Bennett	(F)	8/11/39	b7/1/39
My Son, My Son! (D)	116	Brian Aherne-Madeleine Carroll	(A)	3/22/40	b3/9/40
Of Mice and Men (D)	106	Meredith-Fields-Chaney Jr.	(A)	1/12/40	b12/30/39
1,000,000 B.C. (D)	80	John Hubbard-Carole Landis	(F)	4/5/40	b4/13/40
Our Town (D)	90	Fay Bainter-Frank Craven	(F)	5/24/40	b5/18/40
Over the Moon (C-D)	78	Oberon-Rex Harrison (Tech.)	(F)	3/29/40	b11/11/39
Raffles (D)	71	D. Niven-Olivia de Havilland	(F)	12/29/39	b12/23/39
Real Glory (D)	96	Gary Cooper-Andrea Leeds	(F)	9/29/39	b9/16/39
Rebecca (D)	130	Olivier-Anderson-Fontaine	(A)	4/12/40	b3/23/40
Saps at Sea (C)	56	Stan Laurel-Oliver Hardy	(F)	5/3/40	b4/27/40
Slightly Honorable (My-C)	85	O'Brien-Terry-Arnold	(A)	12/22/39	b1/13/40
Son of Monte Cristo		Joan Bennett-Louis Hayward			In Prod.
South of Pago Pago		Jon Hall-Victor McLaglen		7/4/40	a4/27/40
Thief of Bagdad		Sabu-Conrad Veidt (Tech.)			In Prod.
They Shall Have Music (Mu-D)	101	Jascha Heifetz-Andrea Leeds	(F)	8/18/39	b7/15/39
Turnabout (C)	83	Carole Landis-Hubbard-Menjou	(A)	5/17/40	b5/4/40
Westerner (D)		Gary Cooper-Walter Brennan		9/20/40	a12/30/39
Winter Carnival (C-D)	90	Ann Sheridan-Richard Carlson	(F)	7/28/39	b7/22/39

UNIVERSAL 1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
First Love (D)	83	Deanna Durbin-Helen Parrish	(F)	11/10/39	b11/4/39
Forgotten Women (D)	65	Sigrid Gurie-Donald Briggs	(A)	7/7/39	b7/8/39
I Stole a Million (D)	78	George Raft-Claire Trevor	(A)	7/21/39	b7/22/39
Unexpected Father (C-D)	73	Sandy-M. Auer-Shirley Ross	(F)	7/14/39	b7/22/39
When Tomorrow Comes (D)	90	Irene Dunne-Charles Boyer	(A)	8/11/39	b8/19/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Alias the Deacon (C)	73	Bob Burns	(F)	5/17/40	b5/4/40
Bad Man from Red Butte (W)	58	J. M. Brown-Baker-Fuzzy Knight	(F)	5/31/40	b6/15/40
Big Guy (D)	77	McLaglen-Cooper-Munson	(A)	12/24/39	b12/2/39
Black Diamonds (D)		Richard Arlen-Andy Devine		7/12/40	a6/1/40
Black Friday (D)	64	Boris Karloff-Bela Lugosi	(A)	4/12/40	b3/9/40
Boys From Syracuse (C)		A. Jones-Martha Raye-J. Penner		8/9/40	a5/18/40
Call a Messenger (C-D)	60	Tough Guys-Mary Carlisle	(F)	11/3/39	b9/23/39
Charlie McCarthy, Detective (My-C)	75	Bergen-McCarthy-Snerd	(F)	12/22/39	b12/23/39
Chip of the Flying U (W)	55	J. Mack Brown-Bob Baker	(F)	11/24/39	b1/27/40
Danger on Wheels (D)	61	Richard Arlen-Andy Devine	(F)	2/2/40	b5/11/40
Desperate Trails (W)	60	Brown-Baker-Knight	(F)	9/8/39	b9/2/39
Destry Rides Again (D)	93	Marlene Dietrich-James Stewart	(F)	12/29/39	b12/2/39
Double Alibi (My)	65	Wayne Morris-Margaret Lindsay	(A)	3/1/40	b2/24/40
Enemy Agent (D)	60	Robt. Armstrong-Helen Vinson	(F)	4/19/40	b4/13/40
Framed (D)	60	Constance Moore-R. Armstrong	(A)	2/23/40	b5/11/40
Green Hell (D)	88	Joan Bennett-D. Fairbanks, Jr.	(F)	1/26/40	b1/20/40
Half a Sinner (D)	59	Heather Angel-John King	(F)	4/5/40	b6/1/40
Hawaiian Nights (Mu-C)	64	Downs-Moore-Quillan	(F)	9/8/39	b8/19/39
Hero For a Day (C-D)	62	Charles Grapewin-Anita Louise	(F)	10/6/39	b9/16/39
Honeymoon Deferred (D)	59	Margaret Lindsay-Edmund Lowe	(F)	2/16/40	b2/24/40
Hot Steel (D)	61	Richard Arlen-Andy Devine		5/24/40	a5/11/40
House of the Seven Gables (D)	88	Vincent Price-Margaret Lindsay	(A)	4/12/40	b3/9/40
I Can't Give You Anything But Love Baby (C)	61	Peggy Moran-Johnny Downs	(F)	6/21/40	b5/11/40
If I Had My Way (Mu-C)	87	Bing Crosby-Gloria Jean	(F)	5/3/40	b4/27/40
Invisible Man Returns (D)	82	Hardwicke-Price-Grey	(A)	1/12/40	b1/20/40
It's a Date (Mu-D)	103	Deanna Durbin-Kay Francis	(F)	3/22/40	b3/23/40
La Conga Nights (C)	60	Hugh Herbert	(F)	5/31/40	b5/18/40
Laugh It Off (C)	63	Johnny Downs-Constance Moore	(F)	12/1/39	b12/30/39
Legion of Lost Flyers (D)	63	Arlen-Devine-Nagel	(F)	11/3/39	b9/16/39
Little Accident (C)	65	Baby Sandy-Florence Rice	(F)	10/27/39	b11/4/39
Love, Honor and Oh, Baby (C)	60	Wallace Ford-Kathryn Adams	(F)	6/7/40	b6/8/40
Ma! He's Making Eyes At Me (C)	61	Tom Brown-Constance Moore	(F)	3/15/40	b4/13/40
Man From Montreal (D)	60	Richard Arlen-Andy Devine	(F)	12/8/39	b3/2/40
Mikado (Mu) (Tech.)	90	Kenny Baker	(F)	9/8/39	b5/20/39
Missing Evidence (D)	64	Preston Foster-Irene Hervey	(F)	12/15/39	b11/25/39
Mutiny On the Blackhawk (D)	67	Arlen-Moore-Devine	(F)	9/1/39	b8/5/39
My Little Chickadee (C)	83	Mae West-W. C. Fields	(A)	2/9/40	b2/10/40
Oh, Johnny, How You Can Love (C)	64	Tom Brown-Peggy Moran	(F)	1/5/40	b1/20/40
Oklahoma Frontier (W)	59	John Mack Brown-Bob Baker	(F)	10/20/39	b12/9/39
One Hour to Live (D)	60	Doris Nolan-Chas. Bickford	(A)	11/10/39	b9/23/39
Private Affairs (C-D)	73	N. Kelly-R. Young-R. Cummings	(F)	7/5/40	b6/15/40
Riders of Pasco Basin (W)	56	J. M. Brown-Bob Baker	(F)	4/5/40	b5/25/40
Rio (D)	75	Sigrid Gurie-Basil Rathbone	(A)	9/29/39	b9/30/39
Sandy Is a Lady (C)	64	Sandy-Mischa Auer-Nan Grey	(F)	6/14/40	b5/25/40
Ski Patrol (D)	64	Luli Deste-Philip Dorn	(F)	5/10/40	b5/11/40
South to Karanga (D)		C. Bickford-L. Deste-D. Foran		8/2/40	a4/27/40
Tower of London (H-D)	92	Basil Rathbone-Boris Karloff	(F)	11/17/39	b11/25/39
Tropic Fury (D)	65	Richard Arlen-Andy Devine	(F)	10/13/39	b9/9/39
Two Bright Boys (D)	70	J. Cooper-Freddie Bartholomew	(F)	9/15/39	b9/9/39
Under-Pup (C)	90	Rob't Cummings-Nan Grey	(F)	9/1/39	b8/26/39
West of Carson City (W)	55	J. M. Brown-Bob Baker	(F)	1/19/40	b5/11/40
Witness Vanishes (My)	60	Edmund Lowe-Wendy Barrie	(F)	9/22/39	b9/16/39
You're Not So Tough	72	Dead End Kids-Nan Grey	(F)	7/26/40	b6/1/40
Zanzibar (D)	72	Lola Lane-James Craig	(F)	3/8/40	b3/30/40

UNIVERSAL 1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
Fugitive, The (D)	75	Ralph Richardson-Diana Wynyard	(A)	6/28/40	b6/22/40
I'm Nobody's Sweetheart Now		Helen Parrish-Dennis O'Keefe			a6/1/40
Margie (C)		Tom Brown-Nan Grey-M. Auer			In Prod.
Modern Monte Cristo		Victor McLaglen-John Loder			In Prod.
Mummy's Hand (D)		Dick Foran-Wallace Ford			a6/22/40
Slightly Tempted (C)		Hugh Herbert-Johnny Downs			a6/1/40
Spring Parade (Mu-C)		Deanna Durbin-Rob't. Cummings			In Prod.
When the Daltons Rode (W)		Kay Francis-Randolph Scott			In Prod.

WARNER BROS. 1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Angels Wash Their Faces (C-D)	86	Dead End Kids-Reagan-Sheridan	(F)	8/26/39	b9/9/39
Cowboy Quarterback (C)	56	Bert Wheeler-Marie Wilsen	(F)	7/29/39	b8/12/39
Daughters Courageous (D)	107	John Garfield-Priscilla Lane	(F)	7/22/39	b6/17/39
Each Dawn I Die (D)	92	Cagney-Raft-Bryan	(A)	8/19/39	b7/22/39
Everybody's Hobby (C)	55	Irene Rich-Henry O'Neill (Reviewed as "Hobby Family")		8/26/39	b8/19/39
Hell's Kitchen (D)	81	Lindsay-Dead End Kids	(F)	7/8/39	b7/8/39
Indianapolis Speedway (D)	82	Pat O'Brien-Ann Sheridan	(F)	8/5/39	b7/22/39
Naughty, But Nice (C)	90	Dick Powell-Gale Page	(F)	7/1/39	b7/1/39
Torchy Plays With Dynamite (D)	59	Jane Wyman-Tom Kennedy	(F)	8/12/39	b10/21/39
Waterfront (D)	59	Dennis Morgan-Gloria Dickson	(F)	7/15/39	b7/22/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Angel From Texas (C)	69	Albert-Wyman-Reagan	(F)	4/27/40	b4/13/40
British Intelligence (D)	62	Boris Karloff-Margaret Lindsay	(A)	1/20/40	b1/13/40
Brother Orchid (C-D)		E. G. Robinson-Sothern-Bellamy		6/8/40	a4/20/40
Brother Rat and a Baby (C)	87	Wayne Morris-Priscilla Lane	(F)	1/13/40	b1/6/40
Calling Philo Vance (My)	62	James Stephenson	(F)	2/3/40	b2/3/40
Castle on the Hudson (D)	76	Garfield-O'Brien-Sheridan	(A)	2/17/40	b3/2/40
Child Is Born (D)	79	Geraldine Fitzgerald-J. Lynn	(A)	1/6/40	b9/9/39
Dead End Kids on Dress Parade (D)	62	Litel-Dead End Kids	(F)	11/18/39	b11/4/39
Dr. Ehrlich's Magic Bullet (D)	102	Edw. G. Robinson-Ruth Gordon	(A)	3/2/40	b2/10/40
Dust Be My Destiny (D)	88	John Garfield-Priscilla Lane	(A)	9/16/39	b8/19/39
Espionage Agent (D)	83	Joel McCrea-Jeffrey Lynn	(F)	9/30/39	b9/30/39
Fighting 69th (D)	90	James Cagney-Pat O'Brien	(A)	1/27/40	b1/6/40
Flight Angels (D)	74	Ralph Bellamy-Dennis Morgan	(F)	5/18/40	b5/11/40
Four Wives (D)	99	Lane Sisters-G. Page-J. Lynn	(F)	12/25/39	b11/25/39
Fugitive From Justice (D)	53	Roger Pryor-Lucille Fairbanks	(A)	6/15/40	b6/8/40
Gambling on the High Seas (D)	58	Wayne Morris-Jane Wyman	(F)	6/22/40	b2/24/40
Granny Get Your Gun (D)	56	May Robson-Harry Davenport	(F)	2/10/40	b1/6/40
Invisible Stripes (D)	82	Raft-Holden-Robson	(A)	12/30/39	b12/23/39
It All Came True (D)	97	Ann Sheridan-Jeffrey Lynn	(A)	4/6/40	b3/23/40
Kid Nightingale (C)	58	John Payne	(F)	11/4/39	b9/23/39
King of Lumberjacks (D)	61	John Payne-Gloria Dickson	(F)	4/13/40	b2/24/40
Ladies Must Live (C)		Rosemary Lane		7/20/40	In Prod.
Letter, The (D)		Bette Davis-Herbert Marshall			In Prod.
Mad Empress (D) (Reviewed as "Juarez and Maxmilian"—States Rights)	95	Modea Novara-L. Atwill	(A)	12/16/39	b4/29/39
Man Who Talked Too Much (D)		Geo. Brent-Virginia Bruce		7/6/40	a6/8/40
Money and the Woman (D)		Jeffrey Lynn-Brenda Marshall			a6/22/40
Murder in the Air (D)	55	Ronald Reagan-Lya Lys	(F)	6/1/40	b2/24/40
My Love Came Back (D) (Former title "Episode")		De Havilland-J. Lynn-J. Wyman		7/13/40	a6/1/40
Nancy Drew and Hidden Staircase (My)	60	Bonita Granville-Frankie Thomas	(F)	9/9/39	b8/26/39
No Place to Go (C-D)	57	Gloria Dickson-Dennis Morgan	(F)	9/23/39	b9/9/39
Old Maid (D)	95	Bette Davis-George Brent	(A)	9/2/39	b8/5/39
On Your Toes (Mu-C)	94	Vera Zorina-Eddie Albert	(F)	10/14/39	b10/14/39
Pride of the Blue Grass (D)	65	Edith Fellows-Jimmy McCallion	(F)	10/7/39	b11/11/39
Private Lives of Elizabeth & Essex (H-D) (Tech.)	106	Flynn-Bette Davis	(F)	11/11/39	b9/30/39
Private Detective (C-D)	57	Jane Wyman-Dick Foran	(F)	12/9/39	b12/9/39
Return of Dr. X (My-D)	62	Lys-Bogart-Morris-Lane	(A)	12/2/39	b11/18/39
River's End		Dennis Morgan-George Tobias			In Prod.
Roaring Twenties (D)	106	Cagney-Lynn-Lane	(A)	10/28/39	b10/21/39
Saturday's Children (D)	101	Olivia de Havilland-Garfield	(F)	5/11/40	b4/13/40
Sea Hawk (D)		Flynn-Marshall-Crisp			a3/23/40
Smashing the Money Ring (D)	56	Ronald Reagan-Eddie Foy Jr.	(F)	10/21/39	b10/28/39
Tear Gas Squad (D)	58	D. Morgan-J. Payne-G. Dickson	(F)	5/4/40	b3/23/40
They Drive by Night (D)		Raft-Sheridan-Bogart		7/27/40	a6/1/40
Three Cheers for the Irish (C-D)	100	Priscilla Lane-Dennis Morgan	(F)	3/16/40	b3/9/40
Till We Meet Again (D)	100	Merle Oberon-George Brent	(F)	4/20/40	b4/6/40
Torrid Zone (D)	88	Cagney-O'Brien-Sheridan	(A)	5/25/40	b5/11/40
Virginia City (H-W)	121	Flynn-Hopkins-Scott	(F)	3/23/40	b3/23/40
We Are Not Alone (D)	112	Paul Muni-Jane Bryan	(A)	11/25/39	b11/11/39

1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
All This and Heaven Too (D)	143	Bette Davis-Charles Boyer	(A)		b6/22/40
City For Conquest (D)		James Cagney-Ann Sheridan			In Prod.
Flowing Gold (D)		Pat O'Brien-John Garfield			In Prod.
Life of Knute Rockne (D)		Pat O'Brien-Ronald Reagan			a6/1/40
Man From Fleet Street (D)		Robinson-Albert-Basserman			a6/8/40
No Time for Comedy (C)		J. Stewart-R. Russell-C. Ruggles			In Prod.
Tugboat Annie Sails Again (C)		Marjorie Rambeau-Alan Hale			In Prod.

MISCELLANEOUS

Title	Mins.	Stars		Rel. Date	See Issue of
Bad Boy (D)	66	Johnny Downs-Rosalind Keith	(F)	Atlas	b1/27/40
Black Eyes (D)	72	Mary Maguire-Otto Kruger	(A)	Alliance	b9/9/39
Buried Alive (D)	74	Beverly Roberts-Rob't Wilcox	(A)	Producers	b1/13/40
Captain Moonlight (D)		John Garrick-Winifred Shotter	(A)	Atlas	b4/27/40
Challenge, The (D)	69	Trenker-Douglas	(F)	Film Alliance	b9/30/39
Daughter of the Tong (D)	56	Evelyn Brent-Grant Withers	(A)	Metrop.	b8/19/39
George Washington Carver (D)	69	G. W. Carver-B. Washington III.	(A)	St. George	b4/13/40
Goose Step (D) (Reviewed as "Hitler, Beast of Berlin")	85	Roland Drew-Steffi Duna	(A)	Producers	b11/18/39
Hidden Menace (D)	56	Otto Kruger-Gertrude Michael	(F)	Alliance	b4/13/40
Invisible Killer (D)	63	Grace Bradley-Roland Drew	(F)	Producers	b2/10/40
Keep Punching (D)	81	Henry Armstrong-Mae Johnson	(F)	M-C Pics	b12/9/39
Mad Youth (D)	60	Mary Ainslee-Betty Compson	(A)	Atlas	b5/25/40
Mercy Plane (D)	60	James Dunn	(F)	Producers	b6/8/40
Mill on the Floss (D)	80	Geraldine Fitzgerald-F. Lawton	(F)	Standard	b11/18/39
North Sea Patrol (D)	61	Toone-Kelly	(F)	Alliance	b12/30/39
One Night In Paris (My-D)	74	Lodge-Kelly-Williams	(F)	Alliance	b8/5/39
Outsider (D)	91	Geo. Sanders-Mary Maguire	(F)	Alliance	b3/23/40
Overnight (D)		Robert Donat-Pearl Argyle	(A)	Mundus	b6/8/40
Pocomania (D)	65	Nina Mae McKinney-Jack Carter	(F)	Lenwal	b12/9/39
Royal Divorce (Cos-D)	84	Chatterton-P. Blanchar	(F)	Select	b8/5/39
Son of Ingagi (D)	66	Alfred Grant-Daisy Bufford	(A)	Sack	b1/20/40
Spies of the Air (My-D)	78	Barry Barnes-Roger Livesy	(A)	Alliance	b8/12/39
Torpedoed! (D)	70	H. B. Warner-Beery-Cromwell	(F)	Film Alliance	b9/23/39
Torture Ship (D)	57	Irving Pichel-Jacqueline Wells	(A)	Producers	b11/25/39

Foreign Language

Title	Mins.	Stars		Rel. Date	See Issue of
Harvest (D)	75	Gabriel Gabrio-Edouard Delmont	(A)	Cinema	b11/25/39
Human Beast (D)	79	Jean Gabin-Simone Simon	(A)	Juno	b4/24/40
Louise (Opera)	72	Grace Moore	(A)	Mayer-Burstyn	b2/10/40

(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CS-D) Costume Drama; (W) Western; (Mu-C) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy; (H) Historical

Shorts Booking Guide

COLUMBIA 1939-40

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
All American Blondes	Fair	17	11/11/39
Andy Clyde Gets Spring Chicken	Mere Filler	18	1/ 6/40
Awful Goof		19	Not Rev.
Boobs in the Woods	Funny	16	6/15/40
Glove Slingers	Good Slapstick	18	1/ 6/40
Heckler	Fairly Funny	18	2/24/40
His Bridal Fright		18	Not Rev.
Mr. Clyde Goes to Broadway		18	Not Rev.
Money Squawks		18	Not Rev.
Nothing But Pleasure	Amusing	18	2/17/40
Pardon My Berth Marks	Filler	18	3/16/40
Skinny the Moocher	Funny	16½	9/ 2/39
South of the Boudoir	Good Slapstick	18½	6/15/40
Static In the Attic	Funny	20	9/ 2/39
Taming of the Snood		18	Not Rev.
Teacher's Pest	Fairly Funny	18	8/12/39
You're Next	Poor	18	6/15/40
CINESCOPES (6)			
Berth of a Queen	Interesting	11	4/20/40
Fashion Takes a Holiday	Feminine Appeal	11	3/16/40
Odd Vacations		10	Not Rev.
Threads of a Nation	Interesting	11	2/24/40
World of 1960	Interesting	10	1/ 6/40
COLUMBIA TOURS (6)			
Beautiful Switzerland	Average	10	12/30/39
Historic Cities of India		10	Not Rev.
Holland and the Zuyder Zee	Interesting	10	9/16/39
In the Land of the Pagodas		10	Not Rev.
Life in Paris		10	Not Rev.
New Hampshire	Good Travel Film	11	3/16/40
Pleasurebound in Canada		10	Not Rev.
Unveiling Algeria	Fair	10	4/20/40
COLOR RHAPSODIES (16) (Tech.)			
Blackboard Review		7	Not Rev.
Boy, a Gun and Birds	Fair	7	1/ 6/40
Crop Chasers	Good	7½	10/14/39
Dreams On Ice	Cute	7	10/14/39
Egg Hunt	Cute	7½	6/15/40
Greyhound and the Rabbit	Filler	7	4/20/40
Happy Tots' Expedition		6½	Not Rev.
Jitterbug Knights	Fair	7	9/ 9/39
Mother Goose In Swing-time		7	Not Rev.
Mountain Ears	Cute	7	10/14/39
Ye Olde Swap Shoppe		7	Not Rev.
COMMUNITY SINGS (10)			
College Songs		10	Not Rev.
Crosby Hit Songs		9	Not Rev.
Gypsy Songs	Very Good	10	2/17/40
Medley of Hits		10	Not Rev.
Old Time Songs		9½	Not Rev.
Stephen Foster Songs		10	Not Rev.
FABLES CARTOONS (6)			
Barnyard Babies		6	Not Rev.
Little Lost Sheep	Fair	7	9/16/39
Park Your Baby	Average	7	2/24/40
Practise Makes Perfect	Dull	6	4/20/40
FOOLS WHO MADE HISTORY (6)			
Story of Charles Good-year	Excellent	10	10/21/39
Story of Elias Howe	Excellent	11	9/16/39
HAPPY HOUR			
Book of Books	Outstanding	10	11/18/39
Building of Boys	Noteworthy	10	10/21/39
MOMENTS OF COMEDY (6)			
PALS AND PETS (6)			
PHANTASIES CARTOONS (10)			
Charm Bracelet		6½	Not Rev.
Fish Follies		6	Not Rev.
Man of Tin		7	Not Rev.
Millionaire Hobo		6½	Not Rev.
Mouse Exterminator	Fair	6½	1/27/39
News Oddities		6½	Not Rev.
SCREEN SNAPSHOTS (12)			
No. 1 Art of Make-Up	Very Good	10	10/14/39
No. 2 Training Animal Stars	Above Average	10	11/11/39
No. 3 Novelty Parties		10	Not Rev.
No. 4 Trip Thru Studios		10	Not Rev.
No. 5 Art in Hollywood	Fan Appeal	11	3/16/40
No. 6 Hollywood Recre-ations	Good	10	4/20/40
No. 7 Wardrobe Designers		10	Not Rev.
STOOGE COMEDIES (8)			
A Plumbing We Will Go		18	Not Rev.
Calling All Curs	Good Slapstick	18	8/12/39
Oily To Bed, Oily To Rise	Swell Slapstick	18	9/16/39
Rockin' Through the Rockies	Slap-Happy Fun	16½	3/16/40
Three Sappy People		18½	Not Rev.
You Nazty Spy!	Swell Satire	18	2/10/40
WASHINGTON PARADE (6)			
Archives		11	Not Rev.
Inside the F.B.I.		11	Not Rev.
Smithsonian Institution	Exceptional	11	11/11/39
Social Security	Interesting	11	6/15/40
U. S. Treasury	Excellent	10	2/10/40
WORLD OF SPORTS (12)			
Bows and Arrows	Very Good	10	10/21/39
Flying Targets	For Sportsmen	10	3/16/40
Jai Alai	Good	9	12/30/39
Rough House Fiesta		10	Not Rev.
Saving Strokes With Sam Snead		10	Not Rev.
Skiing Technique		10	Not Rev.
Sport of Kings	Satisfactory	10	6/15/40
Tomorrow's Stars	Good	10	4/27/40

MGM 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTOONS (18) (Tech.)			
Fishing Bear	Clever	9	2/ 3/40
Home on the Range	Cute	9	3/ 3/40
Mad Maestro	Good	8	1/20/40
Peace on Earth	Definitely a "Must".	8	12/ 9/39
Puss Gets the Boot	Good	9	3/ 9/40
Rainy Day		8	Not Rev.
Swing Social	Clever	8	6/ 1/40
CRIME DOESN'T PAY (6)			
Jack Pot	One of the Best	19	3/30/40
Know Your Money	Excellent	21	2/ 3/40
Pound Foolish	Excellent	20	1/20/40
METROSCOPIX (1)			
CAREY WILSON MINIATURES (9)			
Ashcan Fleet	Excellent	11	10/ 7/39
Door Will Open	Unusual	11	3/30/40
Failure at Fifty	Excellent	10	10/28/39
Mendelssohn's Wedding March	For Romanticists	11	11/25/39
Miracle at Lourdes	Excellent	11	1/20/40
Old South	Interesting	10	2/ 3/40
Rumba Rhythm	Entertaining	10	9/ 2/39
Servant of Mankind	A Trailer	9	6/ 1/40
Where Turf Meets Surf	Fair	10	2/ 3/40
OUR GANG (8)			
Alfalfa's Double	Chucklesome	11	2/ 3/40
All About Hash	Fair	11	6/ 1/40
Big Premiere	Poor	10	3/30/40
Captain Spanky's Show-boat	Funny	10	10/14/39
Dad For a Day	Good	11	11/25/39
New Pupil	Poor	11	4/27/40
Time Out for Lessons	Fair	11	12/23/39
JOHN NESBITT PASSING PARADE (8)			
Forgotten Victory	Interesting	9	12/30/39
Hidden Master	Fair	10	4/27/40
XXX Medico	Excellent	10	4/27/40
PETE SMITH SPECIALTIES (13)			
Domineering Male	Excellent	10	3/30/40
Let's Talk Turkey	Swell	10	11/25/39
Maintain the Right	Very Good	10	1/20/40
Romance of the Potato	Good	9	12/23/39
Ski Birds	Excellent	8	11/25/39
Spots Before Your Eyes	Excellent	10	6/ 1/40
Stuffie	Swell	11	3/ 9/40
What's Your I.Q.?	Good	7½	3/ 9/40
ROBERT BENCHLEY (4)			
Day of Rest	Funny	10	10/28/39
Home Movies	A Howl	9	3/ 9/40
See Your Doctor	Very Funny	8	12/23/39
That Inferior Feeling	Excellent	10	1/20/40
SPECIAL SUBJECT			
Flag Speaks	A Must	19	5/ 4/40
Northward Ho!	A Trailer	9	3/ 9/40
FITZPATRICK TRAVELTALKS (12) (Tech.)			
Calling on Colombia	Standard	8	4/27/40
Day on Treasure Island	Colorful	10	9/ 9/39
Land of Alaska Nellie	Good	10	1/27/40
Modern New Orleans	Interesting	9	6/ 1/40
Natural Wonders of Washington State	Okay	10	10/28/39
Night Descends on Treasure Island	Fair	9	3/ 9/40
Old Natchez	Good	9	2/ 3/40
Quaint St. Augustine	Charming	9	11/25/39
Seattle, Gateway to the Northwest	Standard	9	3/30/40
Sitka and Juneau	Interesting	9	4/27/40
Suva, Pride of Fiji	Pleasing	9	6/ 1/40
Valiant Venezuela	Standard	9	12/23/39

1940-41

CARTOONS (18) Tech.
CRIME DOESN'T PAY (6)
CAREY WILSON MINIATURES (10)
OUR GANG (9)
PASSING PARADE (9)
PETE SMITH SPECIALTIES (14)
FITZPATRICK TRAVELTALKS (12)

PARAMOUNT 1939-40

	Comment	Running Time	Reviewed Issue Of
COLOR CLASSICS (6) (Tech.)			
Ants in the Plants	Good	7	3/23/40
Fresh Vegetables Mystery	Clever	7	10/21/39
Kick In Time	Cute	7	5/18/40
Little Lambkin	Good	7	2/24/40
COLOR CRUISES (7)			
Argentina		10	Not Rev.
Chile	Fair Travelogue	10	12/16/39
Cuba		10	Not Rev.
Ecuador	Fair	10	9/16/39
Isle of Columbus		10	Not Rev.
Pacific Paradise		10	Not Rev.
Peru	Average	10	10/21/39
HEADLINERS (10)			
Artie Shaw's Class in Swing	For Swing Fans Only	10	8/26/39
Blue Barron & Orch.	Good	10	6/ 8/40
Frankie Masters and His Orchestra	Entertaining	11	1/20/40
Have You Met Yvette?	Good	10	5/ 4/40
Here's Hal	Average Band Number	10	12/16/39
Jimmy Dorsey and His Orchestra	Snappy	10	2/24/40

PARAMOUNT 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
HEADLINERS (Cont'd)			
Moments of Charm of 1940	Very Good	11	11/ 4/39
George Olsen and His Music	Peppy	10	3/23/40
Ted Fio Rito and His Orchestra	Good	11	11/11/39
PARAGRAPHICS (10)			
Bits of Life	Misses Fire	11	12/16/39
Busy Little Bears	Splendid	10	11/11/39
Not So Dumb	Excellent	10	3/23/40
Pictorial	Interesting	10	2/24/40
Public Hobby No. 1	Stamp-endous	10	9/ 2/39
Sugar Wind	Good	10	2/ 3/40
Television Preview	Interesting	10	5/18/40
Touchdown Review	Good Resume	10	1/27/40
POPEYE (12)			
Females Is Fickle	Good	7	3/23/40
Me Feelin's Is Hurt	Fair	7	5/ 4/40
Never Sock a Baby	Good	6	11/18/39
Nurse Mates		7	Not Rev.
Onion Pacific	Satisfactory	7	6/ 8/40
Shakespearian Spinach	Funny	7	2/ 3/40
Stealin' Ain't Honest	Average	7	5/ 4/40
Wimmin Is a Myskery	Funny	7	6/ 8/40
POPULAR SCIENCE (6)			
No. 1	Very Good	10	9/23/39
No. 2	Very Interesting	10	11/25/39
No. 3	Interesting	10	1/27/40
No. 4	Exceptionally Interest'g	10	2/24/40
No. 5	Very Good	10	5/ 4/40
SPORTLIGHTS (13)			
Aqua-Rhythm	Good	10	11/18/39
Blue Streak	Excellent	10	5/ 4/40
Bowling Skill	Very Good	10	2/ 3/40
Catching Whoppers	Thrilling	10	9/23/39
Cradle of Champions	Excellent	10	6/15/40
Dog Is Born	Excellent	10	11/ 4/39
Desert Adventure	Excellent	10	9/23/39
Human Fish	Excellent	10	2/24/40
Hydro-Maniacs	Exciting	10	8/26/39
Judo Experts	Excellent	10	1/20/40
Playmates of the Wild	Unique	10	5/18/40
Two of a Kind	Fine	10	3/23/40
STONE AGE CARTOONS (12)			
Foul Ball Player	Fair	7	6/ 8/40
Granite Hotel	Good	7	5/18/40
Ugly Dino			Not Rev.
Way Back When a Nag Was Only a Horse	Okay	7	3/23/40
Way Back When a Night Club Was a Stick		7	Not Rev.
Way Back When a Triangle Had Its Points	Fair	7	2/24/40
SYMPHONIC (3)			
Blue Danube Waltz	Glorious Music	10	10/21/39
Merry Wives of Wind-sor	For Music Lovers	9	11/11/39
William Tell	Serious Music	10	12/16/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Good	11	10/14/39
No. 2	Fairly Interesting	11	12/16/39
No. 3	Good	11	2/ 3/40
No. 4	Interesting	10	5/ 4/40
No. 5	Good	10	5/18/40

1940-41

ANIMATED ANTICS (10)
COLOR CRUISES (6)
GABBY CARTOONS (8)
HEADLINERS (8)
PARAGRAPHICS (6)
POPEYE (12)
POPULAR SCIENCE (6)
PUPPETOONS (6)
ROBERT BENCHLEY (4)
SPECIAL CARTOON (1)
SPORTLIGHTS (13)
UNUSUAL OCCUPATIONS (6)

RKO-RADIO 1939-40

	Comment	Running Time	Reviewed Issue Of
DISNEY CARTOONS (18) (Tech.)			
Bill Poster	Very Good	8	5/25/40
Donald's Dog Laundry	Very Funny	8	5/25/40
Mr. Duck Steps Out	Swell	8	5/25/40
Officer Duck	A Scream	8	9/16/39
Riveters	A Howl	7	5/25/40
Tugboat Mickey	Excellent	8	5/25/40
EDGAR KENNEDY (6)			
Act Your Age	Extremely Funny	18	10/ 7/39
Kennedy the Great		19	Not Rev.
Mutiny in the County		17	Not Rev.
Slightly at Sea		16	Not Rev.
INFORMATION PLEASE (13)			
No. 1	Like Radio Program	11	9/30/39
No. 2	Entertaining	10	10/28/39
No. 3	Entertaining	10	11/18/39
No. 4	Very Good	11	12/23/39
No. 5	Good	11	2/10/40
No. 6	Very Good	10	2/17/40
No. 7	Entertaining	11	4/ 6/40
No. 8	Excellent	10	4/13/40
No. 9	Excellent	11	4/27/40
No. 10	Good	11	6/15/40
No. 11	Entertaining	11	6/15/40

RKO-RADIO 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
LEON ERROL (6)			
Scrappily Married		20	Not Rev.
Truth Aches		19	Not Rev.
Wrong Room	A Howl	19	10/14/39
MARCH OF TIME (13)			
Crisis in the Pacific	Excellent	17	12/23/39
Republic of Finland	Very Timely	18	1/20/40
Vatican of Pius XII	Box Office	18	2/17/40
Canada at War	Interesting	18	3/ 9/40
America's Youth—1940	Satisfactory	19	4/13/40
Philippines	Interesting	19	5/11/40
U. S. Navy	Good	19	6/ 8/40
RADIO FLASH (8)			
Blamed For a Blonde	Very Funny	19	10/ 7/39
Chicken Feed		18	Not Rev.
Coat Tales		18	Not Rev.
Goodness a Ghost		16	Not Rev.
Twinculets		20	Not Rev.
RAY WHITLEY (8)			
Bandits and Ballads		17	Not Rev.
Corralling a School Marm		20	Not Rev.
Cupid Rides the Range	Very Good	18	9/16/39
Molly Cures a Cowboy		19	Not Rev.
REELISMS (13)			
Acres of Plenty	Very Good	9	11/ 4/39
Air Army	Timely	9	4/27/40
American Royal	Excellent	9	11/18/39
Men of Muscle	Good	9	2/10/40
Navajoland	Very Good	10	2/10/40
Nevada Unlimited	Interesting	9	9/30/39
Siege	Startling	10	2/10/40
Stray Lamb	Unusual	8	6/15/40
Vacation Diary	Exhilarating	10	2/17/40
West Wall	Informative	10	12/23/39
SPORTSCOPES (13)			
Aquapoise	Swell	9	2/10/40
Court Favorites	Interesting	10	4/27/40
Flycasting	Interesting	9	4/ 6/40
Gun Play	Fair	9	9/30/39
Hunting Hounds	Very Interesting	9	11/ 4/39
Hurdle Hoppers	Splendid	9	6/15/40
Ice Cutters	Good	9	11/ 4/39
Pennant Chasers	For Baseball Fans	9	4/ 6/40
Silent Wings	Interesting	10	Not Rev.
Sky Game	Excellent	9	12/23/39
Stray Lamb		10	Not Rev.
Winter Playground	Splendid	9	12/ 9/39

1940-41

DISNEY CARTOONS (18) (Tech.)
EDGAR KENNEDY (6)
INFORMATION PLEASE (13)
LEON ERROL (6)
MARCH OF TIME (13)
RAY WHITLEY (4)
PICTURE PEOPLE (13)
SPORTSCOPES (13)

20th CENTURY-FOX 1939-40

	Comment	Running Time	Reviewed Issue Of
ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Conquering the Colorado	Exciting	11	8/19/39
Filming the Fleet	Exceptional	10	9/23/39
Sky Fighters	Excellent	10	12/ 9/39
Sanctuary of the Seals	Unique	10	6/ 8/40
DRIBBLE PUSS PARADE—LEW LEHR (6)			
Cheerio My Dears		9	Not Rev.
Labor Savers	Amusing	9	3/30/40
Monkeys Is the Cwaziest People	Riot of Laughs	10	9/30/39
Silly Season	Very Funny	10	11/18/39
FASHION FORECASTS (4) (Tech.)			
For Going Places	Natural For Women	10	9/23/39
For Outdoors	Excellent	10	3/30/40
For Play Hours	Excellent	10	2/24/40
MAGIC CARPET OF MOVIETONE (6)			
Aghileen Pinnacles	Excellent	11	10/14/39
Birthplace of Icebergs	Remarkable	11	8/19/39
Climbing the Spirit's Home	Interesting	10	3/30/40
Evergreen Empire	Interesting	10	9/23/39
Flying Stewardess		10	Not Rev.
Isles of the East	Excellent	9	Not Rev.
Kangaroo Country	Interesting	10	12/ 9/39
Valley of 10,000 Smokes	Fascinating	10	12/ 9/39
SPORTS REVIEWS—THORGERSEN (6)			
Action on Ice		10	Not Rev.
Big Game Fishing	Exciting	10	9/16/39
Clocking the Jockeys	Interesting	11	10/14/39
Following the Hounds	Outstanding	10	2/24/40
Over the Seven Seas	Fine	10	3/30/40
Top Notch Tennis	Good	10	2/24/40
TERRYTOONS (26) (10 in Tech.)			
All's Well That Ends Well	Fair	7	4/ 6/40
Catnip Capers	Good	7	6/ 8/40
Dog in a Mansion	Good	7	2/24/40
Edgar Runs Again	Very Good	7	2/24/40
First Robin (Tech.)		7	Not Rev.
Golden West	Clever	7	8/19/39
Hare and Hounds		7	Not Rev.
Harvest Time	Clever	7	2/24/40
Hitch-Hiker		7	Not Rev.
Hook, Line and Sinker (Tech.)		7	Not Rev.
Ice Pond		7	Not Rev.
It Must Be Love		7	Not Rev.
Just a Little Bull (Tech.)		7	Not Rev.
Love in a Cottage		7	Not Rev.
Much Ado About Nothing	Good	7	4/ 6/40
One Mouse in a Million	Fair	7	12/ 9/39
Orphan Duck (Tech.)	Diverting	7	10/14/39
Professor Offkeyski	Good	7	Not Rev.
Rover's Rescue		7	Not Rev.
Rupert the Runt		7	Not Rev.

20th CENTURY-FOX 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
Sheep in the Meadow	Satisfactory	7	10/14/39
Swiss Ski Yodelers	Clever	7	6/ 1/40
Two Headed Giant (Tech.)	Good	7	8/19/39
Watch Dog		7	Not Rev.
Wicky Wacky Romance	Very Good	7	12/ 9/39
Wot's All the Shootin' Fer		7	Not Rev.

20th CENTURY-FOX 1940-41

ADVENTURES OF A NEWSREEL CAMERAMAN (4)
FASHION FORECASTS (4) (Tech.)
FATHER HUBBARD'S ALASKAN ADVENTURES (4)
LEW LEHR COMEDIES (4)
MAGIC CARPET OF MOVIETONE (4)
SPORTS REVIEWS—THORGERSEN (6) (3 in Tech.)
TERRYTOONS (26) (13 in Tech.)

UNIVERSAL 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTUNES (13) WALTER LANTZ (Tech.)			
A-Haunting We Will Go	Pretty Good	7	7/15/39
Andy Panda Goes Fishing	Fair	9	2/10/40
Kittens' Mittens	Good	9	2/24/40
Life Begins For Andy Panda	Amusing	9	9/30/39
100 Pygmies and Andy Panda	Good	7½	5/11/40
Scrambled Eggs	Cute	8	12/30/39
Sleeping Princess	Good Fun	7	12/ 2/39
Tom Thumb, Jr.	Cute	8	4/ 6/40
GOING PLACES (15)			
No. 66		10	Not Rev.
No. 67	Very Good	9	10/21/39
No. 68	Excellent	9	10/21/39
No. 69	Interesting	9	12/23/39
No. 70	Very Good	9	12/30/39
Strange American Animals (No. 71)	Interesting	9	2/10/40
Rhodesia (No. 72)	Good	9	4/ 6/40
No. 73	Excellent	9	3/30/40
Barbados (No. 74)	Interesting	9	4/20/40
Death Valley (No. 75)	Fascinating	10	4/20/40
No. 76	Good	9	5/11/40
No. 77	Interesting	10	6/22/40
Curacao (No. 78)	Timely	9	6/22/40
MUSICALS (13)			
Boy Meets Joy	Good Diversion	20	9/ 2/39
Bullets and Ballads	Good	18	2/17/40
Folies Parisienne	Just Fair	18	4/20/40
International Revels	Okay Filler	18	4/ 6/40
Naughty Nineties	Pleasing	18	6/22/40
Rhythm Jamboree	Fair Vaudeville	18	2/10/40
Rhumba Land	Good Vaudeville	18½	12/ 2/39
Snow Follies	Light Fare	19	12/30/39
Swing Hotel	Diverting	17	10/21/39
Swingin' In the Barn	Rustic Rhythm	19	6/22/40
SPECIAL SUBJECT (1)			
March of Freedom	Well Done	20	5/20/39
STRANGER THAN FICTION (15)			
No. 66	Very Good	10	9/23/39
No. 67	Good	10	10/21/39
No. 68	Interesting	9	10/21/39
No. 69	Good	9	12/23/39
No. 70	Average	9	12/23/39
No. 71	Good	9	2/ 3/40
No. 72	Average	9	4/ 6/40
No. 73	Interesting	9	4/ 6/40
No. 74	Good	9	4/20/40
No. 75	Good	9	4/20/40
No. 76	Good	9½	5/11/40
No. 77	Good	9	6/22/40
No. 78	Average	9	6/22/40

1940-41

GOING PLACES (15)
MUSICALS—TWO REEL ((13)
ONE REEL SUBJECTS (13)
STRANGER THAN FICTION (15)
SPECIAL SUBJECT (1)

VITAPHONE-WARNER BROS. 1939-40

	Comment	Running Time	Reviewed Issue Of
BROADWAY BREVITIES (10)			
Alex in Wonderland		20	Not Rev.
Double or Nothing	Amusing	20	2/17/40
Ice Frolics	Entertaining	20	9/30/39
Just a Cute Kid		18	Not Rev.
One For the Book	Entertaining	20	12/30/39
Public Jitterbug No. 1		18	Not Rev.
Remember When	Swell Entertainment	20	9/ 2/39
Slapsie Maxie's	Perfect Clowning	17	8/26/39
Spills and Thrills		20	Not Rev.
World's Fair Junior	Just Fair	20	11/ 4/39
COLOR PARADE (10)			
American Saddle Horses	Interesting	10	11/25/39
Gun Dog's Life	Sure to Please	10	5/18/40
Mechanix Illustrated #1	Good	10	9/ 2/39
Mechanix Illustrated #2		10	Not Rev.
Mechanix Illustrated #3	Interesting	10	2/17/40
Mechanix Illustrated #4	Interesting	10	6/15/40
Men Wanted	Interesting	10	4/13/40
Movie Dog Star		10	Not Rev.
New Horizons	Good	10	12/30/39
The Valley		10	Not Rev.

VITAPHONE-WARNER (Cont.)

	Comment	Running Time	Reviewed Issue Of
FEATURETS (Tech.) (8)			
Cinderella's Feller	Excellent	16	6/15/40
Flag of Humanity		16	Not Rev.
Monroe Doctrine	Excellent	16	10/28/39
Old Hickory	Outstanding	17	12/30/39
Pony Express Days		16	Not Rev.
Royal Rodeo	Entertaining	15	11/25/39
Singing Dude	Excellent	18	4/13/40
Teddy the Rough Rider	Excellent	19	2/17/40
LOONEY TUNES (16)			
Africa Squeaks	Hilarious	7	2/24/40
Ali Baba Bound		7	Not Rev.
Chewin' Bruin	Amusing	7	6/15/40
Film Fan	Excellent	7	1/ 6/40
Jeepers Creepers	Funny	7	10/ 7/39
Naughty Neighbors	Good	7	11/ 4/39
Patient Porky		7	Not Rev.
Pied Piper Porky	Good	7	11/25/39
Pilgrim Porky	Clever	7	4/13/40
Porky's Baseball Broadcast		7	Not Rev.
Porky's Hotel	Good	7	9/ 2/39
Porky's Last Stand		7	Not Rev.
Porky's Pony Express		7	Not Rev.
Porky's Poor Fish		7	Not Rev.
Porky the Giant Killer		7	Not Rev.
Slap Happy Pappy		7	Not Rev.
You Ought to Be In Pictures	Novel	7	5/18/40
MELODY MASTERS (10)			
Dave Apollon	Average Musical	10	2/24/40
Frances Carroll and the Coquettes	Just Filler	10	1/ 6/40
Dipsy Doodler	Swingy	10	5/18/40
Woody Herman		10	Not Rev.
Vincent Lopez	Lively	10	9/23/39
Ozzie Nelson	Good	10	6/15/40
Romance in Rhythm	Satisfactory	10	4/13/40
Rubinoff and Orch.	Good	10	11/ 4/39
Swing Styles	Good	10	8/26/39
Symphony of Swing	Satisfactory	10	12/ 2/39
MERRIE MELODIES (26) (Tech.)			
Bears' Tale		7	Not Rev.
Busy Bakers		7	Not Rev.
Ceiling Hero		7	Not Rev.
Circus Today		7	Not Rev.
Confederate Honey		7	Not Rev.
Cross Country Detours	A Knockout	7	4/13/40
Curious Puppy		7	Not Rev.
Early Worm Gets the Bird		7	Not Rev.
Egg Collector		7	Not Rev.
Elmer's Candid Camera		7	Not Rev.
Fagin's Freshmen	Amusing	7	11/25/39
Fresh Fish	Swell	7	11/ 4/39
Gander at Mother Goose	Good	7	5/18,40
Ghost Wanted		7	Not Rev.
Good Egg		7	Not Rev.
Hardship of Miles Standish		7	Not Rev.
Land of the Midnight Fun	Superb	7	9/23/39
Little Lion Hunter		7	Not Rev.
Merry Mexico		7	Not Rev.
Mighty Hunters	Pleasing	7	2/17/40
Screwball Football	Swell Cartoon	7	12/30/39
Sioux Me	Clever	7	9/ 9/39
Sniffles and Bookworm	Cute	7	2/24/40
Sniffles Takes a Trip		7	Not Rev.
Tom Thumb in Trouble	Cute	7	6/15/40
Wild Hare		7	Not Rev.
SPECIAL RELEASE			
Cavalcade of Academy Awards	Fan Appeal	31	5/18/40
VITAPHONE VARIETIES (6)			
All Girl Revue		7	Not Rev.
No Parking	Fairly Funny	10	4/13/40
Organ Novelty	Fair	9	11/11/39
Radio and Relatives		10	Not Rev.
Sword Fishing	Exciting	10	10/ 7/39
Vote Trouble	Laughs	10	8/26/39

1940-41

History Repeats Itself	Good	10	9/30/39

MISCELLANEOUS

Aida (Guaranteed)	For Music Lovers	9	5/11/40
Ave Maria (Malchain)	Impressive	10	7/ 1/39
Birth of the Movies (Alliance)	Interesting	22	11/ 4/39
Gems of the Orient (Modern)	Interesting	10	3/25/39
Memory Lingers On No. 2 (Progress)	Excellent	10	8/ 5/39
New England, Yesterday & Today (Jam Handy)	Very Good	19	4/ 1/39
North Sea (Lenauer)	Exciting	20	3/18/39
Norway's Fate (Hoffberg)	Fair	10	5/18/40
On the Trail of the Tarpon (N. Y. Zoological Society)	Thrilling	11	1/13/40
Paper Hanger (King of Comedy Pictures)	Delightful	19	3/ 2/40
Rembrandt (Malchain)	Fascinating	11	7/ 1/39
Swing With Bing	Excellent	18	4/13/40
Trip to the Sky (Malchain)	Interesting	10	7/ 1/39
Xochimilco (Atlas)	Entertaining	11	1/13/40

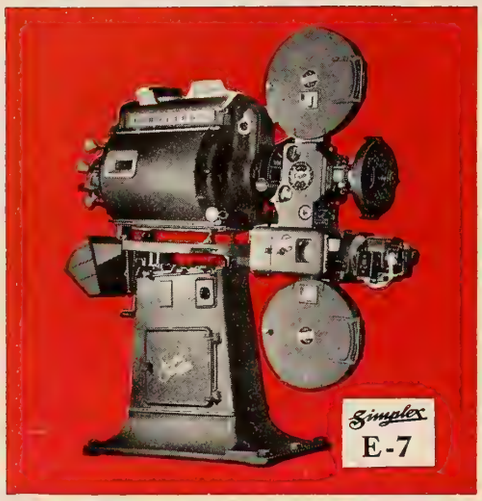
1939-40

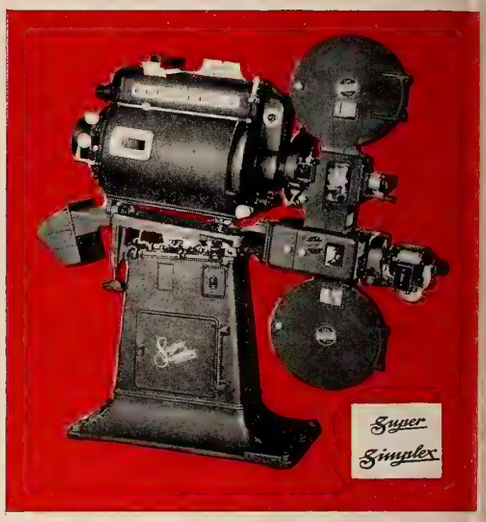
COLUMBIA			
The Shadow	15 Chaps.		1/13/40
Terry and the Pirates	15 Chaps.		4/20/40
REPUBLIC			
Adventures of Red Ryder	12 Chaps.		6/15/40
Dick Tracy's G-Men	15 Chaps.		8/19/39
Drums of Fu Manchu	15 Chaps.		2/17/40
Zorro's Fighting Legion	12 Chaps.		12/ 2/39
UNIVERSAL			
Flash Gordon Conquers the Universe	12 Chaps.		2/24/40
Green Hornet	13 Chaps.		12/ 2/39
Phantom Creeps	12 Chaps.		8/12/39
Winners of the West	15 Chaps.		5/11/40

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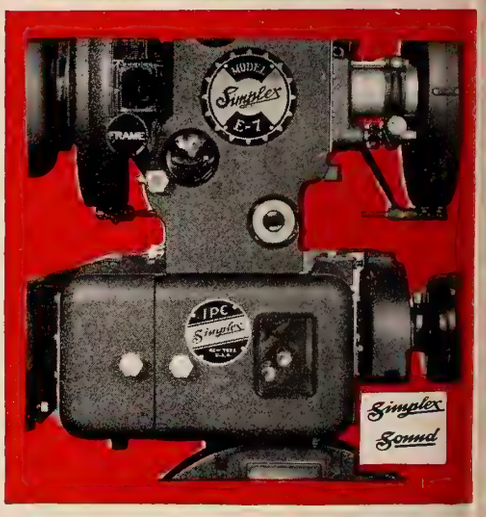


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SHOWMEN'S TRADE REVIEW

FILE

FILE

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

REVIEWED IN THIS ISSUE

	Page
Untamed	10
Hot Steel	10
Queen of the Mob	10
Dr. Christian Meets the Women	10
The Captain Is a Lady	17
Cross Country Romance	17
Land of the Six Guns	19
Wagons Westward	19
Millionaires in Prison	24
Chamber of Horrors	24
My Love Came Back	24
The Man Who Talked Too Much	24



ROBERT MOCHRIE

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JUL 29 1940

Vol. 32 No. 23
June 29
1940

M-G-M SWEEPS GLOOM AWAY!



Margaret Sullavan and James Stewart thrill the fans!

"MORTAL STORM" BIG!

Held Over 2nd Week Capitol, N. Y. Also St. Louis, Boston (playing two theatres day and date) Cleveland, Columbus, Hartford, New Haven, Philadelphia, Washington, D.C. and more every day!



Jeanette MacDonald and Nelson Eddy are together again!

"NEW MOON" PREVIEW GREAT!

It's everything you hoped for. A magnificent musical in the M-G-M manner that's headed for hold-over business. Just what the public wants right now!

Cheer Up America!

"ANDY HARDY MEETS DEBUTANTE!"

Thank you Lewis Stone, Mickey Rooney, Judy Garland and all the happy Hardy Family for turning out the most sensational of all this gold-mine series. It's the show that they'll *thank you* for putting on your screen!



Mickey's in top form and Judy Garland clinches the box-office draw with grand songs!



Remember this!

"PRIDE AND PREJUDICE" IS A SURE-FIRE HIT!

Start now to tease it in lobby and program and publicity. The Preview guarantees audience joy. They ate it up! Greer Garson (*Mrs. Chips*) Laurence Olivier (*Mr. Rebecca*) and a brilliant money cast! A swell show.

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The Editorial Page

Convention Observations

The equipment people have been playing Santa Claus to conventions for years. They have kicked in handsome sums plus additional expenses to back up their exhibits. But after talking with some of the outstanding equipment exhibitors at the Chicago Allied Convention we are afraid that they are reaching the end of their Santa Claus ropes.

When convention committees abuse the people who support their endeavors they are killing the geese which lay the golden eggs. You cannot, sensibly, charge a company a high price for space, then slap on a lot of ridiculous extras, down to rent for a table and a few chairs, of which the hotel has an abundance, and then move the entire business session off the floor and thereby shut off any possibility of the theatremen seeing and perhaps buying equipment on display for one-third of the convention time.

It is such incidents that take display expositions and put them into the cheap racket class. And that is what is happening to the most important feature of any exhibitor convention.

* * *

Much stress was placed on the newly inaugurated National Information Bureau sponsored by Allied in Chicago. The purpose, as you may guess, is to secure from members such information on propositions from the exchanges as may be offered by the salesmen or branch managers and then, to interchange that information so that exhibitors may know what the demands are in various sections.

Just what good it will do them, as an information bureau, to have this dope we cannot say at the moment. If memory serves us correctly there are limitations to the exchange of price information according to law. With General Counsel Myers to keep a watchful eye, they will no doubt avoid this phase if possible.

But assuming that Salesman Glitz makes Exhibitor Glutz a proposition. So what? Glitz is certainly going to try and get the best deal possible for his exchange. But there may be a terrific difference between the original proposition and the final deal. In which case the original information means nothing at all.

* * *

Between sessions we listened to a story about a certain exhibitor who came to the conclusion that he was a sucker for having rebought a picture originally part of a previous deal. We can see nothing important about this incident other than the fact that the exhibitor in question was admitting he was a sucker. As far as we have been able to ascertain, no one stood over him with a gun or a stink bomb. He was approached on the proposition and apparently was convinced that the request was justified. So why the squawking now?

There is always, to our way of thinking, something rotten in Denmark when a group of men have to seek a hideout to discuss matters which are common gossip and part of their business. And the yen for those so-called "secret sessions" is nothing short of ridiculous.

Who are the master-minds kidding when they plot those secret sessions? Less than fifteen minutes after the "secret sessions" are over the subjects discussed are public property—together with what and who said this or that.

Allied will someday learn that by open, honest discussions it will achieve more respect and confidence than by all the secret sessions it can engineer.

* * *

All in all, Allied's latest national convention was far from a howling success in attendance, accomplishments or anything else. No, we take that back. Socially it was the tops. Jack Kirsch certainly planned and executed a series of successful parties at Chicago's famous night spots.

▽ ▽ ▽

We Heartily Agree

If Paramount's executives had used our editorial comment as a guide they could not have come much nearer to what we have been preaching when they made the recent, startling announcement about cutting production and concentrating on thirty-eight pictures instead of the customary fifty or more productions a year.

Mass production is on its way out and the sooner some of the other companies recognize this fact, that much sooner will the motion picture industry arrive at a state of security, harmony and prosperity.

Behind mass production stands ninety percent of the evils of this industry. It has, among other things, created the public and legislative attitude against block booking and blind buying. It has forced many situations into double features where such a policy was not entirely necessary. It has caused pictures to be left on the shelf with the resultant threats and litigation between exchange and exhibitor, etc., etc., etc.

STR heartily endorses Paramount's new production policy. We sincerely hope that its sales policy will be equally as broadminded and liberal. Through the combination of the two it can intrench itself as the pet company of every independent exhibitor in the land.

It might even add a new slogan to its old one reading: "If it's a Paramount picture the exhibitor MUST make money with it."

Utopia!!!

—*"CHICK" LEWIS*

Adjourns Trial For More Talks

Settlement of Equity Action Via Outer Influences Denied

Postponement of the trial of the Government equity action against the majors until July 1 was announced this week, with conferences on terms of settlements continuing. To prevent unfounded rumors of what progress the discussions make from circulating through the trade, Special Assistant Attorney General James Hayes was designated to issue statements to the press from time to time on general developments of settlement discussions.

Persistent reports that settlement negotiations of the equity action have been brought about by financial interests closely tied up with the motion picture industry were termed by Department of Justice officials in the New York office as a "pack of lies." No outside influences, it was emphatically stated, either financial or otherwise, have been brought upon Thurman Arnold or any other Government official to force a settlement.

Arnold's approach to settlement of the suit, it was pointed out, closely followed the pattern he has adopted for all anti-trust suits. The same considerations apply in each such action, it was said, that of the public interest and the betterment of conditions in the industry. All anti-trust suits would have been effected if financial interests had been allowed to play a part in settlement, since there is no industry prosecuted under the Sherman Act which is not closely allied to banking firms.

Should a comprehensive system be set up affecting circuits so as to remove what the Government considers trade abuses, the suit against these defendants would be dropped, since the purpose of these actions is to regulate the future conduct of these circuits.

"New Moon" to Play Singly in Dual Cities

Following a preview last week, Loew and MGM executives have decided to play "New Moon" as a single feature in practically all of the circuit's double bill situations. Four first-run dates for June 27 and four for June 28 have so far been announced. The June 27 dates are: Loew's, Rochester; Ohio, Columbus; Midland, Kansas City; State, Syracuse. The June 28 dates are: Loew's, Louisville; Loew's, Indianapolis; Loew's, Akron; State, Providence.

Drop Bill to Limit 5c Pix to Kids Under 15

Baton Rouge—With a Senate bill to limit 5-cent admissions to children under 15 withdrawn, "kiddies," over 15 years can still go to the movies for a nickel, if they can find a movie at that price. Sen. Nicholas Carbajal, who introduced the bill, also thought that free phones in theatres would be a good thing. He later withdrew this thought.



Frank Rogers, General Mgr. of Sparks Circuit, on a visit in New York discusses Columbia's new product with Rube Jackter and Sam Moscow.

Mono. to Move Hdqs. to Coast

Foreign Department Will Remain in New York; Company Adds 6 Specials to '40-41 Schedule

Hollywood—Plans are being worked out for the removal of Monogram's home office headquarters to the Coast sometime within the year, it was stated here this week by President W. Ray Johnston. The company's foreign department would remain in New York.

Published reports that he plans to take charge of Monogram's studio operations were denied by Johnston, who pointed out that his duties in handling sales and production policies were sufficiently heavy. With a contract continuing until March 1945, Scott Dunlap will remain as top man at the studio, also supervising the company's outside units and personally producing all of the company's top-bracket pictures.

Last week Johnston announced that instead of the four high budget features previously set, six additional pictures would be given top budget allocations. The list will thus be raised to ten high bracket films, three of which will be made in natural color. Reason for the spurt, it was said, is that Monogram's income has been derived chiefly from the American market whereas other studios have depended on the foreign revenue to such a degree that they are now cutting schedules, according to Johnston.

The ten specials include "The Ape" from the noted stage play by Adam Hull Shirk; "Under Northern Lights," with music by Charles Wakefield Cadman; "Freckles Comes Home," by Jeannette Stratton-Porter; "Hoosier Schooldays"; "Gypsy Cavalier" in natural color; "Sign of the Wolf" and "Trail of the Yukon," by Jack London; "Her Father's Daughter," by Gene Stratton-Porter; "Black Stallion" and Leona Dalrymple's "College Sweetheart," both in natural color.

World Pictures to Release "Shark Woman"

"Shark Woman," produced by B. F. Zeidman, has been acquired by World Pictures Corp. for national distribution. World plans a Broadway opening during the summer.

Duals Dropped In Few Philly Houses

Indicates No General Shift, Warners Advise

Although some Stanley-Warner theatres in Philadelphia are eliminating double features in favor of single bills, the move is not to be interpreted as indicating the Warner circuit contemplates a general shift in policy, Warner home office officials said this week.

Any changes in the S-W chain, it was pointed out, were effected because of "local conditions." In reports from Philadelphia the shifts were described as a "summer economy move," both the weather and the unending war crises having cut in on business.

Lee Gets American Rights for English Pix

As the result of deals set last week, Arthur A. Lee will have American distribution rights for films produced in England by Associated British, Grand National Pictures, Ltd., General Film Distributors and Associated Talking Pictures. Lee's latest English acquisition, "Convoy," is enroute here.

Patriotic Shorts in WB Houses July 4

Every theatre in the Warner circuit will play one of the company's patriotic Technicolor two-reelers on their July 4 programs, it was announced this week by Joseph Bernhard, general manager of Warner theatres. Managers will make selections from 12 available.

Va. MPTO Adds Tax to Tickets

Kuykendall Predicts Serious Product Shortage

Old Point Comfort, Va.—The MPTO of Virginia, meeting here this week, adopted a resolution favoring the addition of the Federal levy to prevailing prices, following a general discussion. This is the first exhibitor unit to chart a course of action as a result of the new admission taxes.

Principal convention speaker was Ed Kuykendall, MPTOA president, who predicted a severe shortage of product during the next five or six months and also forecast dangerous opposition from slot machines.

Col. Robert Barton, the convention's counsel, made a report. The board of directors voted to hold a mid-winter convention in Washington and elected Frank O'Brien chairman of the committee.

President William F. Crockett presided at the meeting. Guests included William Sussman, Ted O'Shea, Jim Clarke, Leo Beresin, Edgar Moss, Jack Cohen and Clint Weyer.

Gulf State Exhibs Retain War Shots

New Orleans—Audiences in this territory will be served a maximum number of war shots in newsreels, according to a survey of Gulf States exhibitors. Theatre circuit heads and independents declare that instead of kicking about the horror or monotony of war scenes, audiences are actually asking for more.

ROBERT MOCHRIE

(The Man on the Cover)

Recently appointed Eastern and Southern sales manager for RKO Radio.

SHOWMEN'S Trade Review

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Important Dates

July 21-23: Southeastern Theatre Owners Association convention, Jacksonville, Fla.
Aug. 6: Conn. MPTO Golf Tournament, Race Brook Country Club.
Sept. 25-27: New Jersey Allied convention, Atlantic City.
Oct. 26: Cinema Lodge, B'nai B'rith, banquet, Hotel Pennsylvania.

Committee Halts Neely Bill Action

House Group Awaiting Developments on Recess

Washington—Before taking action on the Neely Bill, the House subcommittee studying the measure has voted to await developments on the matter of Congress recessing until August or September.

Should Congress recess for the summer, the sub-committee, it is expected, will vote to consider the bill during the recess, holding action until Congress meets again.

Col. H. A. Cole, speaking before the national Allied convention in Chicago, stated that some kind of measure would definitely be reported out of committee.

Lapidus Given Luggage At Farewell Dinner

Pittsburgh—Over 254 exhibitors, exchangemen and members of the Variety Club, which sponsored the affair, attended a farewell dinner in the Urban Room of the William Penn Hotel here Tuesday night in honor of Jules Lapidus, who was recently promoted from local branch manager for Universal to Eastern district manager. M. A. Rosenberg, president of the AMPTO of Western Pennsylvania, presented Lapidus with a complete set of luggage as a parting gift from those present. John H. Harris and Harry M. Kalmine were co-chairmen of the banquet committee.

Jack Cohn's Son Weds Jewel Hart

The marriage of Miss Jewel Hart, daughter of Mr. and Mrs. I. Schwartz, of 924 West End Avenue, to Joseph Henry Cohn, son of Mr. and Mrs. Jack Cohn, of 145 Central Park West and Katonah, N. Y., was solemnized last Sunday afternoon at the bride's home, with Supreme Court Justice Ferdinand Pecora officiating. The bride is well known on the Broadway stage, while the bridegroom, whose father is vice-president of Columbia Pictures, is associated with the law firm of Schwartz & Frolich.

Beacon Theatre Bows In

Morris Kutisker's Beacon Theatre, Long Island City, opened Thursday, one month ahead of the original schedule for its premiere as one of Metropolitan New York's latest picture houses. Complete contract for construction, decoration, furnishings and equipment was handled by Amusement Supply Co., of New York.

ALL ADMISSIONS OVER 20c TAXED

Levy Takes Effect Next Monday; Old Tickets Valid For Limited Time

The tax on theatre admissions goes into effect next Monday. As finally passed and signed by President Roosevelt, it provides for a lowering of the present exemption of 40 cents to 20 cents. On all tickets now sold for 21 cents or more a tax of one cent on each ten cents or fraction thereof will be levied.

According to the Internal Revenue Department, new forms are being prepared and will be available within a few days. The report for the July tax must be filed with the Department of Internal Revenue before August 31, and that for each succeeding month before the last day of the following month. Failure to file the return before the due date carries with it a penalty of 5 percent per month up to 25 percent and various more stringent penalties are provided after that.

A survey of the field revealed three possible courses open to theatres.

1. Reduce admissions by the amount of the tax, thus in effect absorbing it.
2. Simply add the tax to the present scale.
3. Raise the admissions by a cent or two to bring the total to a round sum.

It was learned that the great majority of theatres would pursue courses 2 or 3. The large first run houses are hardly effected because their scales were already over 40 cents and they were therefore already subject to the tax. The neighborhood houses of the various circuits are all affected, however. Their action at the time of going to press was in some doubt, but it was believed that most of them would simply add the tax to the existing scales. Making change in odd pennies would not greatly concern most of them, it was believed. A number of smaller neighborhood theatres contemplated dropping their 25-cent price to 20 cents, thus making these tickets tax exempt.

Ticket companies were preparing for a tremendous rush of orders. Inasmuch as the government will permit use of the present supply of tickets for a limited period, providing the scale is not changed, there will not be any great dearth of tickets. The "limited period" referred to by the government will be extended to adequately cover the time possible for ticket companies to print new tickets. Those theatres which cannot obtain the new tickets in time, and are changing their scale, may rubber stamp or overprint their present supply until such time as they may be able to obtain new tickets.

New York theatres as a whole debated how to handle the tax this week. While some quarters believed that if a boost in admissions was to be made, that now is the time since the patron must pay more anyway, others were opposed to using the tax as a peg upon which to hang the higher admissions because of the belief that the public would resent the increase. However, the former group held to the opinion that the patron was as much interested as the theatre in avoiding the necessity of handling odd change.

Complete details of how to handle the tax situation appear on page 15 of this issue.

Philly Situation "Confused"

Philadelphia—The situation here as a result of the new admission tax levy is "confused." Some houses now getting 25 cents may reduce their price to 20 cents in order to protect their normal trade. Complicating the matter is a local city tax which, with the Federal tax, would make the 25-cent theatres get 29 cents, while the run following would still stick at 21 cents. Meetings will be held to clarify the situation, it is expected.

Speaking for the Stanley-Warner Theatres, Joseph Bernhard, general manager of Warner Theatres, declared "there will be no cut in admission prices in Philadelphia or anywhere else on account of the tax." He added that the tax would be added everywhere to present admission prices, "as I consider it a patriotic obligation to help make the people defense-conscious."

To Pass Tax Along

St. Louis—The new Federal admission tax will be passed along to the cash customers, according to plans of exhibitors generally in St. Louis, Eastern Missouri and Southern Illinois. Only a few theatre owners have indicated they may absorb the tax.

Appeals Ban on "Lucky Strike"

North Adams, Mass.—Judge John E. Magenis in District Court here has declared a lottery and illegal a game known as "Lucky Strike," which has been operating at E. M. Loew's Mohawk for more than a year. An appeal from the decision, which would affect many Massachusetts houses, has been made to Superior Court at Pittsfield.



ALLIED HITS DOUBLE BILLS AND 16mm. PICTURES

Convention Discusses Sales Policies; Will Exchange Information

Double features, 16 mm. pictures and discussion of the distributors' sales policies occupied the closing sessions of the Allied convention in Chicago last week. Deprived of the privilege of talking of its principal aims, abolition of block booking and theatre divorcement, because of the impending consent decree in the equity suit, the conventioneers found plenty to argue about nevertheless. Most of the argument took place behind closed doors, but STR was able to learn much of what transpired in the sessions.

Cooperation of the distributors to eliminate double features was asked in one resolution adopted at the final business session. This was taken after considerable discussion had raged about triple bills and as many as six features on one program. The discussion centered around the B. & K. Belmont Theatre in Chicago, which on that very day was playing "Rebecca," "House Across the Bay" and "Viva Cisco Kid" on the same program. In this connection, Jack Kirsch, president of Illinois Allied, announced that 16 theatres in his association had agreed to drop triple bills but that B. & K. had refused to accede to the agreement. The independents have already ceased showing triple bills, as evidenced by the newspaper advertising.

Gives Three Reasons

Allied's resolution gave three reasons for its opposition to a dual bill policy: "(a) It serves to encourage and to perpetuate the policy on the part of the motion picture producers to make features of mediocre and poor quality designed to be exhibited on a double feature basis only and thereby flooding the market with inferior product; (b) it creates a shortage of motion pictures for exhibition, resulting in a sellers market rather than maintaining an equal balance between sellers and buyers of motion picture, and, (c) it results in reducing the number of admissions at the box office by surfeiting the desire of the public for motion picture entertainment."

In the closed meetings the policies of most of the distributors were discussed. Columbia was mentioned in connection with the release of "Arizona" and the "Howards of Virginia," both of which were sold on the 1939-40 program. Some exhibitors said they had learned that these pictures would be held out, but it was learned that assurances had been received from Abe Montague, Columbia's sales manager, that the pictures would be delivered on the 1939-40 program.

It was noted that Paramount would deliver far short of its commitment on this year's program and that it was demanding as much money for the 38 pictures it promised for next season as it received for the 52 sold on the 1939-40 program. Several exhibitors pointed out that in the summer of 1939, Paramount took a number of contracts at less money than it had received the preceding year because of complaints from exhibitors on lack of box office appeal of the 1938-39 program. In view of this, several of them declared they would seek similar reductions on the part of 20th Century-Fox and RKO.

Regarding United Artists, it was stated that with Goldwyn committed to make no pictures and Selznick apparently not pursuing plans to make any, the company had lost the cream of its crop and fears were expressed by exhibitors at the meeting that the company would not be able to release its small quota of 22 pictures for the new year.

Information Please

The result of all this discussion was a plan to set up a committee of Allied members to supervise the exchanging of information on sales policies. Bulletins will be released to all Allied members in good standing in their respective units containing reports of sales consummated by other Allied members. Unless a policy is apparently widespread, the information will not be included, because of fear that the exhibitor who gave the information will be revealed.

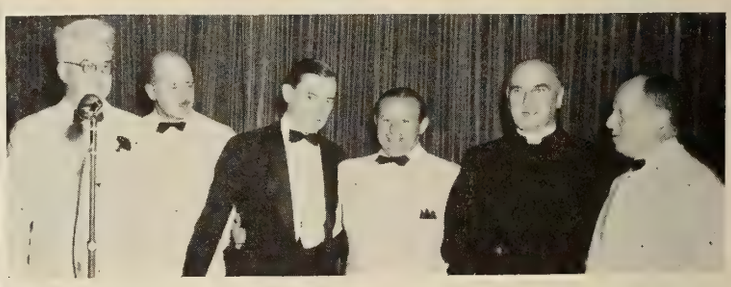
Complete anonymity is desired and will be preserved in these reports. No exhibitor need fear retaliation for divulging the terms of his deal, it was said. A similar plan has operated in the east for some time and quite successfully, it was stated.

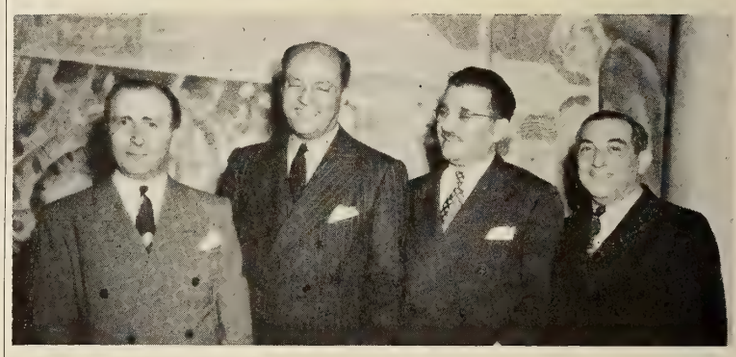
Regarding 16 mm. competition, the convention adopted a resolution which called upon the distributors to cooperate with a committee appointed by Allied to combat this "serious menace." It was learned that four companies' pictures were available on 16 mm. film. They are Paramount, RKO, Universal and Monogram. RKO has stated that the only pictures which it has released for 16 mm. showings were those made by outside producers over whom it has no control. Universal and Monogram, through William A. Scully and Edward Golden, their respective sales managers, have assured Roy Harrold of Indiana, chairman of the Allied committee, that they were in favor of stopping licensing of their product for 16 mm. operators except when the pictures were for schools, shutins and strictly non-competitive showings. Paramount, it was learned, is gradually pulling out of the 16 mm. field and, because of its own theatre affiliations, has been cautious about releasing pictures on 16 mm.

SEND 16 mm. EVIDENCE

So many complaints have been made about unfair 16 mm. competition, that STR stands ready to forward any specific instance to a distributor without using the exhibitor's name, if he so desires. The distributors have stated that they demand only specific instances of 16 mm. competition with a legitimate theatre to take steps to remedy the situation. So send us the evidence. We'll do the rest.







TOP—A panorama view of the convention banquet held at the Morrison Hotel last Monday night.

CENTRE—A group snapped during the banquet of the Allied Convention held in Chicago last week. Left to right are Col. H. A. Cole, president of National Allied; H. M. Richey, RKO director of exhibitor relations; James J. Walker, toastmaster at the banquet; Jack Kirsch, president of Illinois Allied and convention chairman; Most Rev. Bernard J. Sheil, Auxiliary Bishop of Chicago and Abram F. Myers, general counsel and chairman of the board of National Allied.

BOTTOM—A group of National Screen Service men at the banquet. Left to right are Morton Van Praag, Chicago district manager; George Dembow, vice president in charge of sales and Percy Barr and Johnny Mednikow, both Chicago salesmen for National Screen Service.

Boasberg, Lux Honored at Dinner

Buffalo — A testimonial banquet, sponsored by the Variety Club of Buffalo, was given at the Statler Hotel here Monday night in honor of Charles Boasberg, promoted recently to be RKO's eastern central district manager, and Elmer Lux, Boasberg's successor. More than 200 attended.

Allied Convention Sidelights

When a lawyer-exhibitor addressed the meeting, Nate Yamins ventured the opinion that a degree from an Al Capone College would be more useful to exhibitors than a lawyer's degree.

George Dembow of NSS almost reached jail (again) when he refused to pay off a two buck bet. At last reports he was still ducking the issue.

Most genial of all industry executives was Bill Rodgers of MGM who amazed the entire exhibitor attendance by "coming back for more" after a tough deal in Minneapolis the year before.

Over at the Chez Paree, Bill Scully of Universal was trying to find out what had transpired at the convention before he arrived on the second day. So far as anyone could gather, nobody knew exactly what had taken place. After all, the convention was only two-thirds finished.

Charlie Casanave tooled us. He only spoke for fifteen minutes on his scheduled five minute address but said more in those fifteen minutes than a lot of other guys could say in two hours You're improving, Charlie.

Myers and Cole missed the best "feed" of their lives when they failed to put in an appearance at the Warner Party over at the Blackstone. We've attended parties in our day of conventioneering but nothing to compare, culinarily speaking, to this one. Truly, a feast fit for the gods.

Charlie Einfeld looked so much more improved in health that he ought to move back to New York from the coast. When we recall what he looked like a few months ago we get the shivers. Keep it up, Charlie, and you'll be matched with Joe Louis.

Dave Palfreyman must have been disguised as a three sheet frame (ain't we the flatterers) during the first secret session. He certainly was not visible to the naked eye. But then Dave rarely misses anything in his own inimitable way.

A good thing no tropical rhumba dancers could witness the crimes committed in the name of Rhumba or La Conga by the visiting firemen. We've seen better "bumps" on a mattress.

One of the mysteries we haven't been able to figure out is, when do all those exhibitors find time to practice the rhumba when they are so busy trying to keep the sheriff away from the door] Or are they? (Paging Arthur Murray.)

No exhibitor could pass the Wagner Sign Display without learning how much more business can be drawn to the box office through the intelligent use of the marquee. His photos of the same marquees with widely diversified lettering told the story graphically.

A check up of the registration list revealed that only three delegates out of the entire convention missed having hi picture taken at the STR booth. We hope the rest of them take their souvenirs home and stand them on their desks for all to see and (?) admire.

C. H. Kennedy and his charming wife from Broken Bow, Neb., kept insisting that the name of the principal hotel in their town was the Arrow. For a while everyone thought it was a gag.

L. J. Jacobs of Escanaba, Mich., wants to tell the world that the northern peninsula is one place where showmanship is still showmanship. A charter subscriber of STR, he is an enthusiastic practitioner of the art.

G. E. Moyle of Marquette, Mich., is a sort of Chamber of Commerce booster for the northern peninsula's fine summer weather.

George Erdman, the Cleveland exhibitor who played in Mary Pickford's first picture, went into real action when he heard about the operators' strike in St. Louis. George is an expert on labor troubles.

Jerry Morrison and his lovely wife, of Chicago, had to act as interpreters of the Chicago exhibition situation for several of their out-of-town friends. And mighty fine hosts they were, too.

Ted Vermes of Cleveland had a grand time because so many people wanted t see the pictures of his kids. It's alright though, Ted, because they're worth showing off.

Louis Schaffey of Somerville, Mass., another New Englander, was much interested in such things as pop corn machines, book night, etc., which so far have not been the attractions in New England that they are elsewhere.

M. A. Rosenberg, known to everyon as "Doc," has relinquished his title as the fattest man at Allied conventions He has lost a lot of weight while lots of others have gained it.

The question of which was the mountain and which Mahomet came up when the exhibitors were invited to the Warner Bros.' cocktail party at the Blackstone, which was the acme of parties James P. Coston, Warner Chicago division manager, was the host.

Most of the Chicago film row at one time or another visited the convention hall. Prominent among those who seemed to be having a good time continuously was Clyde Eckhardt, 20th-Fox's Chicago chief.

They took Sidney Samuelson out to Ravisloe to play golf the day before the convention opened. He thought he went clear to Indianapolis.

Martin Smith, president of the vigorous Ohio unit, came completely unequipped for the convention's weather. That was a nice array of tropical summer suits though, Martin.

Martin's side-kick, Pete Wood, was absent. He was greatly missed but he had to stay in Columbus because the Ohio legislature was in session and Pete had to remain on watch.

The honor of being the tallest man at the convention went to C. Goldfine of Philadelphia. Those broad shoulders and that husky frame certainly "made" the girls.

Oscar Oldknow of California, Western District manager for National Theatre Supply, had an opportunity to renew friendships with a lot of old acquaintances.

Ben Ashe of Minneapolis, as chairman of the resolutions committee, was the leader of the Minneapolis delegation. With all due credit to Ben, however, the voice of Al Steffes was missing.

Talking to W. M. Peterson of Somerville, Mass., is an education in the theatre business. Although he is an old hand at it, he told of plenty of queer quirks and tricks.

Mr. and Mrs. Ernest Schwartz of Cleveland took the prize for the best waltzers at the Colony Club affair—and that after over 30 years of waltzing, too.

The Sprincin Time Clock display was an interesting one but because Al Sprincin had so many clocks there and didn't know what time the show would be over, none of them were going, so you had to be a good guesser to tell the time by them.

Both U. S. Rubber and Ideal Seating gave hat cleaners made of foam rubber to the visitors. The former's looked for all the world like a marshmallow and the latter's were used by many a prankster when shaking hands. They give all the feeling of shaking hands with a fish or reptile.

If the exhibit floor was too interesting for the exhibitors to tear themselves away for lunch, they could make a meal on three different varieties of popcorn and top it off by candy from the confection vendors and "pokes" from still another machine.

Everyone had the spotlight on him as he got off the elevators as Adler Sign Co. had three strong bulbs behind moving glass which went up and down. alternately casting just a glow and then a strong light on the entrance.

In case anyone arriving at the Morrison the day before the convention was in doubt about whether there was convention or not, they were quickly re-assured by the presence of Ed Auger of RCA, without whom there is no convention. Homer Snook and Herb Elwes of that company were also present.

Mike Conrow of Altec arrived solely "for the purpose of a good time," he said. He evidently had it because he was smiling every moment.

Irwin Wagner did quite a job at his Sign Service display because this year for the first time he was without th services of Miss Day, who was missed by many.

Among the ladies, one of the most ardent workers was Mrs. Aaron Saperstein, widow of Chicago Allied's president.

Walter Green of National Theatre Supply showed what a thorough grasp of the equipment business he has by his explanations of the workings of many of the company's products.

Arthur K. Howard, Boston Allied leader (who should not be known as A. K.) found himself even more popular than usual at the Chez Paree. The reason was Arthur's attractive wife, who had a waiting list for dances.

There is considerable speculation about why some of the boys failed to sleep well on Thursday night (or rather Friday morning). They complained of being awakened in what amounted to the middle of the night by mysterious phone calls and messages.

Every one wanted John Califan of Cleveland to get mad. The reason given was that he was a regular George Givot when he did. But John insisted on smiling the whole time.

Lots of laughs were obtained from Harry Richman's mispronunciation of several names. Jack "Kinch" was one of his prizes.

Kurt Laemmle of the Ritz Theatre, Lowell, Indiana, was one of the many present who bears a famous name.

Jimmy Finn met lots of his friends, but not his relative Mickey.

H. W. Peterson of the Kroehler Mfg. Co. refused to take a ride in his moving chair display.

Frank Panoplos and Peter Antonoplos, both Pennsylvanians, are not related despite the similarity of their names. They're just as different as Smith and Jones, it was explained.

H. M. Richey got one of the biggest laughs at the convention when Col. Cole said: "He's present but not here."

Col. Cole's pompadour was the admiration of many of the ladies.

Jack Kirsch occupied the bungalow at the Morrison. It's quite a sumptuous suite as many a visitor could testify. We were given to understand that it is generally used as Democratic headquarters during election campaigns. Maybe it's the "smoke filled room." At any rate it was during this shindig.

Duke Hickey was the publicity man for the affair. He treated the press as well as he was permitted to by the convention committee, which deemed little of its work worth mentioning in the trade press.

THE HIT OF THE CONVENTION

Exhibitors (and their wives, sweethearts and relatives) unanimously voted STR's exhibit the outstanding hit of the show and proved it by flocking around for the entire three days of the convention. The chief attraction was the photo machine attended by two cuties who posed the delegates and then presented to them their photos on miniature easels to take back home for souvenirs. The "gag" was well received with some of the exhibitors coming back for second and third portions. Since ninety-five percent of all registered delegates were photographed at the STR booth, the claim for being "the hit of the convention" is justified. Were you there too?

St. Louis Indies Ask $10 Cut for Operators

St. Louis—Local 143, Operators, has been asked by independent exhibitors, including the Wehrenberg-Kaiman combination, to approve a $10 a week per operator wage reduction during the summer months.

With operators in the neighborhood houses receiving from $45 to $80 a week, the $10 cut would save $20 for each house. The 65 independents employ 130 union projectionists. Some of the independent houses complain that business has fallen off because of the increased war activity on the radio.

16 "U" 40-41 Pix In Branches by Sept.

Universal will have 16 pictures on next season's program in its branch offices by Sept. 1, according to Matty Fox, vice-president and assistant to President Nate J. Blumberg. Recently returned from the studios, Fox said that the company's plans for next season will not be changed because of current conditions. As far as properties go, the company's program is set for next season. He will remain in New York during the summer, with Blumberg on the Coast.

Program Exchange

Langrell's Miniature Newspaper Vies With Ideas from Members for Attention This Week, Along With Weather Report

BY the time you read these words it will be nearer July (or actually July) than it was when we wrote them. The weather has been cool and balmy the past few days—just right for people to get out and go to the movies. We don't know whether it was like that or not all over the nation, but here in New York it was. Right now, however, as you read this, we bet it's pretty darn hot outside. If so, you're surely making certain that the populace know they can escape the heat by attending your theatre.

And now, if you'll forget about the weather and conditions abroad, we'll settle down to the business at hand. First of all, we'd like to hand it to Enos Langrell for the latest copy of his program—Reese Theatre Movie Parade. We mentioned the publication of the Harrington, Delaware, exhibitor before in these columns, but the thought dawned on us while looking at the copy dated June 6th that many other exhibitors who are now putting out small ordinary programs could convert them into little miniature "newspapers" at little or no advance over the present cost. This Movie Parade, for instance, when folded, measures about 6 x 9, which isn't too large or too small. And yet Langrell makes up the front page in newspaper style, just as you see it illustrated on this page. The inside, of course, and the back page, are devoted to ads announcing his attractions and to merchant ads, but it looks as though the time will come when he'll have to add more pages to take care of the increased advertising. And with it, he'll have to use some additional editorial features, such as a Hollywood gossip column, fashion column, etc. If you want your program to resemble a newspaper, you don't have to make it large. Langrell proves it can be done on paper as small, or smaller, than many other programs not half so effective.

Ed Lewis, who manages the St. George Playhouse, Brooklyn, puts out a small, dignified program for a discriminating clientele, as we told you before. But he sends us this week, in addition, an announcement he sent his patrons concerning the showing of "'Till We Meet Again." It's one of the three-column ads from the press book, printed on paper of good quality, with the additional feature and playdate information appearing at the bottom of the sheet. As a special insert with his regular program, it gives one the impression that here's a show that's extra-special—a show that shouldn't be missed. In your situation, whenever you want to give special emphasis to a feature, why not follow the example of Lewis and enclose a special insert with your regular program?

When he played "Hitler—Beast of Berlin," Manager Samuel of the Rex Theatre, Arp, Texas, used photographs of two well-known dictators on the front page of his program. The page was headlined, "Dictators!", and below the line appeared this copy: "—may win everything but affection—may capture everything—but they can't move you, grip you, hold you, thrill you as much as the picture sensation of the ages, etc."

Member Added This Week

J. W. Hayton, Hayton Theatre, Carterville, Illinois.



REESE THEATRE
MOVIE PARADE

CIRCULATION 4000 Harrington, Del., June 6th ISSUE 5

"TORRID ZONE" Here Mon. Tues. June 10 & 11

James Cagney, Ann Sheridan and Pat O'Brien are the triple threat star trio heading the cast of "Torrid Zone," which is scheduled for Monday and Tuesday, June 10 and 11. Directed by William Keighley, "Torrid Zone" is an exciting comedy drama, set against the exotic tropical background of the South American banana country.

Cagney and O'Brien are cast as the hard-boiled plantation bosses for a big fruit company.

It's a Scream-Lined Hurricane ...Fresh From the Tropics!

CAGNEY SHERIDAN O'BRIEN
TORRID ZONE
with ANDY DEVINE · HELEN VINSON

TWO BIG FEATURE HITS HERE THURS. & FRI. JUNE 6 & 7

Richard Greene in "I Was An Adventuress" also "And One Was Beautiful"

Beauty goes rampant in gripping drama in "And One Was Beautiful," dealing with love, sacrifice and intrigues of the Smart set, now playing at the Reese Theatre. Based on the novel by Alice Duer Miller, the story is a tense drama played amid the foibles of New York society, which blend comedy and spectacle into the whole.

The story deals with two socialite sisters who love the same man. To save the older girl from prison following a fatal automobile crash, he takes the blame. The younger sister discovering the truth, is racked by the dilemma growing out of her love for the man on one hand and loyalty to her sister on the other.

SATURDAY, JUNE 8
2 — BIG HITS — 2
No. 1 Lloyd Nolan & Jean Rogers in "The Man Who Wouldn't Talk"
No. 2 Ken Maynard in "The Phantom Rancher"

DOUBLE FEATURE Program Wed. & Thurs. June 12 & 13

GENE AUTRY'S latest Hit "Gaucho Serenade" with "Dr. Kildare's Strange Case"

"Dr. Kildare's Strange Case," latest "Dr. Kildare" film at the Reese Theatre, Wednesday and Thursday, June 12-13, is a worthy successor to the previous films of the scientific romance series, of "Dr. Kildare's Strange Case" moves at a brisk pace, with Lionel Barrymore as the irascible Dr. Gillespie, Lew Ayres as the young impulsive Dr. Jimmy Kildare, and Laraine Day as Nurse Mary Lamont in the leading roles.

Langrell's Miniature Newspaper

If your program is suffering from too much sameness, why not put a kick into it by making up the front page to resemble a newspaper front page. Enos Langrell's Movie Parade, reproduced above, proves it can be done. More details in accompanying article.

Giving Father's Day a Boost

This week we received another program from Samuel. This time he gave Father's Day a boost by urging the folks to "make his day complete by taking him to the cool Rex Theatre—the house of hits." And there was a picture of Dad, all smiles, evidently anticipating his trip to the Rex. Also on the front page was the illustration of a man with his paste brush, posting the announcement of "coming attractions." Incidentally, Samuel has some real hits on the way, too.

In looking over a recent issue of The Reminder, the mimeographed weekly of the Rose and Wallace Theatres, Levelland, Texas, we noticed a stunt used to attract attention to "My Son, My Son!" Free tickets were offered to the first ten persons bringing to the box office the correct answer to this conundrum: "Brothers and sisters have I none, but that man's father is my father's son . . . who is it?" It's a simple contest, of course, let's see—it's me. No, it's my uncle. Oh well, we're too tired to guess, but we'll bet Levellanders weren't.

We're always glad to hear from Californians, so it was with pleasure that we received the program for the Tower Theatre, Santa Rosa, managed by Walter Morris. Walter calls it a mailing piece, for it's just like the ordinary penny postal card. The policy of the Tower is evidently revivals, for these slogans are prominent on the card: "They're always first run until you've seen them" and "We bring back only the big films." Among the attractions scheduled were "College Holiday," "The Citadel," "The Prince and the Pauper," "Wells Fargo," "Young Dr. Kildare" and "In Name Only." We'd like to hear from Walter concerning the success of his "bring 'em back" policy, and the reaction of his patrons. Won't you drop us a line, Walter?

Just noticed an interesting little item under the heading of "Summer Time Is Show Time" in the Ideal Theatre News, published by Tom Pringle for the Ideal Theatre, Toronto. We'll quote it here on the assumption that other Program Exchange members can get an idea or two from it for their personal messages to patrons:

Tom Pringle's Message

"The Ideal is providing moviegoers the finest array of productions ever released. All its skill, all its imagination, all its resources, have been unleashed to make this summer the greatest show season of all! A world of happiness awaits you at the theatre! So, let's go to the movies tonight! It's Canada's greatest form of recreation, rejuvenator of the mind, inspirer of the young, comforter of the aged. Attend regularly . . . in no other way can you enjoy life for so little."

We won't forget Tom's latest safety slogan: "Day dreams behind the wheel often become nightmares in a wheel chair . . . drive carefully!" How many of you members are using these slogans in your programs to aid the campaign of safety in your community? Few services for the good of the community will win you more goodwill and gratitude.

It is imperative that we conclude here, inasmuch as there is no more room. But that won't keep us from returning to this page again next week. In the meantime, why not let us hear from you?

—Your Application Blank—
Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name.....

Theatre.....

City.....

State.....

Money Dates

JULY

28th

WORLD WAR BEGAN, 1914. This date may or may not be something to remember this year, but in any event, it is a good time to play a war picture of either this war or the last one, tieing it in with the occasion.

30th

FIRST LEGISLATIVE ASSEMBLY at Jamestown, Virginia, 1619. The significance of this event in a world where democracy is rapidly disappearing is one which should not be lost of. An essay contest should be run on its importance.

31st

LAFAYETTE COMMISSIONED A GENERAL, 1777. Since so many cities and towns have a Lafayette Avenue, this would be a fine time to have a parade on this street to observe the occasion of this anniversary.

AUGUST

1st

COLORADO ADMITTED TO THE UNION, 1876. Admission Day is something to be observed in the silver state and all Colorado theatres should participate in local observances.

Selling the Picture

For Better Show Selling

Showmanalyses Have Appeared In STR on Following Pictures

Abe Lincoln in Illinois	Mar. 2
Alias the Deacon	May 18
Anne of Windy Poplars	June 22
Bill of Divorcement	June 1
Dark Command	Apr. 13
Dr. Cyclops	Mar. 30
Edison the Man	May 11
Ghost Breakers	June 8
House Across the Bay	Mar. 9
Irene	Apr. 27
If I Had My Way	May 11
It All Came True	Apr. 13
It's a Date	Mar. 16
Mortal Storm	June 15
My Favorite Wife	May 4
My Little Chickadee	Feb. 24
My Son, My Son!	Apr. 6
New Moon	This Issue
Northwest Passage	Feb. 24
1,000,000 B. C.	Apr. 27
Our Town	May 25
Primrose Path	Mar. 23
Saturday's Children	May 4
Son of the Navy	Apr. 6
Strange Cargo	Mar. 16
'Til We Meet Again	Apr. 27
Too Many Husbands	Mar. 23
Turnabout	June 15
Two Girls on Broadway	Apr. 20
Vigil in the Night	Feb. 17
Women in War	June 1

Public Wedding in Wellston, Mo., Breaks All Important Wire Services

Joe Goldstein, house manager of Fanchon and Marco's Mikado Theatre, in Wellston, St. Louis County, Mo., provided a public wedding on the stage recently for Arthur Roskowske, 28-year-old, four-foot-eight-inch employe of the F. & M. accounting department, and Gladys Wolff, also 28, and four feet two inches tall. The couple, married in all the splendor of a formal summer wedding, left immediately afterwards for a two weeks honeymoon on Honeymoon Isle, off the Florida Coast at Tampa.

Goldstein, who spent the month of May making arrangements for the unusual nuptial ceremonies, with full cooperation from Wellston merchants and the Chamber of Commerce, presented the bride and groom with three rooms of furniture, including a Norge electric refrigerator and gas stove, radio, silverware, groceries, cleaning and pressing, chinaware and all miscellaneous necessities. Goldstein also managed to provide for a period of three months free rent on their apartment.

A capacity house was on hand to witness the unusual ceremony, with best man and matron of honor, two midget friends of Roskowske and his bride. The ringbearer, flower boy and girl were kiddies of Mikado patrons and the bride's normal-sized father gave his daughter away. The affair netted the Mikado Theatre ample breaks in all metropolitan and neighborhood dailies, and broke wire services as result of the trip to Honeymoon Isle.

Invites Elks to "Our Town"

Manager Lester Pollock of Loew's Theatre, Rochester, N. Y., tied up his recent playdate of "Our Town" with the Elks convention. On all lamp posts were large cards with the reproduction of an elk and this copy: "Welcome Elks to 'Our Town' . . . the City that Love Built . . . Hats off to any movie that can make so many people feel so good . . . Coming soon to Loew's." If any conventions are due in your community near the time when you are to play "Our Town," you can make the same kind of a tieup.

Tank Town Showmanship

Texas Theatreman Discusses Band Reels and Comes Up With an Idea for A 25-Minute Battle of Swing Music

By "OLE THREE-SHEET"

IT'S shorts again. This past year we had a few fine short subjects that did business. In fact, I plug a heck of a lot of them above my feature pictures.

I have heard a lot of comment both ways; that this and that short is better than the other one, but that's just one man's opinion. Well, I say that what counts is what our patrons think about them, for that's where our money comes from.

I have noticed the following shorts always click (I am only an exhibitor and not on any producer's payroll): Warners' Looney-Tunes and Merrie Melodies, and Walt Disney's cartoons. Popeye ain't what he used to was. Most of the musical shorts are good and a few better. The band shorts are too much alike; there should be more variety. Dave Apollon, of course, is one of the finest master-of-ceremonies and entertainers in show business, so naturally his shorts are good. Why not hire a good m.c. to "front" the bands which at present are conducted by dead-pan leaders who do nothing before the camera but wave a stick? After all, the m.c. is the guy that sells a show.

The short (musical) sets are fine, arrangements are fine; but either the boys don't like to make shorts or feel they are pretty enough to thrill audiences without smiling. Orrin Tucker is a darn good "front" man for an orchestra, and besides having a versatile crew, also has some swell entertainers in Bonnie Baker, Gil Mershon and the Bodyguards. Frankie Masters is good. I won't say who I think is no good.

How about some Negro band shorts? A few featuring Cab Calloway were released some years ago, and perhaps there has been a stray one or two since that time, but there ain't none today. I don't believe there's anyone that wouldn't like Duke Ellington, Count Basie, Jimmie Lunceford and many others. How about a 25-minute short with two girl bands battling it out; another with two negro bands, another with a white swing band and a Negro band? After all, the secret of successful show business is variety, and if the men behind the cameras in Hollywood can't give us variety for our patrons we will have to start selling peanuts and shoestrings.

(Another in this series on "Tank Town Showmanship" will appear in an early issue.)

Tops!

"STR . . . certainly is chock-full of really workable information. Please don't think this is shallow flattery. I think your Showmananalyses are tops!"

Francis H. Myers

Wometco Circuit
Miami, Fla.

FIVE BUCKS IS FIVE BUCKS

Maybe it's old in other places, but it wasn't in Hutchinson, Kans. So, to sell his horror show, Manager Dennis Montee of the Midland Theatre, through newspaper ads, offered $5 to any woman who would sit alone in a completely darkened theatre and view the show. One hundred and fifty brave women accepted the challenge. As a result, business during the three-day engagement was of record-breaking proportions.

Massella Ties In With Store For Top "Pinocchio" Break

Assistant Manager Tony Masella of the Globe Theatre, Bridgeport, Conn., proved that a local major hookup could be made for a second-run theatre when he cooperated in promotion with Howland's Bridgeport's largest and most exclusive department store, for the run of Walt Disney's "Pinocchio."

Howland's gave the run mention in two full-page advertisements which appeared in all newspapers, the direct tiein being the appearance of a Pinocchio character at the store. Masella provided a large life-like mask for this character which Howland's used for ballyhoo purposes in the toy department of the store and on the streets.

Another break for "Pinocchio's" Globe run was a beautiful full window display.

This marks the first time the Globe has been able to tie up with Howland's

Crowds Turn Out For Philly "20 Mule Team" Parade

In connection with the showing of "20 Mule Team" at the Fox Theatre, Philadelphia, a giant parade, featuring the 20 Mule Team Caravan, was arranged by James Ashcraft, MGM exploiteer, and Charles E. Harnden, district manager of the Pacific Coast Borax Co., makers of 20 Mule Team Borax products.

Acting in behalf of Mayor Lamberton, Hon. Charles A. Grakelow, via a street broadcast, welcomed the 20 Mule Team caravan to Philadelphia. The wagons appeared in front of the Franklin Institute.

Leading the parade down the main streets of the Quaker City were the Betsy Ross Cadets Corps. A dense crowd was on hand to witness the event, one of the most successful in the city's history.

Twenty-four Sheet Stunt

An eye-catching stunt put over by Vern Fletcher, Fox Theatre, Montrose, Cal., was the planting of a "Gone With the Wind" 24-sheet directly in front of his box office in advance of the showing there of the Selznick International Technicolor production.

Display of Ediphones

Bill Freise, Rivoli Theatre, La Crosse, Wis., arranged with the local Ediphone offices to have a display of old and new Ediphones sent from Milwaukee for a lobby display as part of his campaign on "Edison, the Man." Freise also ran a quiz contest over a local radio station offering prizes for correct answers to questions concerning the picture.

The Box Office Slant

Untamed

(Technicolor)
(Hollywood Preview)

Paramount **Drama** **82 mins.**

(Prod. No. 3941, Nat'l Release, July 20)

Cast: Ray Milland, Patricia Morison, Akim Tamiroff, William Frawley, Jane Darwell, Esther Dale, J. M. Kerrigan, Eily Malyon, Fay Helm, Clem Bevans, Sibyl Harris, Roscoe Ates, J. Farrell MacDonald, Gertrude W. Hoffmann, Charles Waldron, Darryl Hickman, Charlene Wyatt, Bahe Denetdeel, Donna Jean Lester. **Credits:** Directed by George Archainbaud. Screenplay by Frederick Hazlitt Brennan and Frank Butler. Based on the story "Mantrap" by Sinclair Lewis. Director of photography, Leo Tover. Editor, Stuart Gilmore. Produced by Paul Jones.

Plot: Ray Milland, a New York doctor, goes to the Canadian wilds to restore his health and cure himself of his craving for liquor. Akim Tamiroff, a Canadian woodsman, becomes his guide and when Milland breaks his leg, Tamiroff takes him to his home to be nursed by his wife, Patricia Morison. Tamiroff had married Patricia when he found her homeless and starving and brought her to his isolated surroundings. Milland and Patricia fall in love with each other, but refuse to acknowledge it, even though they work together taking care of the sick. When much needed medicine to halt a threatened epidemic is lost during a blizzard, Milland goes out hunting for the messenger. Patricia follows and together they seek shelter in an old abandoned home — there Tamiroff finds them. He sends them back in the dog sled, with the medicine, and is himself frozen to death.

Comment: The gorgeous Technicolor photography lifts this feature from ordinary program fare to a spectacular outdoor drama, with scenic grandeur that will count greatly in its boxoffice success. The story was made years ago under the title of "Mantrap" and starred Clara Bow, and the present version has gained little in the interim. In this picture, Ray Milland, Akim Tamiroff and Patricia Morison struggle through some pretty poor dialogue and a blizzard, but come through with flying colors. Outstanding are the blizzard sequences, which are exceptionally well done technically, the finest ever filmed. Since the Technicolor is the redeeming feature of the entire production, put plenty of color in your lobby displays and advertising. Run a contest for amateur color photographers, with newspaper cooperation. Prizes to be awarded in your lobby on opening night. **(ADULT)**

Catchline: "A love triangle in the North Woods."

AUDIENCE SLANT: GOOD FARE FOR THE OUTDOOR FANS, WITH TECHNICOLOR PHOTOGRAPHY THAT WILL THRILL.

BOX OFFICE SLANT: NEEDS PLENTY OF "PUSH" TO PUT IT OVER.

Hot Steel

Universal **Drama** **61 mins.**

(Prod. No 4056, Nat'l Release, May 24)

Cast: Richard Arlen, Andy Devine, Peggy Moran, Anne Nagel, Donald Briggs, Joe Besser, Robert Emmett O'Connor, Wade Boteler, Edward McWade, William Wayne. **Credits:** Associate producer, Ben Pivar. Directed by Christy Cabanne. Cameraman, William Sickner.

Plot: Arlen, a metallurgist, gets a job in a steel mill. There he finds his old friend, Devine, is throwing buckshot into the furnace just because his father did. Arlen learns this makes a better grade of steel. He experiments and develops a formula, which is stolen from him by Anne Nagel, wife of a jealous steel worker. Briggs, her boy friend, intends to sell the formula and so he kills the jealous husband. Arlen is suspected, but he sets a trap for Briggs, which lands Briggs in jail and Peggy in Arlen's arms.

Comment: This one is under par for this series, which up to now, has been fairly good, principally on account of the fast action in each one. "Hot Steel," however, has no action to speak of and has only a transparent plot. As a matter of fact, the writers are not even credited. A large audience in the theatre where this was caught tittered a bit at some of Devine's humor, but otherwise it fell rather flat. Essay contests by school kids on steel would help put it over. A shadow box resembling a steel furnace can be erected in the lobby. **(FAMILY)**

Catchline: "Hot tempered men of iron struggle for life with fiery metal."

AUDIENCE SLANT: JUST FAIR ON BOTH THE COMEDY AND ACTION ANGLES.

BOX OFFICE SLANT: STRICTLY FILLER MATERIAL.

Legion of Decency Ratings

(For Week Ending June 29)

SUITABLE FOR GENERAL PATRONAGE

Anne of Windy Poplars	Private Affairs
Carson City Kid	Pop Always Pays
Last Alarm	New Moon

Tom Brown's School Days

SUITABLE FOR ADULTS ONLY

My Love Came Back	Grand Ole Opry
South to Karanga	Wagons Westward

Sailor's Lady

Queen of the Mob

(Hollywood Preview)

Paramount **Drama** **60 mins.**

(Prod. No. 3939—Nat'l Release, June 29)

Cast: Ralph Bellamy, Blanche Yurka, J. Carroll Naish, Jack Carson, Richard Denning, James Seay, Paul Kelly, William Henry, Jean Cagney, Hedda Hopper, Pierre Watkin, Billy Gilbert, John Harmon, John Miljan, Russell Hucks, William Duncan, Betty McLaughlin, Charles Lane, Charlotte Winters, Paul Fix, Ed. Gargan, Paul Stanton, Neil Hamilton, Selmer Jackson, Raymond Hatton, Mary Treen, Frank M. Thomas, Brooks Johns, others. **Credits:** Produced by Edward T. Lowe. Directed by James Hogan. Screenplay by Horace McCoy and William R. Lipman, based on J. Edgar Hoover's book, "Persons In Hiding." Director of photography, Theodor Sparkuhl. Art directors, Hans Drier and Ernst Fegte. Film editor, Arthur Schmidt.

Plot: Blanche Yurka heads one of the most notorious bank robbery-kidnapping gangs, which includes her three sons (Richard Denning, James Seay and Paul Kelly) and J. Carroll Naish. Her fourth son, William Henry, a young attorney, breaks with them for the sake of his wife, Jean Cagney. The gang's activities are climaxed by a kidnapping which pays $300,000 and acquisition of another $100,000 from the murder of John Miljan, a fence, who brought this to be exchanged for the ransom. Ralph Bellamy heads the federal operatives placed on their trail. Hedda Hopper, small town society woman, is the innocent front in Blanche's trial to crack society and they are almost caught through not knowing the Miljan money was "hot." Months of flight follow. The four men rebel at her orders not to work, try a hold-up on their own in which Seay is killed and Kelly captured. Henry talks Kelly into taking his medicine. Blanche tries to rescue Kelly from the G-Men but fails, after Denning kills Naish for objecting to spending all their money in that manner. Mother and son get a village hideout and Denning takes a job in a cannery. He helps a gang headed by Paul Fix get supplies and a hideout, his fingerprint is found on the box and Bellamy closes in for a showdown in which Denning is killed and his mother captured.

Comment: Third of the stories which Paramount developed from the J. Edgar Hoover book, and marked by good acting topped by Miss Yurka's performance as the notorious "Ma" Webster, cumulative interest from those fans who prefer gangster and action features should build this up to the most profitable of the group. J. Edgar Hoover still remains top name for exploitation, but in districts where Miss Yurka's long stardom in the legitimate theatre is known her film appearance becomes additional ammunition. Since this is based on an actual case, a poster board made up of blown-up newspaper headlines secured through the papers' libraries will serve as probably the best lobby advance. See the bookstores about reviving interest in Hoover's book, using posters tying in both your picture and the additional importance of the bureau's work at this time. While acting honors belong to Miss Yurka, good casting has surrounded her with a strong cast, and the performances by Richard Denning as one of the sons and Ralph Bellamy as the G-Man, among the principals; along with Raymond Hatton and Mary Treen in small roles all stand out. **(ADULT)**

Catchline: "Dramatic story of the doting grandmother who directed a gang of murderers."

AUDIENCE SLANT: ONE FOR THE ACTION-UNDERWORLD STORY FANS.

BOX OFFICE SLANT: AVERAGE BUSINESS ONLY UNLESS HELPED BY EXTRAORDINARY EXPLOITATION.

Dr. Christian Meets The Women

(Hollywood Preview)

RKO Radio **Comedy-Drama** **63 mins.**

(Prod. No. 36—Nat'l Release, July 5)

Cast: Jean Hersholt, Dorothy Lovett, Edgar Kennedy, Rod La Rocque, Frank Albertson, Marilyn Merrick, Maude Eburne, Veda Ann Borg, Lelah Taylor, William Gould, Phyllis Kennedy, Bertha Priestly, Diedra Vale, Heinie Conklin, Grace Hayle, Dorothy Adams, Clem Bevans, others. **Credits:** Produced by William Stephens. Directed by William McGann. Original screenplay by Marion Orth. Director of photography, John Alton. Art director, Bernard Herzbrun. Film editor, Edward Mann.

Plot: Frank Albertson, advance man for Rod La Rocque, reducing specialist, arrives in River's End to announce a series of special reducing lessons. He makes an immediate impression on Marilyn Merrick, daughter of the village grocer, Edgar Kennedy, and induces her mother, Lelah Taylor, to get all the club women in the course. When La Rocque arrives Lelah invites him to stay at her home, where he disturbs the peace of Kennedy, as well as urging diets which wreck the grocery business. Marilyn takes her dieting so seriously

(*Continued on page* 17)

For Additional Exploitation Ideas on These Pictures, Consult Encyclopedia of Exploitation—See Back Cover


"Another haunted house? O.K. Mr. Exhibitor-Paulette and I'll be right over to do a little ghost breaking for you - I HOPE"
"I don't stand a ghost of a chance with that guy Hope around!"
THE GHOST BREAKERS INC.
BOB HOPE.... PRESIDENT
PAULETTE GODDARD....V.P.
(very pulchritudinous)
Don't let heat waves haunt your house!
Paramount will make you a cool million!
Why be host to ghosts? We'll get you REAL money!
Let Paulette set your net!
TURN


BEFORE...
GHOSTS...
in the box office,
cobwebs in every
RAFTER!
GHOSTS INC.

AFTER...

PARAMOUNT PRESENTS

BOB HOPE
PAULETTE GODDARD
IN

"THE GHOST BREAKERS"

HA! HA! HA!

HA! HA! HA! HA! HA! HA! HA!

Richard Carlson • Paul Lukas • Anthony Quinn • Willie Best

Directed by George Marshall • Screen Play by Walter DeLeon
Based on a Play by Paul Dickey and Charles W. Goddard



a full house packed
with paying guests
and LAUGHTER!

Paramount Pictures


Just your friend BOB HOPE, the Ghost brush-off man, ready to brush off the Zombies, and brush up your business!
GHOSTS INC.
PARAMOUNT'S "GHOST BREAKERS" ARE GROSS BREAKERS
Paramount's The Ghost Breakers defies record breaking heat wave to break house record of four years standing in smash world premiere at Michigan theatre Detroit.
BOB HOPE PAULETTE GODDARD "THE GHOST BREAKERS"
Read Makers Toast Ghost Breakers
• MR. EXHIBITOR •
and Mr. Exhibitor, play Paramount's
"THE GHOST BREAKERS"
starring
BOB HOPE · PAULETTE GODDARD
with
RICHARD CARLSON · PAUL LUKAS
ANTHONY QUINN · WILLIE BEST
Directed by GEORGE MARSHALL · Screen Play by Walter Colmes
Based on a Play by Paul Dickey and Charles W. Goddard
Paramount Pictures

Watch Your Step In Handling Tax

It is unnecessary to purchase new tickets at the moment. If you are not going to change your admission price but will merely add the tax (but nothing else) you may continue to use your old tickets without rubber stamping them, providing that signs are displayed at the box office for each price of ticket showing the established price, the tax and the total.

If you do intend to change your admission price, either lowering it to absorb the tax or raising it to bring the total to a round figure, you will be permitted to use your present supply of tickets for a limited time but they must be overstamped or overprinted—(Overprinting must indicate "Established Price," "Tax" and "Total" with amounts of each. The words "Defense Tax" may be used for tickets of 21c to 40c.)

When the limited time (not yet fixed by the Internal Revenue Department) expires, all tickets will have to bear the established price, the tax and the total. Make a record of all closing numbers on Sunday, June 30, so as to make proper report.

The tax *cannot* be absorbed by you. The patron *must* pay it. If you do not want to charge the patron more you can reduce your admission by the amount of the tax but then you will have to have new tickets printed.

In states where a state tax is collected, remember not to pay the Federal tax on the state tax and vice versa. For instance if you charge 35c in a state where there is a 2% tax, your tickets must read: Established price .35, Federal tax .04, state tax .02. Total .41.

You do not have to collect odd amounts or give change in pennies. If you charge 25c now, you can raise your admission to 27c, add the 3c tax and charge a total of 30 cents. Thus you will be raising your admissions and, importantly rather than incidentally, increasing your grosses.

Tax Not Part of Gross

Remember in making returns on percentage pictures to deduct the amount of the tax. You should pay the distributor only on the established price. If you have cut your 25c price to 22c and added the 3c tax, the distributors only get their percentage on the number of admissions multiplied by 22 cents, unless your contract provides that you cannot reduce your admissions.

Deposit each day's tax receipts in a special "tax account." Make your own arrangements with the bank bearing in mind that there always will be some balance since you will not have to make returns until the tenth of the month following tax collection.

If you are simply going to retain your present admissions and will make change in odd pennies, consider the advisability of a change making machine. Write to STR for details on these.

Be sure that you have some new box office statements made up showing the amount of the tax collected and deposited in the special account each day, so that if you should ever be asked to verify your statements you have them as proof.

Send a story to your newspaper tieing up the Federal law for defense purposes in connection with your new admission prices.

"DOUBLE BEAUX NIGHT"

Advertised as "Double Beaux Night," an evening was set aside recently by Manager Phil Hill of the Jayhawk Theatre, Topeka, Kans., at which time girls, accompanied by two male companions, were admitted free to see "Too Many Husbands." Fifty trios took him up on the offer, which rated newspaper feature stories under the heading, "How Many Topeka Girls Have Two Boy Friends?"

Celebrate Anniversary Of First Movie Theatre

Harris Amusement Houses Take Part In Festivities Arranged to Honor The Nickelodeon Founded by J. P. Harris

When the first motion picture theatre was opened in Pittsburgh, according to Eugene LeMoyne Connelly, formerly associated with the late Senator John P. Harris and Harry Davis, and probably the world's foremost authority on the motion picture theatre, "the airplane was not much more than a dream of Darius Green, and it was three years later when the Wright brothers hit the front pages of the newspapers of the world with the story of their first public flight at Kitty Hawk, N. C.

"Bleriot had not yet winged his way across the English Channel in that history-making 27-minute flight from Calais to Dover. Automobiles were still curiosities on the highways, and were entered from the rear by a pair of steps with a brass handrail. . . . It was only the year before that Henry Ford contested the validity of the Sedden patents to a gas engine, and it was all of six years after the first moving picture theatre opened that Ford in 1911 won the right to use these patents without interference.

Opened June 19, 1905

"On June 19, 1905, the world's first all moving picture theatre was opened in Pittsburgh in the building at 433-435 Springfield Street, second door from Diamond Street and now part of the Frank and Seder store block. This was the parent of all movies today, absolutely the first permanent bringing together of films in a separate building for show purposes in a theatre in which there was no other kind of entertainment."

Only recently, during the week of June 16 to 22, theatres in Pittsburgh and in outlying towns, owned and operated by the Harris Amusement Companies, celebrated the 35th Anniversary of the World's First Motion Picture Theatre. Details of the campaign were released by Ken Hoel, publicity manager:

All streets were decorated with flags, and signs regarding the Anniversary were on all poles. Theatre marquees featured pennants; Anniversary cakes were placed in theatre lobbies; signs were placed in store windows; all busses and private cars carried signs; newspapers carried special ads; stores were contacted in a cooperative newspaper campaign; photos of the first theatre were on display at all theatres, and photos of old movie stars.

Quiz Held With Prizes

A Monday quiz was held, advertised in advance by means of heralds and stage announcements. Total prizes for each theatre amounted to $20.

On the official day of the Anniversary (June 19) various city officials appeared at the theatres and officiated at special ceremonies, wth dignitaries making short speeches about the First Theatre. Photos of John P. Harris, who founded it, were unveiled. Cakes, promoted from bakers, were cut and slices distributed to patrons.

All stores 35 years of age or over joined in the celebration. People who were celebrating their 35th birthday on June 19, and couples married 35 years on that date, were guests of the theatres. Likewise, fathers of children born June 19, 1940, were invited to celebrate their new born.

Balloons, to each of which was attached a free pass, were released from marquees and from in front of theatres.

The inmates of various institutions, including crippled children, were guests of the theatres. This stunt was publicized through local newspapers.

Stories of John P. Harris and Harry Davis, with art, appeared in local newspapers. There were also stories about people who attended the first movie "nickelodeon."

All theatres showed special old films as parts of their programs, and telegrams of congratulations from local people, business houses, political heads, etc., were displayed on lobby boards. Special silk Anniversary banners were also in evidence.

Special stickers were applied to all posters, lobby frames, auto windshields, etc. Special slugs on the celebration were used in all ads.

In the Pittsburgh area, Ken Hoel succeeded in getting some old penny slot machines which were displayed in several houses to show the type of entertainment before movie theatres.

Power companies, newspapers, printers, banks cooperated in paying tribute to the Harris Amusement Companies for giving the world its first motion picture theatre.

Opposition houses, in many instances, helped Harris theatres celebrate.

Showmen's Parade

GEORGE SEED, formerly manager of Fabian's Harmanus Bleecker Hall in Albany has been transferred to Cohoes as city manager operating the Rialto and Regent Theatres. He replaces FRANK X SHAY, resigned.

A number of important changes have been made in the management of the Kincey Theatres in North Carolina. ROY L. SMART, Charlotte district manager, and HARRY HARDY, booker and buyer of pictures, have exchanged posts. EMIL BERNSTECKER, city supervisor in Charlotte and manager of the Carolina, is promoted to district manager of theatres east of Raleigh. NEIL McGILL succeeds him. DEWANNER STALLINGS, formerly city manager at Lenoir, succeeds McGILL at the Imperial. SANFORD JORDAN, manager of the Broadway, Charlotte, becomes city manager in Lexington and CLYDE WOOTEN, transferred from Danville, Va., succeeds him.

JOE MAZZEI, formerly at the Art Cinema, Pittsburgh, is back there again after a short stretch as manager of the Gerard, the Alpine Circuit's house at West View.

WILFORD SKLAR, former assistant manager of the Boulevard for WB in Pittsburgh, is now manager of the Roxy at Clearfield, Pa.

ERNEST FOX, student assistant manager of Loew's Penn, Pittsburgh, has been transferred to Loew's Memphis.

HENRY SALTHER, city manager in Fort Dodge, Iowa, for Central States Theatres, has swapped jobs with IRVING HELLER in Columbus, Neb.

CLINTON ROBBINS has resigned as manager of the Hot Springs Theatre, Hot Springs, S. D., and has been replaced by HERSCHELL WHEELER, manager of the Pace at Gordon, Neb.

RALPH HAMILTON, manager of the Gothic and RICHARD DEKKER, manager of the Santa Fe, Denver, have exchanged posts.



IN the past—and the reaction is still the same—picturegoers have enthusiastically welcomed the announcement of a new Jeanette MacDonald-Nelson Eddy co-starring film. Often hailed as "The Screen's King and Queen of Song" or as "The Singing Sweethearts of the Screen," this couple have enjoyed a large following ever since they made their first appearance in "Naughty Marietta."

You should be glad to have the opportunity to herald the showing of their latest musical romance, "New Moon," at your theatre. As we have said in the past: even though a picture may be a "natural" and will apparently draw well with a minimum of selling effort, there's no telling to what extent you can exceed your fondest expectations if you get behind it. This certainly applies to "New Moon." You should not be satisfied with better-than-average business; you should strive to break records. And your best chance of doing that is by putting all your showmanship back of the picture.

Besides the two principals (incidentally, this is their sixth co-starring film), you have music, a story with a colorful background, a splendid cast as selling highlights. These, you will find, are emphasized in all the ads; but wherever you make tieups or wherever you post announcements of your showing, be sure that they are given prominent display.

The music should be the nucleus of your campaign, since "New Moon" has nine songs: "Lover, Come Back to Me," "Wanting You," "Softly as a Morning Sunrise," "Stout Hearted Men," "One Kiss," "Paree," "Wedding Party," "Bayou Trouble Tree" and "Vespers from Largo." At least five of these have been published, which should make music shop tieups, as well as radio broadcasts and local dance band plugs, a comparatively simple matter to effect. Not only this, but Victor Record dealers in your town should be willing to cooperate, for some of the songs have been recorded, and recordings of other songs by Miss MacDonald and Eddy, individually, are available.

In your lobby, with a setpiece plugging the film as a background, recordings of the songs



Ads Have Compelling Copy

When you plan your newspaper advertising campaign for "New Moon" you'll have a variety of ad mats from which to choose. All of them have compelling copy, and emphasize the highlights.

An STB Showmanalysis (REG. U. S. PAT. OFF.)

MacDonald & Eddy, Music, Romance And a Colorful Story are Angles To Constitute Your Exploitation

could be played by a male or female attendant, attired to suggest the period and locale of the picture. Then again, you might have a pianist feature the numbers. The attendant or pianist could give heralds to those who have grouped around him or her following the playing of the songs, and the music dealer could have tie-up space on these heralds.

By means of a special radio broadcast, "Hits from 'New Moon'" might be played, with listeners required to identify them. At the start, the announcer could give the entire list and urge listeners to write them down. Then, as each song is played, the listener could put down beside it the number according to the order he believes it came on the program. Answers should be mailed to the radio station, and theatre tickets given for the first certain number of correct answers. If there is a musical quiz over your local station, perhaps the sponsors could be induced to devote one of the programs to songs from "New Moon."

The title, of course, is the name of a boat which figures prominently in the story; but that shouldn't keep you from capitalizing on the lunar aspect. As an example of what we mean, why not, in advance of your showing, reserve a corner of your lobby for the taking of pictures of sweethearts or married couples, with a large cut-out moon as a "prop." Years ago pictures were made in this way, with the girl sitting on the moon and her boy friend standing behind. By tieing up with a photographer, the same thing could be done here. Those couples having their pictures taken in this manner could be given one print free, with the offer of a special price for additional prints ordered from the photographer. Also, you could announce that the first 10, 25 (or whatever you want to make it) couples bringing the pictures to identify themselves on a certain afternoon or evening will be admitted on a two-for-one basis.

There are other stunts in which you can feature the moon: Numbered heralds with a

Screenplay by Jacques DeVal and Robert Arthur. Based on the musical operetta, "New Moon." Book and lyrics by Oscar Hammerstein 2nd, Frank Mandel and Laurence Schwab. Music by Sigmund Romberg. Producer-Director, Robert Z. Leonard.

drawing of a new moon could be distributed, with lucky numbers posted in the lobby. In a newspaper or radio contest, let readers or listeners write or tell the effect they believe the moon has had on their romantic affairs. Cut-out moons should be used in your shadow boxes and as a background for your marquee display. An attractive setpiece for the front or lobby would be a moon-shaped display of stills from the picture. As a matter of fact, you can probably think of a dozen ways to employ the "moon" in your selling.

Twelve tie-up stills are available, making possible window display and cooperative newspaper advertising promotion with florists, photographic studios, decorators' shops, department stores, jewelry shops, silverware dealers, beauty shops, shoe shine parlors, stationery shops, bakeries, etc. Your campaign won't be complete unless you succeed in effecting all these tieups.

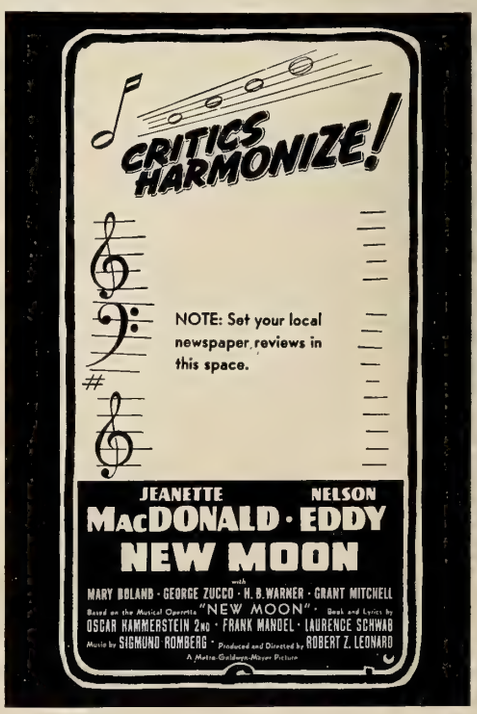
Since "New Moon" is the sixth MacDonald-Eddy co-starring film, impress this fact by using a number of stunts centering on lucky 6's. Just a few: Every sixth couple could be admitted free on a certain day; couples celebrating their sixth wedding anniversary (have 'em produce the license) could be your guests; a certain number of 6-letter names might be selected from the telephone directory and passes sent to the lucky owners; offer free tickets to the first six people who bring to the box office the titles of all the MacDonald-Eddy films to date, in correct sequence.

There's a story in the press book publicity section about manicure experts being called on the "New Moon" set to remove polish and trim the fingernails of about 100 women. Surely you could get a local manicurist to feature this story in an ad, with the following additional copy: "That was in 1780, the period of the thrilling musical romance starring Jeanette MacDonald and Nelson Eddy, 'New Moon,' coming to the Blank Theatre. . . But today's women, and men, too, can never be considered well groomed unless their fingernails are properly manicured in keeping with the times, etc."

A good angle for street ballyhoo is the fact that in the story a cargo of brides is captured by Eddy and his men, with Jeanette being one of his captives. You could have a float made up representing the bride ship ("New Moon") with girls dressed in colorful pirate costumes.

Dress your ushers or usherettes as pirates. (Incidentally, if you wish, you could stage a pirate party for the children, offering prizes for the best pirate costumes.) Let streamers, balloons and colored ribbons be your decorations for the lobby, thus giving it a Mardi Gras appearance and thus getting across the New Orleans locale of the picture.

Pursue your campaign with the intention of making the grosses on "New Moon" higher than you've ever had on any other MacDonald-Eddy film.



Chance to Feature "Raves"

Here's a chance to feature the "raves" given "New Moon" by the local newspaper critics, or if you have none, the metropolitan critics. Also, you can make a blowup of this ad for a lobby display.

The Box Office Slant

Dr. Christian Meets the Women

(*Continued from page* 10)

she becomes ill from weakness, as do many others of the patients of Dr. Christian (Jean Hersholt). Dr. Christian denounces the starvation diet but the women refuse to listen. He himself becomes ill, but gets up from his sick bed to use Albertson's blood for a transfusion to save Marilyn. He proves the pills being given by La Rocque are injurious to health; the course is stopped and Frank and Marilyn marry.

Comment: Since interest in and discussion about reducing for the sake of better figures is universal among women—regardless of their wealth or where they live, this is one of the most exploitable features of the year. Dialog has been handled so that legitimate schools are approved, and also so that those women who prefer eating what they want and remaining stout will have the screen doctor's approval from a health standpoint. As for entertainment standard, this matches the kindly, human philosophy which has made Dr. Christian and Jean Hersholt a continuous air program for three years to further interest a ready and waiting audience. Hersholt and Kennedy present their standard performances and La Rocque does nicely by the thankless role of the fake professor, with Veda Ann Borg as his comely assistant rating feminine honors. As for the shots of the reducing classes, they bring more comedy for this one than either of the preceding Dr. Christian series. While still hardly strong enough for a singleton in every location, it will prove perfect contrast for heavy dramatics in any house. You can set tieups with physical culture schools and others using non-drug methods, you can get a head start with a direct mail campaign to every woman in your phone or city directory and it is a subject which should be a natural plant on the women's pages of your newspapers. Perhaps you can even set a prize contest tieing in the schools, a paper and your theatre or have one of the better schools present a lecture and demonstration in your theatre each day before the first show. **(FAMILY)**

Catchline: "A reducing wave sweeps Dr. Christian into a sea of trouble."

AUDIENCE SLANT: THE BEST EXPLOITATION BET SO FAR IN THIS SERIES.

BOX OFFICE SLANT: WORD-OF-MOUTH SHOULD GIVE IT A BETTER THAN AVERAGE BUSINESS; ACTIVE EXPLOITATION WILL BEAT THAT.

The Captain is a Lady

(Hollywood Preview)

MGM **Comedy-Drama** **65 mins.**

(Prod. No. 42; Nat'l Release, June 21)

Cast: Charles Coburn, Beulah Bondi, Virginia Grey, Helen Broderick, Billie Burke, Dan Dailey, Jr., Helen Westley, Marjorie Main, Cecil Cunningham, Clem Bevans, Francis Pierlot, Tom Fadden. **Credits:** Directed by Robert B. Sinclair. Screenplay by Harry Clork. Based on the play "Old Lady 31" by Rachel Crothers and the novel by Louis Forsslund. Photographed by Leonard Smith. Produced by Frederick Stephani.

Plot: Charles Coburn, retired sea captain who is facing eviction from the home where he and his wife, Beulah Bondi, have lived for thirty years, sells an interest in a boat that he does not own. With the money, he buys his wife the security in an old ladies' home, but the other ladies, hating to see them parted, offer him refuge. Coburn resents the attentions he receives as well as the "Old Lady 31" way in which he is designated. Just as his dishonesty is found out, he salvages a ship in a terrible storm, and everything ends well.

Comment: Here's a pleasant, well-made program feature that should fit in nicely on dual bills. Nothing out of the ordinary, but just the kind of a picture most audiences will enjoy, particularly if shown with a heavy companion feature. Direction and trouping are good, especially the work of Charles Coburn. Laughs are plentiful, blended in an expert manner with just the right amount of heart tugs. The story is taken from the stage play, "Old Lady 31," improved with some up-to-date twists emphasizing good clean comedy. Tie up with yarn shops for window displays and co-operative newspaper advertising, using the stills from the picture. An old man with a sign on his back, "I'm Old Lady 31," will make a swell street ballyhoo. **(FAMILY)**

Catchline: "A Stage success becomes a screen treat."

AUDIENCE SLANT: THE KIND OF PICTURE MOST AUDIENCES WILL ENJOY.

BOX OFFICE SLANT: NO NAME STRENGTH BUT AS A COMPANION FEATURE WILL BOLSTER BILL BY FAVORABLE WORD-OF-MOUTH PUBLICITY.

Cross Country Romance

(Hollywood Preview)

RKO-Radio **Comedy** **66 mins.**

(Prod. No. 39, Nat'l Release, July 19)

Cast: Gene Raymond, Wendy Barrie, Hedda Hopper, Billy Gilbert, George P. Huntley, Berton Churchill, Tom Dugan, Edgar Dearling, Frank Sully, Cliff Clark, Dorothea Kent. **Credits:** Directed by Frank Woodruff. Screenplay by Jerry Cady and Bert Granet from the novel by Eleanor Browne. Director of photography, J. Roy Hunt. Edited by Harry Marker. Produced by Cliff Reid. Executive Producer, Lee Marcus.

Plot: Running away from an undesirable marriage, Wendy Barrie, an heiress, hides away in the trailer belonging to Gene Raymond, a doctor who is traveling across country to join a scientist in China. Her scatterbrained mother, Hedda Hopper, sends out an

(*Continued on page* 19)

A SHOTGUN JAMBOREE

Rootin', tootin', shootin' hillbilly hi-jinks . . . the newest and brightest of Republic's musical fun-fests.

WEAVER BROTHERS and ELVIRY

GRAND OLE OPRY



LOIS RANSON • ALLAN LANE • HENRY KOLKER

AND RADIO'S POPULAR ARTISTS

UNCLE DAVE MACON AND HIS SON DORRIS

ROY ACUFF *and his* ROCKY MOUNTAIN BOYS *with* RACHEL

GEORGE DEWEY HAY *"THE SOLEMN OLE JUDGE"*

FRANK McDONALD — DIRECTOR

A REPUBLIC PICTURE

The Studio Check-Up

[This Week: In Production—49; Being Edited—84
Last Week: In Production—50; Being Edited—77
Last Year: In Production—61; Being Edited—83]

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED (1939-40)

FUGITIVE FROM A PRISON CAMP*
GREAT PLANE ROBBERY*
OUT WEST WITH THE PEPPERS*
WEST OF ABILENE*
MILITARY ACADEMY*
DURANGO KID*
TAMPERED EVIDENCE*
PINTO KID—Charles Starrett. Director, Lambert Hillyer.

MARCH OF CRIME — Bruce Bennet, Florence Rice. Director, James Moore.

HOWARDS OF VIRGINIA—Cary Grant, Alan Marshall, Sir Cedric Hardwicke. Producer-director, Frank Lloyd.

FIVE LITTLE PEPPERS IN TROUBLE—Edith Fellows, Tommy Bond. Director, Charles Barton.

I MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Osa Johnson.

IN PRODUCTION (1939-40)

BLONDIE HAS SERVANT TROUBLE*
ARIZONA*
IT HAPPENED IN PARIS*
HE STAYED FOR BREAKFAST—Loretta Young, Melvyn Douglas. Director, Alexander Hall.

THUNDERING FRONTIER—Charles Starrett, Iris Meredith. Director, D. Ross Lederman.

IN PRODUCTION (1940-41)

SO YOU WON'T TALK—Joe E. Brown, Frances Robinson. Director, Edward Sedgwick.

BEFORE I DIE—Douglas Fairbanks, Jr., John Qualen. Director, Ben Hecht.

METRO-GOLDWYN-MAYER

BEING EDITED (1939-40)

ANDY HARDY MEETS DEBUTANTE*
PRIDE AND PREJUDICE*
I LOVE YOU AGAIN*
GOLD RUSH MAISIE*
SPORTING BLOOD*
BOOM TOWN*
WE WHO ARE YOUNG*

(In England)

BUSMAN'S HONEYMOON—Robert Montgomery, Constance Cummings. Director, Arthur Woods. Producer, Ben Goetz.

IN PRODUCTION (1940-41)

STRIKE UP THE BAND*
ESCAPE—Norma Shearer, Robert Taylor, Felix Bressart, Paul Lukas, Nazimova. Director, Mervyn LeRoy.

BAD MAN OF WYOMING—Wallace Beery, Marjorie Main, Ann Rutherford. Director, Richard Thorpe.

DULCY—Ann Sothern, Ian Hunter, Billie Burke. Director, S. Sylvan Simon.

GOLDEN FLEECING—Rita Johnson, Virginia Grey, Nat Pendleton. Director, Leslie Fenton.

MONOGRAM

BEING EDITED

GOLDEN TRAIL*
HAUNTED HOUSE*
BOYS OF THE CITY*

IN PRODUCTION

SHADOWS OVER CHINATOWN*
ALL AROUND THE TOWN (T. T.)—Frankie Darro, Joy Hodges. Director, Howard Bretherton.

RAINBOW OVER THE RANGE—Tex Ritter, Dorothy Fay. Director, Al Herman.

PARAMOUNT

BEING EDITED (1939-40)

GOLDEN GLOVES*
STAGECOACH WAR*
THE GREAT McGINTY*
NORTHWEST MOUNTED POLICE (Tech.)*
MYSTERY SEA RAIDER*
COMIN' ROUND THE MOUNTAIN—Bob Burns, Una Merkel. Director, George Archainbaud.

BEING EDITED (1940-41)

NIGHT AT EARL CARROLL'S*
DATE WITH DESTINY*
LIFE WITH HENRY*
TEXAS RANGERS RIDE AGAIN*
I WANT A DIVORCE*
DANCING ON A DIME*
RANGERS OF FORTUNE*
RHYTHM ON THE RIVER*
THREE MEN FROM TEXAS—William Boyd, Russell Hayden, Esther Estrella. Director, Lesley Selander.

IN PRODUCTION (1940-41)

VICTORY*
THE NEW YORKERS—Dick Powell, Ellen Drew. Director, Preston Sturges.

CHEROKEE STRIP—Richard Dix, William Henry, George E. Stone. Director, Lesley Selander.

THERE'S MAGIC IN MUSIC—Allan Jones, Susanna Foster. Director, Andrew Stone.

MOON OVER BURMA—Dorothy Lamour, Robert Preston, Preston Foster. Director, Louis King.

ARISE MY LOVE—Claudette Colbert, Ray Milland. Director, Mitchell Leisen.

RKO-RADIO

BEING EDITED (1939-40)

STAGE TO CHINO*
ONE CROWDED NIGHT*

BEING EDITED (1940-41)

DREAMING OUT LOUD*
VILLAIN STILL PURSUED HER*
MEN AGAINST THE SKY*
THE RAMPARTS WE WATCH—March of Time Feature.

RKO-RADIO (Cont'd)

IN PRODUCTION (1939-40)

DANCE, GIRL, DANCE*
LUCKY PARTNERS*
STRANGER ON THE THIRD FLOOR—Peter Lorre, John McGuire, Margaret Tallichet. Director, Boris Ingster.

WILDCAT BUS—Fay Wray, Charles Lang, Paul Guilfoyle. Director, Frank Woodruff.

TRIPLE JUSTICE—George O'Brien, Virginia Vale. Director, David Howard.

IN PRODUCTION (1940-41)

LADDIE—Tim Holt, Virginia Gilmore, Joan Carroll. Director, Jack Hively.

THEY KNEW WHAT THEY WANTED—Charles Laughton, Carole Lombard, William Gargan. Director, Garson Kanin.

TOO MANY GIRLS—Richard Carlson, Lucille Ball, Ann Miller. Assoc. Producer-Director, George Abbott.

REPUBLIC

BEING EDITED

ROCKY MOUNTAIN RANGERS*
SCATTERBRAIN*
ONE MAN'S LAW*
CAROLINA MOON*
GIRL FROM GOD'S COUNTRY*
SING, DANCE, PLENTY HOT*
RANGER AND THE LADY*
TULSA KID—Don "Red" Barry. Director, George Sherman.

IN PRODUCTION

SHOULD WIVES WORK?*
OKLAHOMA SKIES—Three Mesquiteers. Director, Nate Watt.

20th CENTURY-FOX

BEING EDITED (1939-40)

MARYLAND*

BEING EDITED (1940-41)

YOUNG PEOPLE*
ELSA MAXWELL'S PUBLIC DEB. No. 1*
PIER 13*
GIRL FROM AVENUE A*
STREET OF MEMORIES*
THE MAN I MARRIED*
RETURN OF FRANK JAMES (Tech.)*
BRIDE WORE CRUTCHES*
CHARLIE CHAN IN THE WAX MUSEUM—Sidney Toler, Joan Valerie, Marguerite Chapman, Sen Yung. Director, Lynn Shores.

IN PRODUCTION (1940-41)

BRIGHAM YOUNG*
GHOST OF THE CISCO KID*
THE GREAT PROFILE—John Barrymore, Mary Beth Hughes, John Payne, Ann Baxter. Director, Walter Lang.

FOR BEAUTY'S SAKE—Ned Sparks, Marjorie Weaver, Joan Davis. Director, Shepard Traube.

DOWN ARGENTINE WAY (Tech.)—Don Ameche, Betty Grable, Charlotte Greenwood. Director, Irving Cummings.

UNITED ARTISTS

BEING EDITED

THE WESTERNER (Goldwyn)*
CAPTAIN CAUTION (Roach)*
SOUTH OF PAGO PAGO (Small)*
FOREIGN CORRESPONDENT (Wanger)*
LONG VOYAGE HOME (Wanger)*
GREAT DICTATOR (Chaplin)—Charles Chaplin, Paulette Goddard Producer-Director, Charles Chaplin.

THIEF OF BAGDAD (Korda) (Tech.)—Sabu, Conrad Veidt, June Duprez.

IN PRODUCTION

KIT CARSON (Small)*
MAJOR BARBARA (Pascal)—Robert Morley, Wendy Hiller, Evelyn Williams.

SON OF MONTE CRISTO (Small)—Joan Bennett, Louis Hayward, George Sanders. Director, Rowland V. Lee.

UNIVERSAL

BEING EDITED (1939-40)

BOYS FROM SYRACUSE*
BLACK DIAMONDS*
MODERN MONTE CRISTO*

BEING EDITED (1940-41)

SOUTH TO KARANGA*
SLIGHTLY TEMPTED*
I'M NOBODY'S SWEETHEART NOW*
MUMMY'S HAND*

IN PRODUCTION (1939-40)

SON OF ROARING DAN—Johnny Mack Brown, Fuzzy Knight, Jeanne Kelly. Director, Ford Beebe.

IN PRODUCTION (1940-41)

SPRING PARADE*
WHEN THE DALTONS RODE*
MARGIE—Tom Brown, Nan Grey, Mischa Auer. Directors, Otis Garrett and Paul Gerard Smith.

ARGENTINE NIGHTS—Ritz Brothers, Andrew Sisters, Constance Moore, George Reeves. Director, Al Rogell.

A LITTLE BIT OF HEAVEN—Gloria Jean, Robert Stack, Nan Grey. Director, Andrew Marton.

WARNER BROTHERS

BEING EDITED (1939-40)

SEA HAWK*
THEY DRIVE BY NIGHT*
RIVER'S END*
MONEY AND THE WOMAN*
LADIES MUST LIVE—Rosemary Lane. Director, Noel Smith.

BEING EDITED (1940-41)

LIFE OF KNUTE ROCKNE*
DISPATCH FROM REUTERS*
NO TIME FOR COMEDY—James Stewart, Rosalind Russell, Charlie Ruggles. Director, William Keighley.

IN PRODUCTION (1939-40)

FLOWING GOLD—Pat O'Brien, John Garfield, Frances Farmer. Director, Alfred E Green.

IN PRODUCTION (1940-41)

CITY FOR CONQUEST
THE LETTER—Bette Davis, Herbert Marshall, James Stephenson, Gale Sondergaard. Director, William Wyler.

TUGBOAT ANNIE SAILS AGAIN—Marjorie Rambeau, Alan Hale, Jane Wyman, Ronald Reagan. Director, Lew Seiler.

The Encyclopedia of Exploitation
YOU NEED IT! HURRY!
Limited Supply Going Fast
$3.50 per copy. (No C.O.D.'s)
Showmen's Trade Review—1501 Broadway, New York, N. Y.

The Box Office Slant

Cross Country Romance

(*Continued from page* 17)

alarm for her and when Raymond (who has agreed to let Wendy stay until they reach a certain city) and Wendy stop in for a bite to eat in Billy Gilbert's restaurant, she is recognized and with Raymond, taken to police headquarters. All this time Raymond is unaware of Wendy's identity, so Wendy, afraid of losing him, induces the police captain not to give her away. They get married before Raymond finds out the truth, but by that time it doesn't matter.

Comment: This romantic comedy should serve its purpose and be a welcome addition on any bill, as it races along merrily blending all the required ingredients for the amusement of most theatregoers. Lacking anything new in plot, since it is modelled after "It Happened One Night," the picture brings back to the screen after a two-year absence, Gene Raymond, whose role in this offering is ideally suited to his talents. His performance and that of Wendy Barrie gives the film its gay, entertaining mood and Frank Woodruff's direction sets the pace as it should be and gets full value out of every situation. Hedda Hopper and Billy Gilbert are standouts in the fine supporting cast. There's a natural tie-up with trailer dealers and camps. An automobile with trailer attached, with sides and rear covered over with panels or banners, should be driven around town for ballyhoo. **(FAMILY)**

Catchline: "Love in a trailer with the woman he didn't want."

AUDIENCE SLANT: HAS ALL THE INGREDIENTS FOR THE AMUSEMENT OF MOST.

BOX OFFICE SLANT: A WELCOME ADDITION ON ANY BILL.

Land of the Six Guns

Monogram **Western** **54 mins.**

Prod. No. 3954—Nat'l Release, May 2)

Cast: Jack Randall, Louise Stanley, Glenn Strange, Bud Osborne, George Chesebro, Steve Clark, Frank LaRue, Kenneth Duncan. **Credits:** Directed by Raymond K. Johnson. Produced by Harry Webb. Original screenplay by Tom Gibson. Directors of Photography, Edward A. Kull and William Hyer. Film editor, Robert Golden.

Plot: About to settle down on his newly purchased ranch, Randall learns that cattle are being smuggled from across the Mexican border by way of his land. He and his pal, Strange, soon to discover that Chesebro is head of the smugglers, learn how the cattle are brought across the border, go after the gang, round them up.

Comment: Just an average western, with all the riding and shooting outdoor fans could wish for. Starting out with a gun fight, the picture promises plenty of action, but bogs down a little in the middle. However, action again comes to the fore before the picture ends, when the gangsters are captured and brought to justice. The performances are as good as one would expect to see in a western. Fans may be surprised to see (1) Randall in trouble, instead of the heroine, when the two meet, and (2) the chief villain captured without a chase across the plains and without the usual fight. There are several Jack Randall novelties and tieups for exhibitors playing his films, consisting of photostamps, book matches, pennants, fan photos, Dixie Cup tieups, Montgomery-Ward shirt tieups, etc. **(FAMILY)**

Catchline: "Jack lays down the law to border bad men . . . with a blazing six shooter in each hand."

AUDIENCE SLANT: SATISFACTORY SCREEN FARE FOR THE WESTERN FANS.

BOX OFFICE SLANT: SHOULD DRAW WELL WHEREVER THEY LIKE ACTION.

Wagons Westward

Republic **Drama** **69 mins.**

(Prod. No. 907—Nat'l Release, June 19)

Cast: Chester Morris, Anita Louise, Buck Jones, Ona Munson, George "Gabby" Hayes, "Big Boy" Guinn Williams, Douglas Fowley, John Gallaudet, Virginia Brissac, Trevor Bardette, Selmer Jackson, Charles Stevens, The Hull Twins. **Credits:** Directed by Lew Landers. Associate producer, Armand Schaefer. Original screenplay by Joseph Moncure March and Harrison Jacobs. Director of photography, Ernest Miller. Art director, John Victor Mackay. Film editor, Ernest Nims. Musical director, Cy Feuer.

Plot: Twin youngsters different in temperament, one kindly and the other cruel, grow to manhood. The good twin (Chester Morris No. 1) remains with his widowed mother while the bad twin (Chester Morris No. 2) goes to Mexico to live with his uncle, Hayes, where he becomes a lawless malefactor, terrorizing the southwest. When he returns home to visit his sick mother, he walks into a trap and is imprisoned. Meanwhile, Morris No. 1 returns to Mexico in the guise of his brother in order to lure two other renegades (Williams and Fowley) and a crooked sheriff (Jones) into the arms of the law. For a while his true identity is concealed; Ona Munson discovers he is not Morris No. 2, but sticks by him. Anita Louise, who loved No. 2, is alarmed because Ona is apparently taking him away from her. She marries No. 1, is later killed by No. 2 who returns after escaping from prison. The good twin succeeds in trapping the renegades, finds happiness with Ona.

Comment: Combining an absorbing and action-packed story with a cast of seasoned troopers, Republic has turned out a pip of a picture—not a masterpiece by any means—but an honest-to-goodness adventure drama designed to give the average audience what it likes in film entertainment. Ordinarily, pro-

(*Continued on page* 24)



KIDS HOPE THEY FAIL

Because of their activities in connection with kiddie shows and kiddie clubs, Joe Sady of the Rialto and Corning Hills of the Isis, house managers for two theatres in Trinidad, Colo., are known by every boy and girl in town. All sorts of stunts are put on by the two showmen to keep the kiddies happy, and to make the patrons of today the patrons of tomorrow. Both always carry a few passes, however, for they give a pass to any moppet to whom they fail to speak.

Plugs New Equipment With Contest for Amateur Photographers

In some theatres, sound equipment is installed with little advance ballyhoo and is placed in operation with little or no ceremony. But in the theatres of showmen, its installation is something to advertise, for no picture can be properly presented these days without the finest reproduction and projection.

Out in Belleville, Ill., Noah Bloomer operates the Rex Theatre, and when he installed new sound and projection equipment, he called attention to the fact in a novel manner. Before placing the equipment in the theatre, he promoted a local showroom and window and placed it there for public exhibition. Then he invited amateur photographers to take pictures, going so far as to make available special lighting for proper indoor illumination.

Snapshot hounds were invited to submit as many pictures as they pleased, and each one who submitted one or more pictures, even though they might not be winners, were given two admission tickets "to the Ritz Theatre to enjoy this wonderful new talkie equipment as soon as it has been installed."

The grand prize was ten dollars; second prize, five dollars; next five prizes, a six-month pass to each who placed in that order.

Bloomer also sells his feature attractions, too. For instance, on "A Child is Born," he sent out "birth announcements," giving the time, date, and those who would take part, such as the father, mother, doctor and nurse (Jeffrey Lynn, Geraldine Fitzgerald, John Litel and Gale Page). In describing the "1940 Model Baby," he used such expressions as "two-lung power . . . free squealing . . . streamline body . . . changeable seat covers . . . economical feed . . . cry control."

"Villain Still Pursued Her" Gets Swell Publicity Break

The forthcoming "The Villain Still Pursued Her" received a swell publicity break in the Los Angeles *Times* recently when that paper devoted the first page of its Magazine Section to a pictorial layout, with a caption which stated that "audiences will be invited to hiss and boo, or cheer if they're so minded," and that "practically everything that happened on the set was incorporated on the spur of the moment." One of the stills shows William Farnum reciting "The Face on the Barroom Floor" in true histrionic manner; another shows Buster Keaton "evidently endeavoring to exert the domination of his will over Joyce Compton," while the third shows Alan Mowbray, the leering and terrible villain, threatening the fair and shrinking Anita Louise as he hisses: "Ah, muh proud beauty, I have yuh in my clutches."

Exhibitors who are to play the picture should get an idea from this for their own newspaper art and story breaks.

Most Original Toasts

A contest in cooperation with the local *Constitution* offering cash prizes for the most original toasts featured the "Balalaika" campaign put over by Bill Jenkins, of Lucas & Jenkins, for the film's showing at the Fox, Atlanta.

Urges Managers to Marshal Forces Against Summer Foes

Drawing his analogy between events in Europe and what can happen to a theatre's business, L. S. Stein of Warner Chicago Theatres, addressing the managers through the circuit's Exploitation Bulletin, urges them not to be "fifth columnists."

"No matter how successful you may think you are," he writes, "there is always the danger of a Fifth Columnist element in your ranks, who, without fully realizing it, brings danger to your door."

Stein points out that "slovenliness on the part of your help may be your Fifth Column"; that "sluggishness in the service you render may be your Fifth Column"; that "an attitude of defeatism toward the box office possibilities of your attractions may be your Fifth Column."

Admitting "it's tough in the summertime," he urges managers to marshal their forces and not to "let the combination of beaches, golf courses, tennis courts, bridle paths and picnic grounds blitzkreig your business."

Stein concludes with the advice that if everybody does his bit toward giving better service, economizing . . . in theatre operation, "you'll defeat any Fifth Columnist elements that may drag your theatre down to low levels."

Manager Lewis Sends Message To Neighborhood Hotel Guests

When permanent guests of various Brooklyn Heights hotels and apartment houses looked in their mail boxes recently, they found a folded note with these words on the outside: "A message for you from the St. George Playhouse." On opening the paper, guests read this message from Manager Edward B. Lewis:

"Greetings from the management of the St. George Playhouse.

"As you likely know, the St. George Playhouse is conveniently located in your neighborhood, and serves as the greatest source of entertainment in this community, because the pick of the season's outstanding pictures are always to be seen here.

"We feel that the successful maintenance of any theatre is based on the sincere desire of the management to bring to its patrons the highest calibre of screen entertainment, in pleasant, courteous and friendly environment, and we are at all times striving to render this service.

"In order to better acquaint yourself with your neighborhood playhouse, we would appreciate a visit from you, in the very near future."

The results from a message like this must have been gratifying to Manager Lewis. And it is our candid opinion that theatres all over the country could follow his example for a better known and better attended theatre in their respective communities.



"He Laughed Himself Sick—"

That was the theme of the street ballyhoo used by Manager "Bud" Erickson of Warners' Rhodes Theatre, Chicago, in behalf of Columbia's "His Girl Friday." The Rhodes, as was erroneously reported in these columns recently, is not on the east side (that's Lake Michigan!) but on the south side.

PENNIES AS REMINDERS

Small envelopes, each containing 5 Lincoln pennies, were handed out as change by the cashier, by the candy girl, and by the Annex Restaurant next door to Warners' Capitol Theatre, Chicago. Imprinted on the envelopes, according to Manager R. T. Barry, was this copy: "Your change! Five little reminders to see 'Abe Lincoln in Illinois,' at the Capitol."

Caldwell's Campaign on "Rebecca" a Lively One

A noteworthy campaign on "Rebecca" was recently planned and executed by Manager Wally Caldwell of Loew's Valentine Theatre, Toledo, Ohio. As you who have read about Wally's past campaigns already know, this showman seldom misses a trick in exploiting his attractions. To give the full details of his activities, many of which are repeated from time to time but which are still always effective, would take an unusually large amount of space. Reported here are some of the outstanding stunts:

A walking, talking book, size 7' by 3', mounted on baby carriage wheels and operated by a boy within and equipped with a battery tuned to radio station WTOL, traversed the streets. The NBC Blue Network station broadcast spot announcements and 15-minute "Rebecca" transcriptions, with theatre and playdate plugs preceding and following.

One thousand mimeographed letters were mailed to the regular theatre mailing list, which included all heads of Federation of Women's Clubs, principals and teachers of junior and senior high schools, dramatic teachers and members of the theatre guild.

In a tieup with a local department store, that establishment's book department sent out 2,000 letters to its circulating library list announcing the 69c edition of "Rebecca," and also the fact that the picture would be shown at Loew's Valentine.

Five thousand napkins were distributed to patrons in leading downtown popular-priced restaurants. Bookmarks were distributed by the Toledo libraries, as well as through circulating libraries of department stores.

Several outstanding window displays were promoted, and a jewelry firm came through with a cooperative ad.

The newspapers gave liberal space to publicizing the showing, and the heads of women's clubs gave the picture a boost at their meetings.

Steffy Gives Roses to Husbands In "My Favorite Wife" Campaign

Manager Frank Steffy and his publicity heads, George Tharpe and E. Seibel, of the State Theatre, Minneapolis, used four novel exploitation stunts in their campaign for "My Favorite Wife."

Free roses to husbands! The first three hundred husbands who brought their wives to see "My Favorite Wife" on the opening day were given roses.

Fitting hubby's foot into wife's shoe! A ballyhoo idea was worked out in cooperation with Merle Potter, *Times-Tribune* critic, whereby the first hundred men able to fit their feet into their wives shoes on opening night were awarded guest tickets.

Free ride to marriage bureau! A new streamlined Yellow Cab was parked just outside the State on opening day and was labeled: "Any couple deciding to get married after seeing 'My Favorite Wife' will be given free ride in this new Yellow Cab to the marriage license bureau."

Articles for your favorite wife! Jean Lowry, in charge of the "Poke About Town" special promotion section of the *Star-Journal*, cooperated with the theatre and art and copy were tied in with the picture, the angle being "these articles are for your favorite wife."

The Short Subject

Rodnok Enthusiastic About "Flag Speaks"

Showman Sees Swell Selling Slants In Technicolor Short Subject and Gives Details of Proposed Campaign

Perhaps he has already executed it, but whether he has or not is beside the point. The outline of the campaign for "The Flag Speaks" which was forwarded to us by Manager Steve Rodnok, Jr., of the Oaks Theatre, Oakmont, Pa., shows evidence of one of the best campaigns ever used to sell a short subject. Steve believes other showmen would be interested in learning what he proposes to do, and we believe they will—after they look over his outline:

"Since the American Legion cooperated with MGM in producing 'The Flag Speaks,' this organization should be willing to help me put this most timely subject across.

"When the picture plays in the downtown Pittsburgh theatre, I am inviting the superiors of all the organizations in our community to be my guests to see it. (American Legion, Veterans of Foreign Wars, Women's Clubs, Lions, Rotary, Civic Club, Boy and Girl Scouts). I will ask for written statements regarding the short and have these published in the local newspaper several weeks before it opens at my theatre.

Campaign Based on Charity Cause

"My whole campaign will be based on a 'charity cause.'

"For every ticket sold in advance by the American Legion, I will return five cents of it to them for a needy cause. All organizations, of course, will be selling tickets, with the Legion in charge.

"I will have the superiors of these organizations make mention of 'The Flag Speaks' at their next meeting and to cooperate with the American Legion in selling tickets.

"The slogan, '"The Flag Speaks" should be seen by every true American,' will be utilized throughout my campaign, and I will have secretaries of all organizations mention it on letterheads to their members.

"If school is in session, the superintendent will mention the film during general assembly.

"I will plant newspaper feature articles on 'Do You Know How to Hang a Flag?' and 'Do you Know How to Salute a Flag?'. Mention of the short subject will be made in each instance.

If School Is In Session—

"Again, if school is in session at the time of my playdate, an essay contest will be conducted for high school students, with the winners receiving guest tickets and their essays appearing in the newspaper and in school publications.

"Circulars will be sent out by the American Legion, and material will be placed on the bulletin boards of all organizations, schools, library, etc. I will line up the merchants for cooperative ads in the newspapers, and will offer a prize to the store effecting the best flag decoration.

"The American Legion will sponsor a parade on the opening day, with the Boy Scouts' Drum and Bugle Corps and the American Legion Band participating. Movies will be taken of the parade, store fronts, essay winners, etc., which I will project the following week. (And watch it sell tickets!)

"Restaurants will mention the slogan on their menus, and ushers will wear American Legion uniforms. The theatre lobby will be decorated with flags, cannons, guns, etc. Incidentally, the person presenting the oldest flag at the box office will receive a guest ticket.

"For street ballyhoo, and for use in conjunction with the parade, I will use an Austin decorated with flags.

"I will, of course, show an advance trailer and will plug the subject in my programs, window cards, etc."

And there you have it—all the details of the selling effort Steve will put behind "The Flag Speaks" when it plays his theatre. In all probability you can base your own campaign on what the Oakmont showman proposes to do.

Cashiers Learn How to Detect "Dangerous Dollars" at Screening

In connection with the release of its Paragraphic short subject, "Dangerous Dollars" which was produced by authority of the U. S. Treasury Department, Paramount arranged special screenings for cashiers of all Broadway motion picture theatres, which were held this week in the Paramount projection room on the 12th floor.

This subject shows how the Secret Service is clamping down on counterfeiters and forgers, and how it is possible to detect the bogus money.

"Dangerous Dollars" was nationally released on June 28.

FIRST RUN SHORT PRODUCT

BRDADWAY, NEW YORK

(Week Beginning June 29)

CAPITOL—Swing Social (MGM) rev. 6-1-40; What's Your I.Q. (MGM) rev. 3-9-40.

GLOBE—Pilgrim Porky (Vita.) rev. 4-13-40.

PARAMOUNT—A Kick in Time (Para.) rev. 5-18-40; Cradle of Champions (Para.) rev. 6-15-40; Popular Science No. 5 (Para.) rev. 5-4-40.

RADIO CITY MUSIC HALL—Donald's Dog Laundry (RKO-Disney) rev. 5-25-40; Information Please No. 8 (RKO-Pathe) rev. 4-13-40.

ROXY—Sanctuary of the Seals (20th-Fox) rev. 6-8-40; Best by a Beard (RKO-Radia); Professor Offkeyski (20th-Fox) rev. 6-1-40.

STRAND—Pony Express Days (Vita.); Confederate Honey (Vita.).

CHICAGO LOOP

(Week Ending June 29)

APOLLO—Cradle of Champions (Para.) rev. 6-15-40; Nurse Mates (Para.).

CHICAGO—Louis-Godoy Fight Pictures (Mono.).

GARRICK—The Chewin' Bruin (Vita.) rev. 6-15-40; His Bridal Fright (Col.).

ROOSEVELT—U. S. Navy—1940 (RKO-M of T) rev. 6-8-40; Community Sing No. 6 (Col.).

UNITED ARTISTS—Sink or Swim (Para.); Officer Duck (RKO-Disney) rev. 9-16-39.

Backed by National Advertising

March of Time's current "The U. S. Navy 1940" is being given national backing through page copy in *Life* magazine. The exchanges of RKO Radio, distributors of March of Time, have been provided with imprints of the copy and these also have been placed in the hands of circuit heads and leading theatres for enlargement for lobby use and other purposes.

. . NEWSREEL SYNOPSES . .

(Released Saturday, June 29)

PARAMOUNT (No. 87)—Lightweight airplane motor; C.M.T.C. pushes 1940 recruiting drive; New clipper service to Alaska; New parachute device; G.O.P. weighs choices for national ticket.

MOVIETONE (Vol. 22, No. 84)—Hoover's speech at G.O.P. convention; Navy's defense plans; Virginia anti-aircraft guns; New clipper service to Alaska; Penny festival in Indiana; Twin convention in California; Log drive in Maine; Folding boat demonstrated; New golf game; Aqueduct race.

PATHE (Vol. 11, No. 99)—Hoover's speech at G.O.P. convention; U. S. Army recruiting; Civil aeronautic training of pilots in Maryland; King decorates British heroes; New clipper service to Alaska.

UNIVERSAL (Vol. 12, No. 888)—U. S. guards Panama Canal; New clipper service to Alaska; Japan Day at San Francisco Fair; Destroy gambling equipment at Santa Monica, Calif.; Fire chiefs convention at Memphis; Log drive in Maine; Folding boat demonstrated; Summer styles for men; Dog show at Long Beach, Calif.; Hoover's speech at G.O.P. convention.

NEWS OF THE DAY (Vol. 11, No. 282)—Anzacs arrive in Britain; Queen Elizabeth visits hospital; Nazi bombers downed; Hoover's speech at G.O.P. convention; Log drive in Maine; New Clipper service to Alaska (Seattle only); Twin convention in California; Baer and Galento train for fight.

(Released Wednesday, June 26)

PARAMOUNT (No. 86)—National Collegiate track meet at Minneapolis; Boy Scouts honor Dan Beard at Fair; Girl Scout Mariners off on cruise; Capt. Bob Bartlett off on expedition; Liner Washington returns with refugees; Republican convention.

MOVIETONE (Vol. 22, No. 83)—Republican convention; Liner Washington returns with refugees; Egyptian troops guard Cairo; Britain prepares for German invasion; Last pictures of French fleet; Cadets graduate at Kelly Field, Texas; U. S. Army sends reinforcements to Alaska; Harvard rowers defeat Yale (except Kansas City, Philadelphia, Dallas, St. Louis, Pittsburgh, Minneapolis and San Francisco); Diving at Los Angeles; National Collegiate track meet at Minneapolis (Kansas City, Philadelphia, Dallas, St. Louis, Pittsburgh, Minneapolis and San Francisco only).

NEWS OF THE DAY (Vol. 11, No. 281)—Republican convention; London evacuates children; British convoy beats off German air attack; U. S. Army sends re-inforcements to Alaska; Sec'y Hull sees U. S. endangered; Liner Washington returns with refugees; Niagara University holds commencement (Buffalo only); Diving at Los Angeles (except Boston and New Haven); Harvard rowers beat Yale (Boston and New Haven only).

PATHE (Vol. 11, No. 98)—Republican convention; Films of Mussolini's war declaration; Britain checks Italian Fifth Column activity; Cadets graduate at Kelly Field, Texas; Canada welcomes new Governor General; Toscanini arrives in Rio de Janeiro, Brazil; National Collegiate track meet at Minneapolis; Mass commencement at Philadelphia (Philadelphia only); Flower festival at Asheville, N. C. (Atlanta, Charlotte, Memphis and New Orleans only).

UNIVERSAL (Vol. 12, No. 887)—Films of Mussolini's war declaration; British gird for German invasion; Republican convention; "Mystery" bombings in New York City; Canada honors new Governor General; U. S. Army sends re-inforcements to Alaska; Liner Washington returns with refugees; Boy Scouts honor Dan Beard at Fair; Girl Scout Mariners off on cruise.

Hollywood

STR West Coast Offices. Guaranty Building 6331 Hollywood Blvd. Hollywood, Calif. Telephone, Hollywood 1390

. . . Program Notes From the Studios . . .

"Four Mothers" is set for early production at Warner Bros. under the direction of WILLIAM KEIGHLEY. The cast will include PRISCILLA, ROSEMARY and LOLA LANE, GALE PAGE, MAY ROBSON, CLAUDE RAINS and the other members of the cast that appeared in the previous pictures of the series.

Present plans at MGM call for a re-make of "Billy the Kid," as a starring vehicle for ROBERT TAYLOR, to follow "Flight Command." The picture was originally made in 1930 with JOHNNY MACK BROWN in the title role.

Director MITCHELL LEISEN will put "Arise My Love" before the cameras at Paramount in a few days with CLAUDETTE COLBERT and RAY MILLAND in the co-starring roles. LEISEN has been busy the past two weeks testing players for the important supporting roles.

If reports around Hollywood are true, RITA HAYWORTH will have the feminine lead opposite DOUGLAS FAIRBANKS, JR. in "Before I Die," which BEN HECHT will produce and direct for Columbia beginning next week. THOMAS MITCHELL and JOHN QUALEN have been signed to head the supporting cast.

More than 4,500 head of cattle have been concentrated in Long Valley for the outdoor sequences of HARRY SHERMAN'S "Cherokee Strip," now before the cameras with RICHARD DIX in the starring role. About 100 cowboys did the round-up job.

ORSON WELLES is testing GEORGE COULOURIS, Mercury Theatre actor, for the second male lead in "Citizen Kane," his first picture for RKO, scheduled to go into production within the next two weeks.

ALFRED NEWMAN, who has created the musical scores for some of Hollywood's top films, has been engaged by WALTER WANGER to write and direct the musical score for ALFRED HITCHCOCK'S "Foreign Correspondent." The picture is currently in the editorial rooms after three months of actual shooting.

CLAIRE TREVOR was signed for the title role in Century Pictures' first production, "The Silver Queen," which FRANK MELFORD will produce for Paramount release.

In view of the public's demand for comedy and musical entertainment, Republic has shelved summer production plans for "Lady From New Orleans" and moved up "Hit Parade" to start shooting within the next two weeks. Producer SOL SIEGEL is now lining up an all-star cast for the picture.

"Son of Roaring Dan," JOHNNY MACK BROWN'S seventh western for Universal, got the "go" signal from Director FORD BEEBE, with JEANNE KELLY in the feminine lead. The supporting cast includes FUZZY KNIGHT, NELL O'DAY, ROBERT HOMANS, EDDIE POLO, DICK ALEXANDER and JOHN ELDREDGE.

Director IRVING CUMMINGS is continuing Technicolor tests on "Down Argentine Way." his current assignment at 20th Century-Fox. Among those already tested are BETTY GRABLE, JOHN CARROLL, CHARLOTTE GREENWOOD and GEORGE METAXA.

WILLIAM FARNUM and EDWIN MAXWELL have been set for roles in EDWARD SMALL'S "Kit Carson," currently before the cameras under the direction of GEORGE B. SEITZ.

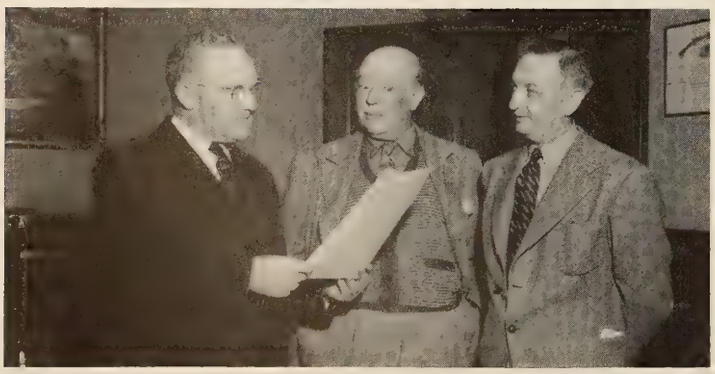
HAL ROACH is dickering for SHIRLEY TEMPLE to star in a series of family pictures he plans to produce at the rate of two or three a year. The deal will have to wait, as Mr. and Mrs. GEORGE TEMPLE plan to keep SHIRLEY off the screen this year.

TEX RITTER left for Arizona to film the outdoor sequences for Monogram's next musical western, "Rainbow Over the Range," which AL HERMAN will direct for Producer EDWARD FINNEY. DOROTHY FAY has been assigned the feminine lead. The troupe will make a second picture, untitled, while on location.

GEORGE O'BRIEN'S last picture for RKO, "Triple Justice," went before the cameras with VIRGINIA VALE playing opposite the western star. The picture is being directed by DAVID HOWARD who returned to the studio after a long illness.

"Nobody's Children," the popular radio serial dramatizing juvenile problems, will be brought to the screen in the near future by Columbia with EDITH FELLOWS starred. CHARLES BARTON, now directing EDITH in "Five Little Peppers in Trouble," may be given the directorial assignment.

"Three Faces West" has been selected by Republic as the new title for "Refugee."



Mayor Proclaims "Our Town" Week

Mayor FLETCHER BOWRON *of Los Angeles, proclaimed the week of June 16 to 22 as "Our Town" week and urged the citizens to take time during the period for a "revaluation of the beauty, culture and historic interest which is to be found in all parts of our town." The mayor presented the original copy of his proclamation to Film Producer* SOL LESSER, *whose motion picture, "Our Town," inspired the decree; and to Actor* GUY KIBBEE *who plays one of the leading roles in the film.*



Good Clean Fun

While on location at Kayenta, EDWARD SMALL'S *"Kit Carson" troupe put on nightly entertainments for the Indians and whites living on the reservation. This picture shows* LYNN BARI *and* JON HALL, *who have leads in the picture, performing before a loud speaker "mike" installed by* EDWARD SMALL'S *sound department.*

Schlesinger Cartoon Scenes Selected by U. S. Government

LEON SCHLESINGER, whose "Merrie Melodie" cartoons with their inimitable touches of satire and hilarious comedy have set the pace for animated films, has just received a request from the U. S. Government's Department of the Interior, asking for the privilege of using a series of laugh-provoking scenes from "Cross Country Detours." The scenes will be used as posters in National Parks and featured in the Service's educational campaign pointing out the dangers of bear feeding.

Washington officials have been trying for years to prevent tourists from feeding bears because it often results in injuries, and feel that the cartoons will convey a humorous but important message to National Park visitors.

Darro Starrer Starts

Monogram's "All Around the Town," FRANKIE DARRO starrer, went into production a few days ago under the direction of HOWARD BRETHERTON. Cast includes GEORGE HOUSTON, JOY HODGES and BETTY COMPSON.

Grinde to Direct "Wizard"

NICK GRINDE'S next directorial assignment at Columbia will be "The Wizard of Death," starring BORIS KARLOFF. Shooting is scheduled to start in a few days.

George Bruce Scripts "Attack"

GEORGE BRUCE has been borrowed from EDWARD SMALL on a one-picture deal to write the screenplay for "Attack," recently purchased by 20th Century-Fox. The LELAND JAMISON story is currently running in the *Saturday Evening Post.* The studio expects to put the picture into production immediately.



A Real Gun Moll

ALMA MARIE LANIGAN *of Los Angeles is a gun moll but on the side of law and order. She has just won the women's combat pistol shooting title and is here seen showing* FRED MACMURRAY *and* ALBERT DEKKER, *stars of Paramount's "Rangers of Fortune," the six shooter she used to win the title.*

Former Star Gets Break

BETTY BLYTHE, famous silent picture star, received a well-deserved break when she was signed for a featured role in Republic's "Should Wives Work?" current picture in the HIGGINS FAMILY series. The studio also announced that ERIC BLORE has been set in the comedy lead.

Finishes One, Starts Another

CLAYTON MOORE finished his role in EDWARD SMALL'S "Kit Carson" and was immediately signed for a featured role in "The Son of Monte Cristo," which is being directed by ROWLAND V. LEE. MOORE joins an all-star cast headed by LOUIS HAYWARD, JOAN BENNETT, GEORGE SANDERS and FLORENCE BATES. Both pictures are on SMALL'S schedule for United Artists release.

Roland Young for "Story"

ROLAND YOUNG was signed by MGM for the important featured role of Uncle Willie in "The Philadelphia Story," new KATHARINE HEPBURN starring picture which GEORGE CUKOR will direct. The studio also announced that MARY NASH has been assigned one of the supporting roles.

"Ellery Queen" to Roll Soon

Producer LARRY DARMOUR has signed MANFRED B. LEE and FREDERICK DANNAY, authors of the many ELLERY QUEEN detective novels, to come to Hollywood and work on the first of the series to be produced for Columbia. DARMOUR expects to line up a top name player to be starred in the series which is scheduled to go before the cameras in a few weeks.

"Santa Fe Trail" Flynn's Next

HAL B. WALLIS, executive producer at Warner Bros., announced that the next starring vehicle for ERROL FLYNN will be "Santa Fe Trail," an historical Western epic. As soon as FLYNN returns from his South American good will tour, he will start work on the new picture under the direction of MICHAEL CURTIZ. OLIVIA DE HAVILLAND probably will be FLYNN'S leading lady.

UA Producers Delay Summer Production Plans

With SAMUEL GOLDWYN and DAVID O. SELZNICK definitely out of the running as far as Summer production is concerned, and other UA producers holding back awaiting more favorable conditions in the war zones, production conditions are expected to reach a new low during the next three months.

Pictures completed and waiting release are GOLDWYN'S "The Westerner"; SMALL'S "South of Pago, Pago"; WANGER'S "Foreign Correspondent" and "The Long Voyage Home"; KORDA'S "Thief of Bagdad"; and ROACH'S "Captain Caution." In addition to these, CHAPLIN has completed his "Prod. No. 6," but there is still some question when it will be ready for release.

Currently before the cameras are SMALL'S "Kit Carson" and "Son of Monte Cristo" and ROACH is getting ready to shoot "Road Show" within the next few weeks. No definite starting dates have been set for the LOEW-LEWIN production of "Flotsam," JAMES ROOSEVELT'S "Pot o' Gold", or RICHARD ROWLAND'S "Cheers for Miss Bishop."

UA announced a program of 22 pictures for the 1940-41 season.

Expansive Campaign for Para's "New Yorkers"

After viewing rushes of Producer PAUL JONES' production, "The New Yorkers," Paramount executives awarded the film an expansive advertising campaign on the basis that it is one of the outstanding productions of the current year's program.

The picture's cast is headed by DICK POWELL and ELLEN DREW and includes such outstanding supporting players as GEORGINA CAINE, ERNEST TRUEX, RAYMOND WALBURN, FRANKLYN PANGBORN and WILLIAM DEMAREST. PRESTON STURGIS directed.

It is understood that "The Great McGinty," formerly known as "Down Went McGinty," which was produced by JONES and directed by STURGIS, has also caught the fancy of front office executives at Paramount.

Merry Men Signed for "Girls"

Radio's outstanding vocal group, THE MERRY MEN, have been signed by RKO for GEORGE ABBOTT'S "Too Many Girls." Currently featured on the AL PIERCE show, THE MERRY MEN have been heard in the LEON SCHLESINGER "Merry Melodie" cartoons for the past several years.

Overman Joins "Music" Cast

LYNNE OVERMAN, fresh from his featured role in "North West Mounted Police," joins the cast of Paramount's "There's Magic in Music," which co-stars ALLAN JONES and SUSANNA FOSTER. OVERMAN will portray a role especially suited to his comic talents, that of a long-suffering business manager for the Metropolitan Opera Co.

Mamoulian to Direct "Californian"

ROUBEN MAMOULIAN was signed by DARRYL F. ZANUCK, production head at 20th Century-Fox, to direct TYRONE POWER'S next starring vehicle, "The Californian," set to go before the cameras next month. Work on his own production, "Lysistrata," will be postponed until he completes direction of the 20th-Fox assignment. POWER is at present in the starring role of "Brigham Young."

Seiter Signs Stage Player

EUGENE MURPHY, discovered by Producer-director WILLIAM SEITER while playing with a road company of "Tobacco Road," has been signed for an important role in "Hired Wife," currently in production at Universal.

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

There's a deal on tap with one of the major lots for EDGAR BERGEN to produce his own pictures. With his background in the entertainment field, EDGAR should know what the public wants, which makes the idea a good one. Wonder if CHARLIE MCCARTHY will be listed as associate producer.

Before leaving Hollywood for New York, HERBERT YATES, Republic's head man, said that there would be no cuts at the valley studio. A few days later, ROY ROGERS and JUDY CANOVA, two of the lot's stellar luminaries, parted with their tonsils. That's what we call crossing the boss.

JOE E. BROWN has been invited to be a member of the faculty of Parsons College, Kansas. One of JOE'S first jobs will be to hide the campus in his mouth. Incidentally, his current picture at Columbia is titled "So You Won't Talk" . . . ideal for a faculty member of any college

Understand DON WILSON is trying to borrow ANDY DEVINE'S horse for his role of "Slim" in HARRY SHERMAN'S "The Round-Up." DON figures if the horse will hold ANDY, he's on the safe side. Tough break for the "nag" either way.

Too bad TOWNE and BAKER'S RKO picture "Tom Brown's School Days" did not come before MGM'S "Goodbye, Mr. Chips." As it stands now, it will have to stand comparison with one of the top box office hits of last year, but regardless, it's darn swell entertainment for anybody's dough.

Over at Warner Bros. JAMES CAGNEY has been in training for "City for Conquest," in which he portrays the role of a "pug" . . . and all that work to take a sock at ANN SHERIDAN.

You've heard of scene stealers for a long time, but the newest thing in Hollywood is picture stealing. That's exactly what the Technicolor cameramen did with Paramount's "Untamed."



Getting Ready

A few last minute instructions are given by director HENRY KOSTER *to* DEANNA DURBIN, *star of* KOSTER'S *current picture. He has directed all but one of* DEANNA'S *seven hits.*

The Box Office Slant

Wagons Westward

(*Continued from page* 19)

ductions with a western locale have characters that are "western," regardless of acting ability; but "Wagons Westward" has characters who not only easily adapt themselves to their locale, but know how to act as well. As both hero and villain in a dual role, Chester Morris gives one of his most satisfying performances in a long time—it stands out above the others. Although out of his heroic category as a crooked sheriff, Buck Jones seems more convincing in the new assignment. In featured roles, Anita Louise, Ona Munson, George "Gabby" Hayes, Guinn Williams and Douglas Fowley are all consistently good. In selling the picture, the twin aspect should suggest a number of exploitation stunts. A covered wagon could be used for street ballyhoo, and miniature moving wagons might be used for your facade and marquee display. **(FAMILY)**

Catchline: "He gambled in a game of death . . . and love held the highest card."

AUDIENCE SLANT: LIVELY, ACTION-PACKED ENTERTAINMENT FOR THE MASSES.

BOX OFFICE SLANT: BOOKED ON AN ACTION DATE, ITS CAST AND STORY SHOULD ENABLE IT TO DRAW WELL.

Millionaires In Prison

(Hollywood Preview)

RKO Radio **Comedy** **62 mins.**

(Prod. No. 37—Nat'l Release, July 12)

Cast: Lee Tracy, Linda Hayes, Raymond Walburn, Morgan Conway, Truman Bradley, Virginia Vale, Cliff Edwards, Paul Guilfoyle, Thurston Hall, Chester Clute, Shemp Howard, Horace MacMahon, Thomas E. Jackson, Elliott Sullivan, Selmer Jackson, Jack Arnold, John Sheehan, Charles Wilson, Kenneth Harlan, Grady Sutton, Hal K. Dawson, others. **Credits:** Produced by Howard Benedict. Directed by Ray McCarey. Screenplay by Lynn Root and Frank Fenton. Original story by Martin Mooney. Director of photography, Harry Wild. Special effects by Vernon L. Walker. Art directors, Van Nest Polglase and Carroll Clark. Film editor, Theron Warth.

Plot: Five millionaires are sent to prison on the same day. They are Truman Bradley, brilliant young doctor convicted of driving while drunk; Thurston Hall and Raymond Walburn, tax evaders and Morgan Conway and Chester Clute, dealers in fraudulent securities. While Thomas Jackson is the warden, convict Lee Tracy, nominally a hospital orderly, is the real power and is becoming a wealthy man through his activities. He helps Conway and Clute to sell a phony copper mine to other wealthy convicts, tricks them into mailing one letter and makes them double each investor's money. Bradley, assigned to work with Selmer Jackson, prison doctor, uncovers a cure for Malta fever. Tracy tricks Hall and Thurston to giving $40,000 for the four men who serve as human guinea pigs, and the value of the cure is proven. The medical association returns Bradley's right to practice, Bradley goes before the parole board and gets freedom for Tracy. Outside waiting are Virginia Vale, his girl and Linda Hayes, Bradley's socialite fiance.

Comment: While there is an underlying element of serious treatment in a few moments when the prisoners face the test of the cure for Malta fever, an overwhelming percentage of this picture is fast-punching farce which violates all rules of rhyme and reason; and it should be sold as such. Promise your patrons the laughs here which are a perfect antidote for work-a-day seriousness. The picture's broad humor should prove a welcome hour's release from reality. While Tracy gets star billing on this picture, Raymond Walburn and Thurston Hall as the tax evaders get just about as much footage and a bulk of the laugh lines. Linda Hayes and Virginia Vale show nicely in the very brief feminine leads. Absence of action and stressing of the gag lines makes this one better for showing to adults and older students than on a day when children predominate although nothing in its actual lines is censorable. Any street stunt which stresses a ludicrous touch of prison life will tie in with this picture, such as one or more men riding in a luxurious car and dressed in a misfit combination of formal garb and prison costume; a mounted man in part polo player and part prison costume, etc. **(ADULT)**

Catchline: "How to get rich—even in prison."

AUDIENCE SLANT: GAG-PACKED FARCE LINES WILL BE WELCOMED BY ANY AUDIENCE.

BOX OFFICE SLANT: TRACY IS THE ONLY SELLING NAME, SO IT MAY NEED HELP TO GET AVERAGE RETURNS.

Chamber of Horrors

(London Trade Show)

Monogram **Mystery Melodrama** **83 mins.**

(Prod. No. Not Set, Nat'l Release, Aug. 5)

Cast: Leslie Banks, Lilli Palmer, Romilly Lunge, Gina Malo, Richard Bird, David Horne, Cathleen Nesbitt, Harry Hutchinson, Phil Ray, Aubrey Mallalieu, Ross Landon. **Credits:** Screenplay by Norman Lee and Gilbert Gunn based on a treatment by John Argyle, of the Edgar Wallace thriller. Directed by Normal Lee. Produced by John Argyle.

Plot: When a certain English lord died, his body was laid to rest in the family vault, along with a valuable collection of jewels, guarded by a door with seven locks. The picture deals with the efforts of a gang (headed by Leslie Banks), who are in possession of six of the keys, to get their hands on the jewels. But the seventh key is held by the legal heiress to the property, who goes through many adventures until the gang is caught.

Comment: Film producers in search of actionful film material have always found all the elements they wanted in the Edgar Wallace stories. "Chamber of Horrors" is no exception and, although somewhat fantastic, is loaded with exciting incident and sinister drama. There is plenty of suspense, and the good all-round portrayal and able direction have here provided a picture rich in colorful malignity and baffling mystery. Leslie Banks is happily cast in the part of the scheming gang chief and Lilli Palmer, heroine of many successful British films, is seductively glamorous as the much-hunted owner of the seventh key. Tie up with safe manufacturers, deposit vaults. Run a stunt by which a cardboard "Seventh Key," distributed by some suitable means, admits free to your theatre. **(ADULT)**

Catchline: "The missing key means riches for the finder."

AUDIENCE SLANT: SHOULD GO OVER FAIRLY WELL WITH MOST AUDIENCES.

BOX OFFICE SLANT: LACK OF CAST NAMES MAKES IT A SUITABLE COMPANION FEATURE.

My Love Came Back

(Hollywood Preview)

Warner Brothers **Comedy-Drama** **85 mins.**

(Prod. No. 409; Nat'l Release, July 13)

Cast: Olivia de Havilland, Jeffrey Lynn, Eddie Albert, Jane Wyman, Charles Winninger, Spring Byington, Grant Mitchell, William Orr, Ann Gillis, S. Z. Sakall, Charles Trowbridge, Mabel Taliaferro, William Davidson, Nanette Vallon, Sidney Bracy. **Credits:** Directed by Kurt Bernhardt. Screenplay by Ivan Goff, Robert Buckner and Earl Baldwin; from a story by Walter Reisch. Director of photography, Charles Rosher. Art director, Max Parker. Film editor, Rudi Fehr. Musical director, Leo F. Forbstein. Associate Producer, Wolfgang Reinhardt. Executive Producer, Hal B. Wallis.

Plot: Olivia de Havilland, unable to continue her studies at a Music Academy, becomes innocently involved in an "unexplainable" situation, when Charles Winninger, head of a musical company, arranges a scholarship for her without her knowledge. At Winninger's request, Jeffrey Lynn, manager of his business, arranges the financing through his personal account. William Orr, Winninger's son, in checking the company books, finds out about Olivia and believing his father is involved, tries to protect him. But by that time Lynn has met Olivia and she has discovered everything. Her romance with Lynn is nearly wrecked when Spring Byington, Winninger's wife, learns of the mixup, and it is she who brings everyone to their senses.

Comment: Blended with the ingredients that make entertainment for the masses, this refreshing comedy-drama is sure to please wherever shown. It's the kind of a picture that is often referred to as a "sleeper," but with or without that tag, we can truthfully recommend it as delightful fun for any type of audience—and there are millions seeking that kind of diversion today. In this American directorial debut, Kurt Bernhardt shows remarkable talent, blending comedy, drama and music in an inimitable manner. He's a natural for bigger and better things. The cast, headed by Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Jane Wyman and Eddie Albert, contribute commendable performances, the kind that should raise their future boxoffice worth considerably. S. Z. Sakall again comes through with an outstanding portrayal. The film reflects high credit to the production genius of Associate Producer Wolfgang Reinhardt and the musical direction of Leo F. Forbstein. Contact music schools and groups, and arrange an advance showing with newspaper cooperation. Stores handling musical instruments should be pleased to display stills of the picture in their windows. Local authorities might be interviewed as to their opinions on classical music versus swing. **(FAMILY)**

Catchline: "Swing high to this classical mixup . . . between love and music."

AUDIENCE SLANT: HAS AN ODD FLAVOR OF FUN THAT SHOULD DELIGHT ANY ONE.

BOX OFFICE SLANT: A "SLEEPER" WITH PLENTY OF MASS APPEAL.

The Man Who Talked Too Much

Warner Brothers **Drama** **75 mins.**

(Prod. No. 467, Nat'l Release, July 6)

Cast: George Brent, Virginia Bruce, Richard Barthelmess, Brenda Marshall, William Lundigan, David Bruce, Louis Jean Heydt, Clarence Kolb, John Litel, Ed Stanley, George Tobias, Henry Armetta, Kay Sutton. **Credits:** Associate Producer, Edmund Grainger. Directed by Vincent Sherman. Screenplay by Walter De Leon and Tom Reed. Based on a play by Frank J. Collins. Director of photography, Sid Hickox. Art director, Hugh Reticker. Film editor, Thomas Pratt.

Plot: Brent, assistant district attorney, resigns when he discovers that he has sent an innocent man to the chair. He goes into practice in a big city and obtains Barthelmess and his gang as clients. He continually gets them out of the law's clutches. His younger brother joins him but disapproves of his work. So the brother steals some evidence on Barthelmess and turns it over to the F.B.I. The gang then frames the brother for murder and Brent defends him. He is convicted, but on the eve of the execution discovers evidence linking Baxter to the crime. Through a trick he gets Baxter's confession just in time.

Comment: This picture is somewhat reminiscent of a previous Warner release, "Lawyer Man," in which William Powell starred. It is a typical Warner gangster picture with all of the action, etc., that these pictures usually have. As such, it should do the same type of business as the others. Brent gives his usual good performance. Virginia Bruce in the lead has little to do and Richard Barthelmess returns to his old home lot in a somewhat minor capacity compared with the starring roles with which he used to be endowed. However, his name may still mean a little at the box office. Sell it as an out-and-out gangster picture, or play along on the lawyer angle. Get leading attorneys and officials to tell the difference between a criminal lawyer and a lawyer criminal. Have local police chief and district attorney see the picture in advance and then get interviews which include plugs. **(ADULT)**

Catchline: "A criminal lawyer turns lawyer criminal."

AUDIENCE SLANT: SHOULD GET THE SAME REACTION AS MOST GANGSTER PICTURES.

BOX OFFICE SLANT: OKAY WHERE GANGSTER FILMS ARE LIKED; ELSEWHERE, SPOTTY.

Advance Dope

Dates Shown Are Release Dates

This department is primarily intended to convey important information regarding product on which no press book or ad material are available. Showmen who run pictures pre-release will find it a valuable source. Listings will appear but once.

CITY FOR CONQUEST

Warner Brothers | Drama | Not Set

Selling Names: James Cagney, Ann Sheridan, Frank Craven, Frank McHugh.
Director: Anatole Litvak.
Assoc. Producer: William Cagney.
Story Idea: James Cagney, to the disappointment of all the hero-worshiping boys of his neighborhood, refuses to turn professional after he wins the title for amateur boxing. Cagney prefers to keep his truck driver's job and marry Ann Sheridan. But Ann has met Anthony Quinn, a dancer, and he induces Ann to become a regular partner in a dance team. To match Ann's celebrity, Cagney signs up for a professional fight, which costs him his eyesight. It is then that Ann realizes that nothing matters except Cagney, so she gives up her career to marry him.
Catchline: "A pledge that survived many pitfalls."

SING, DANCE, PLENTY HOT

Republic | Drama | Not Set

Selling Names: Ruth Terry, Johnny Downs, Elizabeth Risdon, Barbara Jo Allen, Billy Gilbert.
Director: Lew Landers.
Assoc. Producer: Robert North.
Story Idea: Johnny Downs, unaware of Lester Matthews' unscrupulous methods of producing amateur shows for charity and pocketing most of the money, has been assisting him whole-heartedly. Barbara Jo Allen and her two spinster aunts, also assist until Billy Gilbert, an investigator, shows up with evidence of Matthews' dishonesty. It is then up to Downs to find Matthews, who has in the meantime disappeared, in order to clear his own name and prove his honesty.
Catchline: "He wiggled himself out of a tough spot."

BOYS OF THE CITY

Monogram | Drama | July 15

Selling Names: Bobby Jordan, Leo Gorcey, Dave O'Brien, George Humbert.
Director: Joe Lewis.
Producer: Sam Katzman.
Story Idea: On their way to a summer camp in the Adirondacks, the East Side Kids seek shelter in a haunted Chateau. There they find a murdered man in one room and a young lady bound and gagged in another. They make up their minds to solve the mystery before continuing their vacation.
Catchline: "The East Side Kids try their malicious pranks on a spook."

RIVER'S END

Warner Brothers | Drama | August 10

Selling Names: Dennis Morgan, Elizabeth Earl, Victor Jory, George Tobias, Steffi Duna.
Director: Ray Enright.
Assoc. Producer: William Jacobs.
Story Idea: Dennis Morgan, sergeant of the Royal Northwest Mounted Police, is assigned to capture an escaped murderer. While in pursuit he becomes ill and the murderer (played by Morgan) tries to nurse him back to health. Convinced of the man's innocense, and noting their identical resemblance, Morgan extracts a promise that he will take his place when he dies. Thus Morgan gets an opportunity to catch the real murderer and clear his own name.
Catchline: "He got his man . . . but found him innocent."

BRIDE WORE CRUTCHES

20th Century-Fox | Drama | Not Set

Selling Names: Lynne Roberts, Ted North, Robert Armstrong, Lionel Stander.
Director: Shepard Traube.
Assoc. Producer: Lucien Hubbard.
Story Idea: Ted North gets a reporter's job through influence and finds that Lynne Roberts, pride of the City Room, is the only one who is willing to show him the ropes. Lynne saves his job for him when he gets into trouble, and when he decides to round up Lionel Stander's mob single-handed, it is she who brings him assistance in the nick of time.
Catchline: "A daring girl saved him from his own recklessness."

IT HAPPENED IN PARIS

Columbia | Drama | Not Set

Selling Names: Brian Aherne, Rita Hayworth, Irene Rich, Glenn Ford.
Director: Charles Vidor.
Producer: B. B. Kahane.
Story Idea: Brian Aherne, Parisian bicycle-shop proprietor, is aided in running his store by Irene Rich, his wife, Evelyn Keyes, his daughter and Glenn Ford, his son. While on jury duty, he wins an acquittal for Rita Hayworth, accused of murdering her sweetheart. He helps Rita when she is freed, by installing her in his home. Ford falls in love with Rita, but Aherne refuses to give his consent to their marriage until evidence is uncovered completely exonerating Rita of the crime.
Catchline: "His steadfast devotion gave her the courage to fight for her happiness."

TAMPERED EVIDENCE

Columbia | Drama | Not Set

Selling Names: Jack Holt, Jonathan Hale, Henry Kolker, Marjorie Reynolds.
Director: Lewis D. Collins.
Producer: Larry Darmour.
Story Idea: Jack Holt, adjustor for a Fire Insurance Company, while searching through the ruins of Jonathan Hale's warehouse, finds that the wiring had been tampered with, and he reports this to Boyd Irwin, president of the company. Hale, unable to get his money, asks Henry Kolker, president of a bank, to intervene in his behalf, as he cannot meet his note. Things look black for Hale, until Holt finds the men who started the fire and through them learns of Kolker's guilt.
Catchline: "He unearthed evidence of a criminal nature."

RHYTHM ON THE RIVER

Paramount | Musical Drama | Sept. 6

Selling Names: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant.
Director: Victor Schertzinger.
Producer: William LeBaron.
Story Idea: Bing Crosby and Mary Martin have been the "ghosters" of words and music for which Basil Rathbone gets the credit. Tired of Rathbone's refusal to give them name credit, they try it on their own, only to find that everything they offer to publishers is claimed as similar to Rathbone's. To save his reputation, Rathbone finally consents to everything they ask, including enough money to get married.
Catchline: "Music and fun with a couple of 'ghosters'."

SPRING PARADE

Universal | Musical | Not Set

Selling Names: Deanna Durbin, Robert Cummings, Mischa Auer, Anne Gwynne.
Director: Henry Koster.
Producer: Joe Pasternak.
Story Idea: Deanna Durbin, a young peasant girl, falls asleep in what she believes is a haystack and wakes up to find herself on a wagon load of hay being driven into Vienna. The driver, S. Z. Sakall, a baker, takes her home with him and has her share a room with Anne Gwynne, one of his shop girls. Deanna meets Robert Cummings, a corporal, when he calls for Anne. They find they are both interested in music . . . and after many meetings, write a waltz together that creates a sensation at the Emperor's ball.
Catchline: "Deanna's first costume picture."

GHOST OF THE CISCO KID

20th Century-Fox | Drama | Sept. 20

Selling Names: Cesar Romero, Sheila Ryan, Robert Sterling, Janet Beecher.
Director: Otto Brower.
Assoc. Producers: Walter Morosco and Ralph Dietrich.
Story Idea: Cesar Romero rescues Montague Shaw and his daughter, Sheila Ryan, when their horses shy at a gun shot fired by two bandits. Shaw has arrived to buy land from Janet Beecher, but Janet, who has become obsessed with the idea of not parting with any of her land in spite of the bank's orders, had hired the bandits to frighten Shaw away. Janet causes so much trouble for everyone that when she is killed by her own wagon, Romero (without telling what he knows) decides it's better that way.
Catchline: "Framed as the goat for a holdup . . . the Cisco Kid arranges a surprise."

WHEN THE DALTONS RODE

Universal | Drama | Not Set

Selling Names: Kay Francis, Randolph Scott, Brian Donlevy, Broderick Crawford, Stuart Erwin, Andy Devine.
Director: George Marshall.
Story Idea: Randolph Scott opens a law office in a small town in Kansas and there renews his friendship with Broderick Crawford, Brian Donlevy, Frank Albertson and Stuart Erwin, the four Dalton boys. Crawford is engaged to Kay Francis, who in turn falls in love with Scott. George Bancroft, rich man of the town is behind all the trouble caused the Dalton family because he wants their land. They become fugitives and embark on a spectacular career of crime. They are finally killed while robbing a bank—but not before Crawford kills Bancroft. Then Scott and Kay face the future together.
Catchline: "Her choice between them was dictated by her heart, but on it depended many lives."

SHADOWS OVER CHINATOWN

Monogram | Drama | August 5

Selling Names: Boris Karloff, Grant Withers, Marjorie Reynolds, Guy Usher.
Director: William Nigh.
Producer: Paul Malvern.
Story Idea: Boris Karloff is seeking the man who murdered Melvin Lang; sunk his

(*Continued on next page*)

Advance Dope

SHADOWS OVER CHINATOWN

(*Continued from preceding page*)

ship and stole a million dollars worth of bonds. Chief suspect is Guy Usher, fiance of Lang's daughter, Marjorie Reynolds. When other murders occur for which Usher cannot be blamed, Karloff starts rounding up other suspects and finally locates the guilty man.

Catchline: "He pitted his wits against the cunning of a murderer."

SHOULD WIVES WORK

Republic Drama Not Set

Selling Names: James, Lucille, Russell Gleason, Harry Davenport, Lois Ranson.

Assoc. Producer-Director: Gus Meins.

Story Idea: To save Lois Ranson from being replaced in a home talent musical production by a daughter of a socialite family, Harry Davenport has Forrester Harvey, the town drunk, broadcast false news about the Higgins family inheritance. This not only helps Lois, but it also brings in a very important advertising account to James Gleason. Things look pretty bad for the Higgins family when the fraud is uncovered, but everything ends happily when Lois makes a hit in the highly successful musical.

Catchline: "Their social fraud became a lucky deception."

RANGERS OF FORTUNE

Paramount Drama Oct. 11

Selling Names: Fred MacMurray, Patricia Morison, Albert Dekker, Gilbert Roland, Joseph Schildkraut.

Director: Sam Wood.

Producer: Dale Van Every.

Story Idea: Fred MacMurray, Albert Dekker and Gilbert Roland, are three adventure-seeking devil-may-care men of the '70's whose hearts are touched by the plight of Betty Brewer and her grandfather's fight for decent government. They pitch in and help print Betty's newspaper, when some unknown hoodlums break up the plant. Then Patricia Morison, owner of the town's grocery store, assists them in locating the individual behind all the trouble, after which they clean up the town.

Catchline: "With fists, fire and courage they drove the crooks out of town."

Old Westerner Aids "Passage" Campaign

The highlight of Jack W. Fretwell's campaign for "Northwest Passage," which played recently at the State Theatre, Harrisonburg, Va., was the personal appearance of Capt. Jack Lloyd, 72-year-old soldier of fortune and veteran extra of many a Western picture, including "Dodge City," "Geronimo," "Stage Coach," etc. With his natural long hair and beard, buck-skin outfit and pearl handle forty-five (not to mention his tall stories of actual experience with Wild Bill Hickok, Calamity Jane), he served as a perfect advance for the outdoor epic.

Listed below are a few of the stunts Capt. Jack Lloyd and Manager Fretwell used to put over "Northwest Passage."

Fretwell put him to work exactly a week in advance walking the streets carrying theatre and picture credits, stopping in crowds telling the story of Major Roger's Rangers and the "Northwest Passage." In addition, Fretwell promoted his meals at the town's leading restaurant where he entertained large crowds with his natural sincere blarney of the old West but never forgetting to plug the picture and playdate.

Together he and Fretwell obtained over one and one-half hours of free radio time at the local station which consisted of four fifteen-minute programs three days prior to and on the opening day of the picture. (Balance of the time was devoted to covering the challenged hike on opening day.)

Interviewed Westerner

Fretwell then arranged to interview the Westerner on the stage of his two theatres at peak hours several days before opening. Capt. Lloyd made a great hit both on the radio and stage, spoke clearly, dramatically, and knew his stories backwards. The stage talks followed the "Passage" trailer and proved very effective. He always spoke of Roger's Rangers, and their daring feats as well as the beautiful Northwest Country.

Then came the climatic feat of the entire campaign. Fretwell challenged the captain to walk 25 miles from a nearby town to Harrisonburg for the opening day of the picture. This challenge was publicized via radio talks, stage interviews and newspaper stories, arousing tremendous interest. Everybody was talking about the "Northwest Passage or Bust" Challenge.

The radio station broadcast his progress daily at special intervals, and the newspaper carried stories, resulting in large groups of people crowding the streets in front of the theatre awaiting his arrival at 3:30 the opening day. (Time set so school children could be on hand.) Many children went out to meet him, carrying banners and clearing the streets of auto traffic. A public address system was used on a platform erected in front of the theatre, and Manager Fretwell kept the interest at a high pitch several hours before his arrival.

As the old Captain came into sight, about two blocks from the theatre on Main Street, a loud cheer went up from the crowd that would warm the heart of any showman to know that "it worked," it's a "success!"

Capt. Lloyd was handed the $25 (his salary for the week—the theatre paid all expenses), much to the crowd's satisfaction, and then he gave a brief resumé of the trek and compared it with that of the Rangers in "Northwest Passage."

"There is no need of telling you what this meant at our box office," Fretwell reported.

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Feature Booking Guide

a—BEFORE DATE OF ISSUE INDICATES ADVANCE DOPE; b—BOX OFFICE SLANT.

Initial Before Release Indicates Audience Suitability: (F) Family. (A) Adults.

ASTOR PICTURES

Title	Mins.	Stars	Rel. Date	See Issue of
Bat Whispers (My-D)	86	C. Morris-U. Merkel		Reissued
Crooked Circle (C)	70	Zasu Pitts-Jimmy Gleason (F)		Reissued
Everything Is Rhythm (Mu)	60	Harry Roy & Band	7/22/39	Not Rev.
Heart of New York (Mu)	80	Jolson-Evans-Morgan		Reissued
Hell's Angels (D)	100	Lyon-Harlow-Hall	1/10/40	Reissued
Monster Walks (My-D)	60	Mischa Auer		Reissued
Our Daily Bread (D)	75	Tom Keene-John Qualen (A)	5/1/40	Reissued
Out of Singapore (D)	76	Noah Beery-Dorothy Burgess	6/24/39	Reissued
Rain (D)	85	J. Crawford-W. Huston		Reissued
Scarface (D)	88	P. Muni-G. Raft-A. Dvorak		Reissued
Sky Devils (C-D)	88	Spencer Tracy		Reissued
Street Scene (D)	79	Sylvia Sidney		Reissued
Three Broadway Girls (C)	83	Blondell-Evans-Claire		Reissued
Tonight Or Never (D)	92	Swanson-Douglas-Karloff		Reissued
Tumbleweeds (W)	86	William S. Hart	5/1/39	Reissued
U-67 (D)	60	Alan Hale-Claude Allister	8/1/39	Reissued
Vengeance of the Deep (D)	70	Lloyd Hughes (F)	2/15/40	b3/2/40

COLUMBIA

1938-39

Behind Prison Gates (D)	63	Brian Donlevy-Jacqueline Wells (A)	7/28/39	b8/26/39
Blondie Takes a Vacation (C)	68	Penny Singleton-Arthur Lake (F)	7/20/39	b7/22/39
Coast Guard (D)	70	Scott-Bellamy-Dee (F)	8/4/39	b9/2/39
Five Little Peppers and How They Grew (C-D)	60	Edith Fellows-Dorothy Peterson (F)	8/22/39	b8/26/39
Golden Boy (D)	101	Barbara Stanwyck-Wm. Holden (F)	9/5/39	b8/19/39
Konga, The Wild Stallion (D)	63	Fred Stone-Rochelle Hudson (F)	8/30/39	b9/16/39
Man From Sundown (W)	58	Chas. Starrett-Iris Meredith (F)	7/15/39	b8/19/39
Man They Couldn't Hang (D)	65	Boris Karloff-Lorna Gray (A)	8/17/39	b8/19/39
Riders of Black River (W)	59	Chas. Starrett-Iris Meredith (F)	8/23/39	b9/30/39
Woman Is the Judge (D)	62	Otto Kruger-Rochelle Hudson (A)	7/10/39	b9/30/39

1939-40

Amazing Mr. Williams (C-D)	86	Joan Blondell-Melvyn Douglas (F)	11/23/39	b11/25/39
Arizona (D)		Jean Arthur-Holden-Williams		a6/15/40
Babies for Sale (D)	64	Rochelle Hudson-Glenn Ford (A)	5/16/40	b5/18/40
Behind the Maginot Line (D)	82	Rex Harrison-Karen Verne (F)	4/30/40	b10/21/39
		(Reviewed as "Ten Days in Paris")		
Beware Spooks (C)	68	Joe E. Brown-Mary Carlisle (F)	10/24/39	b10/28/39
Blazing Six Shooters (W)	61	Charles Starrett-Iris Meredith (F)	4/4/40	b3/16/40
Blondie Has Servant Trouble (C)		Penny Singleton-Arthur Lake	7/25/40	a5/25/40
Blondie Brings Up Baby (C)	68	Penny Singleton-Arthur Lake (F)	11/9/39	b11/11/39
Blondie On a Budget (C)	73	Penny Singleton-Arthur Lake (F)	2/29/40	b3/2/40
Bullets for Rustlers (W)	58	Charles Starrett-Lorna Gray	3/5/40	a11/25/39
Cafe Hostess (D)	63	Preston Foster-Ann Dvorak (A)	11/30/39	b1/13/40
Convicted Woman (D)	66	Hudson-Lane-Lang (A)	1/31/40	b3/2/40
Doctor Takes a Wife (C)	88	Loretta Young-Ray Milland (A)	4/25/40	b4/27/40
Durango Kid (W)		Chas. Starrett-Luana Walters		a6/1/40
Five Little Peppers at Home (D)	65	Edith Fellows-Clarence Kolb (F)	2/8/40	b5 4/40
Five Little Peppers in Trouble		Edith Fellows-Tommy Bond		In Prod.
Fugitive at Large (D)	66	Jack Holt-Patricia Ellis (F)	12/7/39	b8 5/40
Fugitive From a Prison Camp (D)		Jack Holt-Marian Marsh		a4/13/40
Girls of the Road (D)		Ann Dvorak-Helen Mack-L. Lane	6/20/40	a6/1/40
Great Plane Robbery (D)		Jack Holt-Vicki Lester		a5/25 40
He Stayed for Breakfast (C)		Loretta Young-Melvyn Douglas		In Prod.
Hidden Power (D)	59	Jack Holt-Marian Marsh	9/7/39	b5/27/39
His Girl Friday (C)	92	Grant-Russell-Bellamy (A)	1/18/40	b1/6/40
Howards of Virginia		Cary Grant-Martha Scott-Carlson		In Prod.
I Married Adventure		Travelogue Feature	7/24/40	In Prod.
Island of Doomed Men (D)	61	Peter Lorre-Rochelle Hudson (A)	5/20/40	b6 8/40
It Happened in Paris (D)		Brian Aherne-Rita Hayworth		a6/29/40
Lone Wolf Meets a Lady (My)	66	Warren William-Jean Muir (F)	5/30/40	b5/18/40
Lone Wolf Strikes (My-D)	66	Warren William-Joan Perry (A)	1/26/40	b1/27/40
Mad Men of Europe (D)	72	Edmund Gwenn-Mary Maguire (F)	6/3/40	b5/25/40
Man From Tumbleweeds (W)		Bill Elliott-Iris Meredith	5/2/40	a5/25/40
Man With Nine Lives (D)	69	Boris Karloff-Jo Ann Sayers (A)	4/11/40	b4 20/40
March of Crime (D)		Bruce Bennett-Florence Rice		In Prod.
Men Without Souls (D)	62	John Litel-Rochelle Hudson (A)	3/4/40	b5/18/40
Military Academy		Tommy Kelly-Bobby Jordan	7/18/40	a6 1/40
Miracle on Main Street (D)	78	Margo-W. Abel-L. Talbot (A)	10/29/39	b2/3/40
Mr. Smith Goes to Washington (C-D)	130	Jean Arthur-James Stewart (F)	10/19/39	b10/7/39
Music In My Heart (Mu-C)	72	Tony Martin-Rita Hayworth (F)	1/10/40	b12/30/39
My Son Is Guilty (D)	63	Jacqueline Wells-Bruce Cabot (F)	12 28/39	b1/20/40
Outpost of the Mounties (W)	63	Chas. Starrett-Iris Meredith (F)	9/14/39	b11/25/39
Outside the 3-Mile Limit (D)	63	Jack Holt-Irene Ware (F)	3/7/40	b2 17/40
Out West With the Peppers (C)		Edith Fellows-Dorothy Peterson	6/30/40	a5/25/40
Passport to Alcatraz (D)	60	Jack Holt-Cecelia Callejo (A)	6/6/40	b5 25/40
Pinto Kid (W)		Charles Starrett		In Prod.
Pioneers of the Frontier (W)	58	Bill Elliott-Linda Winters (F)	2/1/40	b2 24 40
Return of Wild Bill (W)		Bill Elliott-Iris Meredith	6/21/40	a5 25/40
Scandal Sheet (D)	65	Otto Kruger-Ona Munson (A)	10 16/39	b10/28/39
Stranger From Texas (W)	54	Chas. Starrett-Lorna Gray (F)	11/2/39	b12 23/39
Taming of the West (W)	55	Bill Elliott-Iris Meredith	12/7/39	a9/9/39
Tampered Evidence (D)		Jack Holt-Marjorie Reynolds		a6/29/40
Texas Stagecoach (W)	59	Chas. Starrett-Iris Meredith (F)	6/6/40	b3/30/40
Those High Grey Walls (D)	82	Walter Connolly-Iris Meredith (A)	9/21/39	b9/30/39
Thundering Frontier (W)		Charles Starrett-Iris Meredith		In Prod.
Too Many Husbands (C)	82	Arthur-MacMurray-Douglas (A)	3/21/40	b3 9 40
Twenty-one Days Together (D)	75	Vivien Leigh-Laurence Olivier (A)	5/16/40	b4/6/40
		(Reviewed as "Three Weeks Together")		
Two-Fisted Rangers (W)	62	Chas. Starrett-Iris Meredith (F)	1/4/40	b1/13/40
U-Beat 29 (D)	79	Conrad Veidt-Valerie Hobson (F)	10/7/39	b7/15/39
		(Reviewed as "Spy in Black")		
West of Abilene (W)		Charles Starrett-Marjorie Cooley	7/11/40	a5/25/40

1940-41

Before I Die (D)		Doug. Fairbanks, Jr.-John Qualen		In Prod.
Fight for life (Doc)	69	Myron MacCormick-Storrs Haynes (A)		b6/22/40
So You Won't Talk? (C)		Joe E. Brown-Frances Robinson		In Prod.

FINE ARTS

Cipher Bureau (D)	70	Leon Ames-Joan Woodbury (F)	11/4/38	b10/29/38
Exile Express (D)	70	Anna Sten-Alan Marshal (A)	5/27/39	b2/11/39
Frontier Scout	61	George Houston-Beth Marion	10/21/38	Not Rev.
Killers of the Wild	57	Joan Valerie-J. Bush-L.R. Mason (F)	10/12/39	b5/11/40
Long Shot, The (D)	69	Gordon Jones-Marsha Hunt (F)	1/6/39	b12/31/38
Panama Patrol (D)	69	Leon Ames-Charlotte Wynters (F)	5/20/39	b2/25/39
Shadows Over Shanghai (D)	65	Ias. Dunn-Ralph Morgan-L. Gray (F)	10/14/38	b9/17/38

MGM

1938-39

Andy Hardy Gets Spring Fever (C)	85	Mickey Rooney-Lewis Stone (F)	7/21/39	b7/15/39
Goodbye, Mr. Chips (D)	114	Robert Donat-Greer Garson (F)	7/28/39	b5/20/39
Lady of the Tropics (D)	92	Hedy Lamarr-Rob't Taylor (A)	8/11/39	b8/12/39
Miracles For Sale (D)	70	Florence Rice-Robert Young (F)	8/4/39	b8/5/39
On Borrowed Time (D)	99	Lionel Barrymore-Beulah Bondi (A)	7/7/39	b7/1/39
These Glamor Girls (C-D)	80	Lew Ayres-Lana Turner (F)	8/18/39	b8/19/39
They All Come Out (D)	70	Rita Johnson-Tom Neal (F)	7/14/39	b7/8/39
Wizard of Oz (Tech.) (Mu-C)	101	Judy Garland-Frank Morgan (F)	8/25/39	b8/12/39

MGM

1939-40

Title	Mins.	Stars	Rel. Date	See Issue of
And One Was Beautiful (D)	70	Jean Muir-Robert Cummings (A)	4/5/40	b4/6/40
Andy Hardy Meets Debutante (C)		Mickey Rooney-Lewis Stone	7/5/40	a3/23/40
Another Thin Man (My-C)	102	William Powell-Myrna Loy (F)	11/17/39	b11/18/39
Babes in Arms (Mu-C)	97	Mickey Rooney-Judy Garland (F)	10/13/39	b9/23/39
Balalaika (Mu-D)	102	Nelson Eddy-Ilona Massey (F)	12/29/39	b12/16/39
Bad Little Angel (D)	72	Virginia Weidler-Gene Reynolds (F)	10/27/39	b10/28/39
Blackmail (D)	81	E. G. Robinson-Guinn Williams (A)	9/8/39	b9/9/39
Boom Town (D)		Gable-Tracy-Lamarr-Colbert		a5/18/40
Broadway Melody of 1940 (D)	100	Powell-Astaire-Murphy (F)	2/9/40	b2/10/40
Busman's Honeymoon		Rob't Montgomery-C. Cummings		In Prod.
Captain Is a Lady (C)	65	Coburn-Billie Burke-B. Bondi (F)	6 21 40	b6/29/40
Congo Maisie (C-D)	70	Sothern-Carroll-Johnson (F)	1/19/40	b1/20/40
Dancing Co-Ed (C)	84	Lana Turner-Richard Carlson (F)	9/29/39	b9/30/39
Dr. Kildare's Strange Case (D)	76	Lionel Barrymore-Lew Ayres (F)	4/12/40	b4/6/40
Earl of Chicago (C-D)	87	Montgomery-Owen-Arnold (A)	1/5/40	b1/6/40
Edison the Man (D)	107	Spencer Tracy-Rita Johnson (F)	5/10/40	b5/25/40
Fast and Furious (D)	73	Franchot Tone-Ann Sothern (F)	10/6/39	b10/14/39
Florian (D)	93	Robert Young-Helen Gilbert (F)	3/29/40	b3/30/40
Forty Little Mothers (C)	90	Eddie Cantor-Rita Johnson (F)	4/26/40	b4/20/40
Ghost Comes Home (C)	78	Frank Morgan-Billie Burke (F)	3/8/40	b3/2/40
Gold Rush Maisie (C)		Ann Sothern-Lee Bowman		a6/1/40
Gone With the Wind (D)	228	Gable-Leigh-Howard (Tech.) (F)		b12/16/39
Henry Goes Arizona (C)	67	Frank Morgan-Virginia Weidler (F)	12/8/39	b12/9/39
I Love You Again (D)		Wm. Powell-Myrna Loy		a5/18 40
I Take This Woman (D)	97	Spencer Tracy-Hedy Lamarr (A)	2/1/40	b2/3/40
Joe and Ethel Turp Call on the President (D)	71	Ann Sothern-Walter Brennan (F)	12/1/39	b12/9/39
Judge Hardy and Son (C)	90	Mickey Rooney-Lewis Stone (F)	12/22/39	b12/16/39
Lambeth Walk (C)	66	Lupino-Lane-Sally Gray (F)	1/26/40	b1/27/40
Man From Dakota (D)	75	Wallace Beery-Dolores Del Rio (A)	2/16/40	b2/24/40
Marx Bros. at the Circus (C)	87	Marx Bros.-Florence Rice (F)	10/20/39	b10/14/39
Mortal Storm (D)	100	Margaret Sullavan-Jas. Stewart (F)	6/14/40	b6/15/40
New Moon (D)	102	Jeanette MacDonald-Nelson Eddy (F)	6/28/40	b6/15/40
Nick Carter, Master Detective (D)	60	Walter Pidgeon-Rita Johnson (F)	12/15/39	b12/16/39
Ninotchka (C)	110	Greta Garbo-Melvyn Douglas (A)	11/3/39	b10/7/39
Northwest Passage (D)	126	Tracy-Young-Brennan (Tech.) (A)	2 23/40	b2/10/40
Phantom Raiders (My)	70	Walter Pidgeon-Florence Rice (F)	5/31/40	b6/1/40
Pride and Prejudice (D)		Greer Garson-L. Olivier	7/26/40	a3/2/40
Remember? (C)	83	Robert Taylor-Greer Garson (A)	11/10/39	b11/11/39
Secret of Dr. Kildare (D)	85	Lew Ayres-Laraine Day (F)	11/24/39	b11/25/39
Shop Around the Corner (C)	100	Margaret Sullavan-J. Stewart (A)	1/12/40	b1/6/40
Sporting Blood		R. Young-M. O'Sullivan-L. Stone	7/12/40	a6/1/40
		(Former title "One Came Home")		
Strange Cargo (D)	113	Gable-Crawford-Hunter (A)	3/1/40	b3/2/40
Susan and God (D)	117	Joan Crawford-Fredric March (A)	6/7/40	b6/8/40
Thunder Afloat (D)	91	Wallace Beery-Chester Morris (F)	9/22/39	b9 23/39
20 Mule Team (D)	84	Wallace Beery-Leo Carrillo (F)	5/3/40	b5/4/40
Two Girls on Broadway (Mu-D)	73	Turner-Murphy-Blondell (F)	4/19/40	b4/27/40
Waterloo Bridge (D)	107	Vivien Leigh-Robert Taylor (A)	5/17/40	b5/18/40
We Who Are Young (D)		Lana Turner-Lew Ayres	7/19/40	a5/25/40
		(Former title, "I Do")		
Women, The (D) (Part. Tech.)	131	Shearer-Crawford-Russell (A)	9/1/39	b9/2/39
Young Tom Edison (D)	84	Mickey Rooney-Virginia Weidler (F)	3/15/40	b2/17/40

1940-41

Bad Man of Wyoming (C-D)		Wallace Beery-Marjorie Main		In Prod.
Dulcy (C)		A. Sothern-Ian Hunter-B. Burke		In Prod.
Escape (D)		Norma Shearer-Robert Taylor		In Prod.
Golden Fleecing (D)		Rita Johnson-Virginia Grey		In Prod.
Stars Look Down (D)	140	Lockwood-Redgrave (A)		b3/16/40
Strike Up the Band (Mu-C)		Mickey Rooney-Judy Garland		a6/1/40

MONOGRAM

1938-39

Danger Flight (D)	61	John Trent-Marjorie Reynolds (F)	11/1/39	b10/28/39
Fight For Peace (Doc)	69	Newsreels (A)	10/1/39	b9/30/39
Girl From Rio (D)	63	Movita-Warren Hull (F)	8/7/39	b8/19/39
Irish Luck (D)	58	Frankie Darro-Sheila Darcy (F)	8/15/39	b8 26/39
Man From Texas (W)		Tex Ritter	7/21/39	a7/1/39
Mr. Wong in Chinatown (My-D)	68	Boris Karloff-Marjorie Reynolds (F)	8/1/39	b7/22/39
Mutiny in the Big House (D)	83	Barton MacLane-Chas. Bickford (F)	10 25/39	b10/14/39
Oklahoma Terror (W)		Jack Randall-Virginia Carroll	8/25/39	a8/5/39
Overland Mail (W)	51	Jack Randall (F)	10/31/39	b11/18/39
Riders of the Frontier (W)	59	Tex Ritter-Hal Price (F)	8/16/39	b9/9/39
Sky Patrol (D)	61	John Trent-Marjorie Reynolds (F)	9/9/39	b9/23/39

1939-40

All Around the Town (D)		Frankie Darro-Joy Hodges	8/12 40	In Prod.
Boys of the City (D)		East Side Kids	7/15/40	a6/29/40
Chamber of Horrors (D)	83	Leslie Banks-Gina Malo (A)	8/5/40	b6/29/40
Chasing Trouble (D)	64	F. Darro-Marjorie Reynolds (F)	1/30/40	b2/3/40
Cheyenne Kid (W)	49	Jack Randall-Louise Stanley (F)	2/24/40	Not Rev.
Covered Wagon Trails (W)	52	Jack Randall (F)	4/10/40	b5/11/40
Cowboy from Sundown (W)	58	Tex Ritter (F)	5/9/40	b5/11/40
Danger Ahead (W)	60	James Newill-Dorothea Kent	1/10/40	a12/23/39
East Side Kids (D)	62	Ames-Moore-Bryant-Barnett (F)	2/10/40	b2/24/40
Fatal Hour (My-D)	60	Boris Karloff-Marjorie Reynolds (F)	1/15/40	b1/20/40
Fighting Mad (W)	60	James Newill-Sally Blane (F)	11/5/39	b4/6/40
Gentleman from Arizona (W)	71	Farrell MacDonald-Barclay (F)	12/25/39	b12/16/39
Golden Trail (W)		Tex Ritter	7/3/40	a6/8/40
Haunted House (D)		Marcia Mae Jones-Jackie Moran	7/22,40	a6/22/40
Heroes in Blue (D)	59	Dick Purcell-Bernadene Hayes (F)	11/7/39	b11/25/39
Hidden Enemy (D)	63	Warren Hull-Kay Linaker (F)	1/20/40	b4/13/40
Human Monster (D)	73	Bela Lugosi (F)	3/9/40	b3/9/40
Kid From Santa Fe (W)		Jack Randall	5/23 40	a4/27/40
Land of the Six Guns (W)	54	Jack Randall-Louise Stanley (F)	5/2/40	b6/29/40
Last Alarm (D)	61	Warren Hull-Polly Ann Young	6/25/40	a5/25/40
Midnight Limited (D)	61	John King-Marjorie Reynolds (F)	3/20/40	b3/23/40
Murder on the Yukon (W)		James Newill-Polly Ann Young	2/17/40	a2/3/40
Mysterious Mr. Reeder	63	Will Fyffe (A)	4/30/40	b5 11/40
On the Spot (D)	61	Frankie Darro-Mary Kornman (F)	6/11/40	b6/8/40
Orphans of the North (T)		Adventure film	7/29,40	In Prod.
Pals of the Silver Sage (W)	52	Tex Ritter-Sugar Dawn (F)	4/20/40	b5 4/40
Phantom Strikes (My)	58	Lawson-Henry (F)	11/15/39	b11/18/39
Pioneer Days (W)	51	Jack Randall-June Willkins (F)	1/25/40	b2/10/40
Pride of the Prairie (W)		Fred Scott	7/10/40	In Prod.
Rainbow Over the Range (W)	53	Tex Ritter-Dorothy Fay	7/29,40	In Prod.
Riders From Nowhere (W)	45	Jack Randall-Margaret Roach	6/6/40	a4/27/40
Rhythm of the Rio Grande (W)	53	Tex Ritter-Susan Dale (F)	3/2/40	b6/29/40
Roll, Wagons, Roll (W)	54	Tex Ritter (F)	11/25/39	b12 23/39
Secret Four (D)	85	Sinclair-Lee-Lawton (F)	1/15/40	b12/30/39
Shadows Over Chinatown		Boris Karloff-Marjorie Reynolds	8/5,40	a6/29/40
Sky Bandits		James Newill	4 15/40	a3,16/40
		(Former title, "Phantom Pilot")		
Son of the Navy (D)	72	James Dunn-Jean Parker (F)	3/30/40	b4/6/40
Tomboy (D)	70	Marcia Mae Jones-Jackie Moran (F)	4/20/40	b4/27 40
Torpedo Raider (D)	70	Barry Mackay (F)	2/28/40	b5/25/40
Westbound Stage (W)	52	Tex Ritter (F)	12 15/39	b3 2/40
Wild Horse Range (W)	53	Jack Randall (F)	6/25 40	b6 22/40
Yukon Flight (W)	57	James Newill-Louise Stanley	12/5/39	a11 18/39

PARAMOUNT

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Island of Lost Men (D)	63	Anna May Wong-A. Quinn	(F)	7/28/39	b3/12/39
Magnificent Fraud (D)	75	Lloyd Nolan-Akim Tamiroff	(A)	7/21/39	b7/22/39
Man About Town (C)	86	Jack Benny-Dorothy Lamour	(F)	7/7/39	b6/10/39
Million Dollar Legs (C)	63	Betty Grable-Jackie Coogan	(F)	7/14/39	b7/15/39
Night Work (C)	61	Mary Boland-Charlie Ruggles	(F)	8/4/39	b8/12/39
Our Leading Citizen (D)	88	Bob Burns-Susan Hayward	(F)	8/11/39	b8/5/39
Renegade Trail (W)	57	Bill Boyd	(F)	8/18/39	b7/22/39
Star Maker (Mu-C)	94	Bing Crosby-Louise Campbell	(F)	8/25/39	b8/26/39
This Man Is News (My)	78	Valerie Hobson-Barry Barnes	(F)	8/18/39	b4/8/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventure in Diamonds (D)	72	Isa Miranda-George Brent	(A)	4/5/40	b1/27/40
All Women Have Secrets (D)	70	Joseph Allan-Jean Cagney	(A)	12/15/39	b12/9/39
Beau Geste (D)	114	Gary Cooper-Ray Milland	(F)	9/15/39	b7/22/39
Biscuit Eater (D)	79	Billie Lee-Cordell Hickman	(F)	5/24/40	b4/13/40
Buck Benny Rides Again (C)	85	Jack Benny-Virginia Dale	(F)	5/3/40	b4/13/40
Cat and the Canary (My-D)	73	Bob Hope-Paulette Goddard	(A)	11/10/39	b11/4/39
Cherokee Strip		Richard Dix-William Henry			In Prod.
Comin' Round the Mountain (C)		Bob Burns-Una Merkel		8/16/40	In Prod.
Death of a Champion (My-C)	67	Lynne Overman-J. Allen, Jr.	(F)	9/1/39	b8/26/39
Disputed Passage (D)	90	Dorothy Lamour-Akim Tamiroff	(A)	10/27/39	b10/14/39
Dr. Cyclops (Tech.) (D)	75	Albert Decker-Janice Logan	(A)	4/12/40	b3/9/40
Emergency Squad (D)	60	William Henry-Louise Campbell	(F)	1/5/40	b1/13/40
Farmer's Daughter (C)	60	Martha Raye-Charlie Ruggles	(F)	3/29/40	b2/17/40
French Without Tears (C)	85	Ray Milland-Ellen Drew	(A)	4/26/40	b11/11/39
Geronimo (D)	88	Preston Foster-Ellen Drew	(F)	1/12/40	b11/25/39
Ghost Breakers (My-D)	78	Bob Hope-Paulette Goddard	(F)	6/21/40	b6/8/40
Golden Gloves (D)		Jean Cagney-Robert Ryan		8/2/40	a12/23/39
Great McGinty (D) (Former title "Down Went McGinty")		Brian Donlevy-Akim Tamiroff		8/23/40	a3/23/40
Great Victor Herbert (Mu-D)	90	Allan Jones-Mary Martin	(F)	12/29/39	b12/2/39
Gulliver's Travels	77	Tech. Cartoon Feature		12/22/39	b12/23/39
Hidden Gold (W)	61	Wm. Boyd-Russell Hayden	(F)	6/7/40	b5/18/40
Honeymoon in Bali (C)	95	F. MacMurray-Madeline Carroll	(A)	9/9/39	b9/16/39
Jamaica Inn (Cos-D)	99	Chas. Laughton	(F)	10/13/39	b8/5/39
Knights of the Range (W)	70	Russell Hayden-Jean Parker	(F)	2/23/40	b2/17/40
Law of the Pampas (W)	72	Wm. Boyd-Russell Hayden	(F)	11/3/39	b10/21/39
Llano Kid (W)	70	Tito Guizar-June Clayton	(F)	12/8/39	b11/11/39
Light of the Western Stars (W)	65	Jory-Hayden-Sayers	(F)	4/19/40	b4/27/40
Light That Failed (D)	96	Ronald Colman-Ida Lupino	(A)	2/9/40	b12/23/39
Mystery Sea Raider (D)		Henry Wilcoxon-Carole Landis		8/9/40	a6/15/40
Night of Nights (D)	85	Pat O'Brien-Olympe Bradna	(A)	12/1/39	b12/2/39
Northwest Mounted Police (D)		Cooper-Carroll-Goddard (Tech.)		11/22/40	a4/20/40
Opened by Mistake (C)	67	Charles Ruggles-Robert Paige	(F)	5/10/40	b5/11/40
Our Neighbors—the Carters (D)	83	Fay Bainter-Frank Craven	(F)	11/24/39	b11/4/39
Parole Fixer (D)	58	Rob't Paige-Wm. Henry	(A)	2/2/40	b2/10/40
Queen of the Mob (D)	60	Jean Cagney-Richard Denning	(A)	6/28/40	b6/29/40
Range War (W)	67	Wm. Boyd-Russell Hayden	(F)	9/8/39	b8/5/39
Remember the Night (C-D)	92	B. Stanwyck-F. MacMurray	(A)	1/19/40	b1/13/40
Road to Singapore (C)	85	B. Crosby-D. Lamour-B. Hope	(F)	3/22/40	b2/24/40
Rulers of the Sea (D)	96	Fairbanks, Jr.-Lockwood	(F)	11/17/39	b9/16/39
Safari (D)	86	Madeline Carroll-Fairbanks, Jr.	(F)	6/14/40	b6/8/40
Santa Fe Marshal (W)	69	Wm. Boyd-Russell Hayden	(F)	1/26/40	b1/13/40
Seventeen (C-D)	75	Jackie Cooper-Betty Field	(F)	3/1/40	b2/24/40
Showdown (W)	63	Wm. Boyd-J. Clayton-Hayden	(F)	3/8/40	b3/2/40
Sidewalks of London (D)	86	Chas. Laughton-Vivien Leigh	(F)	2/16/40	b2/3/40
Stagecoach War (W) (Former title, "Hold Your Horses")		Wm. Boyd-Russell Hayden		7/12/40	a1/13/40
Television Spy (D)	58	William Henry-Judith Barrett	(F)	10/20/39	b9/16/39
There's Magic in Music		Allan Jones-Susanna Foster			In Prod.
Those Were the Days (C)	75	Wm. Holden-Bonita Granville	(F)	5/31/40	b5/25/40
$1,000 a Touchdown (C)	74	Joe E. Brown-Martha Raye	(F)	9/22/39	b9/30/39
Typhoon (Tech.) (D)	71	Dorothy Lamour-Robert Preston	(F)	5/17/40	b5/4/40
Untamed (D)		Milland-Tamiroff-Morison (Tech.)		7/26/40	a8/19/39
Way of All Flesh (D)	84	Akim Tamiroff-William Henry	(A)	7/5/40	b6/1/40
What a Life (C)	78	Jackie Cooper-Betty Field	(F)	10/1/39	b9/23/39
Women Without Names (D)	63	Ellen Drew-Robt. Paige	(F)	3/15/40	b2/24/40

1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
Arise My Love		Claudette Colbert-Ray Milland			In Prod.
Dancing on a Dime		Grace MacDonald-Robt. Paige		11/1/40	In Prod.
Date With Destiny (D) (Former title, "Destiny")		Basil Rathbone-Ellen Drew		11/15/40	a2/17/40
I Want a Divorce (D)		Dick Powell-Joan Blondell		9/20/40	a4/27/40
Life With Henry (C) (Former title, "Henry Aldrich No. 1")		Jackie Cooper-Leila Ernst		9/13/40	a3/30/40
Moon Over Burma		D. Lamour-R. Preston-P. Foster			In Prod.
New Yorkers		Dick Powell-Ellen Drew			In Prod.
Night at Earl Carroll's (C)		J. Carrol Naish-E. Carroll Girls		10/18/40	a5/11/40
Rangers of Fortune (D)		MacMurray-Morison-Dekker		10/11/40	a6/29/40
Rhythm on the River (Mu)		Bing Crosby-Mary Martin		9/6/40	a6/29/40
Texas Rangers Ride Again (W)		J. Howard-Ellen Drew-M. Robson			a5/11/40
This Man in Paris (My-C)	86	Barry Barnes-Valerie Hobson	(A)		b7/15/39
Three Men From Texas (W)		William Boyd-Russell Hayden		11/8/40	In Prod.
Victory		Fredric March-Betty Field		9/27/40	a6/15/40

R.K.O.-RADIO

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Bachelor Mother (C)	82	Ginger Rogers-David Niven	(A)	8/4/39	b7/1/39
Bad Lands (W)	65	N. Beery, Jr.-G. Williams	(F)	8/11/39	b7/29/39
Career (D)	80	Alice Eden-John Archer	(F)	7/7/39	b7/8/39
Conspiracy (D)	58	Allan Lane-Linda Hayes	(A)	9/1/39	b8/26/39
Escape to Paradise (C-D)	60	Bob Breen-Kent Taylor	(F)	12/22/39	b12/9/39
Everything's On Ice (C-D)	66	Irene Dare-Roscoe Karns	(F)	10/6/39	b9/9/39
Fifth Avenue Girl (D)	85	Ginger Rogers-Tim Holt	(F)	9/22/39	b8/19/39
Fighting Gringo (W)	59	George O'Brien-Lupita Tovar	(F)	9/8/39	b9/2/39
In Name Only (D)	94	Lombard-Grant-Francis	(A)	8/18/39	b8/5/39
Spellbinder (D)	70	Lee Tracy-Barbara Reed	(A)	7/28/39	b7/29/39
Way Down South (Mu-D)	62	Bob Breen	(F)	7/21/39	b7/29/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Abe Lincoln in Illinois (D)	107	Raymond Massey-Ruth Gordon	(F)	4/19/40	b1/6/40
Allegheny Uprising (D)	81	John Wayne-Claire Trevor	(F)	11/10/39	b10/28/39
Anne of Windy Poplars (D)	89	Anne Shirley-James Ellison	(F)	6/28/40	b6/22/40
Beyond Tomorrow (D)	84	Richard Carlson-Jean Parker	(A)	5/10/40	b3/30/40
Bill of Divorcement (D)	73	Maureen O'Hara-Adolphe Menjou	(A)	5/31/40	b3/16/40
Bullet Code (W)	59	George O'Brien-Virginia Vale	(F)	4/12/40	b3/2/40
Courageous Dr. Christian (D)	67	Jean Hersholt-Dorothy Lovett	(F)	4/5/40	b3/23/40
Cross Country Romance (C)	66	Gene Raymond-Wendy Barrie	(F)	7/19/40	b6/29/40
Curtain Call (C)	61	Barbara Reed-John Archer	(F)	4/26/40	b4/13/40
Dance, Girl, Dance (D)		Maureen O'Hara-Louis Hayward		8/23/40	a6/1/40
Day the Bookies Wept (C)	64	Joe Penner-Barbara Reed	(F)	9/15/39	b9/16/39
Dr. Christian Meets the Women (D)	63	Jean Hersholt-Dorothy Lovett	(F)	7/5/40	b6/29/40
Flying Deuces (C)	67	Laurel & Hardy-Parker	(F)	11/3/39	b10/14/39
Full Confession (D)	73	Victor McLaglen-Sally Eilers	(A)	9/8/39	b8/26/39
Hunchback of Notre Dame (D)	115	C. Laughton-Maureen O'Hara	(A)	12/29/39	b12/23/39
Irene (Mu-C) (Part Tech.)	101	Anna Neagle-Ray Milland	(F)	5/3/40	b4/20/40
Isle of Destiny (D)	83	Ford-Lang-Gargan	(F)	3/8/40	b3/2/40
Legion of the Lawless (W)	57	Geo. O'Brien-Virginia Vale	(F)	1/5/40	b11/25/39
Little Orvie (C)	66	Johnny Sheffield-Ernest Truex	(F)	3/1/40	b3/2/40
Lucky Partners (D)		Ginger Rogers-Ronald Colman		8/2/40	a6/22/40
Marines Fly High (D)	67	Richard Dix-Lucille Ball	(F)	2/2/40	b2/17/40
Married and in Love (D)	60	Alan Marshal-Barbara Reed	(A)	12/22/39	b12/16/39
Marshal of Mesa City (W)	61	George O'Brien-Virginia Vale	(F)	11/3/39	b10/7/39
Meet Dr. Christian (D)	66	Jean Hersholt-Dorothy Lovett	(F)	11/17/39	b10/21/39
Mexican Spitfire (C)	65	Lupe Velez-Donald Woods	(F)	1/12/40	b12/16/39
Millionaire Playboy (C)	66	Joe Penner-Linda Hayes	(F)	3/15/40	b3/2/40
Millionaires in Prison (D)	62	Lee Tracy-Linda Hayes	(A)	7/12/40	b6/29/40
My Favorite Wife (C)	88	Dunne-Grant-Scott	(A)	5/17/40	b5/4/40
Nurse Edith Cavell (D)	99	Anna Neagle-George Sanders	(A)	9/29/39	b8/26/39
One Crowded Night		Billie Seward-Don Costello		8/9/40	a6/15/40
Pinocchio	85	Technicolor Cartoon	(F)	2/23/40	b2/3/40
Pop Always Pays (C)	66	Leon Errol-Dennis O'Keefe	(F)	6/21/40	b6/22/40
Prairie Law (W)	62	Geo. O'Brien-Virginia Vale	(F)	6/7/40	b6/22/40
Primrose Path (D)	93	Ginger Rogers-Joel McCrea	(A)	3/22/40	b3/16/40
Queen of Destiny (H-D) (Reviewed as "Sixty Glorious Years")	90	Neagle-Walbrook (Tech.)	(F	8/16/40	b10/29/39
Reno (D)	73	Richard Dix-Gail Patrick	(A	12/1/39	b11/18/39

R.K.O.-RADIO

1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Saint's Double Trouble (D)	69	George Sanders-Helen Whitney	(F)	1/26/40	b1/20/40
Saint Takes Over (D)	60	Geo. Sanders-Wendy Barrie	(F)	6/7/40	b4/27/40
Stage to Chino (W)		George O'Brien		7/26/40	a6/8/40
Stranger on the Third Floor (D)		Peter Lorre-Margaret Tallichet		7/26/40	In Prod.
Sued for Libel (D)	63	Kent Taylor-Linda Hayes	(F)	10/27/39	b10/21/39
Swiss Family Robinson (D)	93	Mitchell-Best-Bartholomew	(F)	2/16/40	b2/3/40
That's Right, You're Wrong (Mu-C)	91	Kyser-Ball-Menjou	(F)	11/24/39	b11/18/39
Three Sons (D)	72	Edward Ellis-Virginia Vale	(F)	10/13/39	b9/30/39
Tom Brown's Schooldays (D)	84	Jimmy Lydon-Hardwicke	(F)	7/6/40	b6/22/40
Triple Justice (W)		Geo. O'Brien-Virginia Vale		9/27/40	In Prod.
Two Thoroughbreds (D)	62	Jimmy Lydon-Jean Brodell	(F)	12/8/39	b12/2/39
Vigil in the Night (D)	96	Carole Lombard-Brian Aherne	(A)	2/9/40	b2/10/40
Wildcat Bus (D)		Fay Wray-Charles Lang		8/30/40	In Prod.
You Can't Fool Your Wife (C)	68	Lucille Ball-James Ellison	(F)	5/24/40	b5/25/40

1940-41

Title	Mins.	Stars		Rel. Date	See Issue of
Dreaming Out Loud (C)		Lum & Abner-Frances Langford			a6/1/40
Laddie (D)		Tim Holt-Virginia Gilmore			In Prod.
Men Against the Sky (D)		Richard Dix-Wendy Barrie			a6/15/40
Ramparts We Watch		March of Time Feature			In Prod.
They Knew What They Wanted (D)		Charles Laughton-Carole Lombard			In Prod.
Too Many Girls (C)		Richard Carlson-Lucille Ball			In Prod.
Villain Still Pursued Her (D)		Anita Louise-Richard Cromwell			a4/20/40

REPUBLIC

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Colorado Sunset (W)	64	G. Autry-Smiley Burnette	(F)	7/31/39	b8/5/39
In Old Monterey (W)	73	Autry-Burnette-Hayes	(F)	8/14/39	b7/29/39
Mickey, the Kid (D)	66	Byrd-Cabot-Ryan	(F)	7/3/39	b7/1/39
New Frontier (W)	57	3 Mesquiteers	(F)	8/10/39	b8/19/39
Rovin' Tumbleweeds (W)	64	Autry-Mary Carlisle	(F)	11/16/39	b11/25/39
She Married a Cop (Mu-C)	65	Phil Regan-Jean Parker	(F)	7/12/39	b7/1/39
Should Husbands Work (C)	66	The Gleasons	(F)	7/26/39	b7/22/39
Smuggled Cargo (D)	62	R. Hudson-Barry Mackay	(F)	8/21/39	b8/26/39
Wall Street Cowboy (W)	66	Roy Rogers	(F)	9/6/39	b9/9/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Arizona Kid (W)	61	Roy Rogers-Sally March	(F)	9/29/39	b10/7/39
Calling All Marines (D)	66	Donald Barry-Helen Mack	(F)	9/21/39	b9/16/39
Carolina Moon (Mu-W)		Gene Autry-Burnette-June Storey			a6/15/40
Carson City Kid (W)	57	Roy Rogers-"Gabby" Hayes	(F)	7/1/40	b6/22/40
Crooked Road (D)	66	Edmund Lowe-Irene Hervey	(A)	5/10/40	b5/11/40
Covered Trailer (C)	66	Gleasons-Davenport	(F)	11/10/39	b11/18/39
Covered Wagon Days (W)	56	Three Mesquiteers	(F)	4/22/40	b5/11/40
Cowboys From Texas (W)	57	Three Mesquiteers	(F)	11/29/39	b12/9/39
Dark Command (H-D)	94	John Wayne-Claire Trevor	(A)	4/15/40	b4/13/40
Days of Jesse James (W)	63	Roy Rogers-George Hayes	(F)	12/20/39	b12/23/39
Flight at Midnight (D)	66	Roscoe Turner-Phil Regan	(F)	8/28/39	b9/2/39
Forgotten Girls (D)	68	Louise Platt-Donald Woods	(F)	3/15/40	b3/23/40
Gangs of Chicago (D)	66	Lola Lane-Lloyd Nolan-MacLane	(F)	5/19/40	b5/25/40
Gaucho Serenade (W)	66	Gene Autry-Smiley Burnette	(F)	5/10/40	b5/18/40
Ghost Valley Raiders (W)	57	Donald Barry-Lona Andre	(F)	3/26/40	b4/6/40
Girl From God's Country (D)		Chester Morris-Chas. Bickford			a6/15/40
Grand Ole Opry (C)	68	Weaver Bros. & Elviry		6/25/40	a5/25/40
Grandpa Goes to Town (C)	66	The Gleasons-Harry Davenport	(F)	4/19/40	b4/20/40
Heroes of the Saddle (W)	56	Three Mesquiteers	(F)	1/12/40	b1/20/40
Hi-Yo Silver (W)	69	Silver Chief-Lynn Roberts	(F)	4/10/40	b4/20/40
In Old Missouri (C)	67	Weaver Bros.-Elviry	(F)	4/17/40	b5/4/40
Jeepers Creepers (Mu)	69	Rogers-Weaver Bros.	(F)	10/27/39	b11/4/39
Kansas Terrors (W)	57	3 Mesquiteers-Jacqueline Wells	(F)	10/6/39	b10/21/39
Main Street Lawyer (D)	72	Edward Ellis-Anita Louise	(F)	11/3/39	b11/11/39
Money to Burn (C)	69	The Gleasons-Harry Davenport	(F)	12/28/39	b12/30/39
Oklahoma Skies (W)		Three Mesquiteers			In Prod.
One Man's Law (W)		Don Barry-Janet Waldo		6/29/40	a6/8/40
Pioneers of the West (W)	56	Three Mesquiteers	(F)	3/12/40	a3/16/40
Rancho Grande (W)	68	Gene Autry-Smiley Burnette	(F)	3/22/40	b3/30/40
Ranger and the Lady (W)		Roy Rogers-George Hayes			a6/22/40
Rocky Mountain Rangers (W)	58	Three Mesquiteers	(F)	5/24/40	b6/8/40
Sabotage (D)	69	Arleen Whelan-Gordon Oliver	(F)	10/13/39	b10/14/39
Saga of Death Valley (W)	58	Roy Rogers-George Hayes	(F)	11/22/39	b11/25/39
Scatterbrain (C)		Judy Canova-Alan Mowbray			a6/8/40
Should Wives Work? (C)		The Gleasons			a6/29/40
Sing, Dance, Plenty Hot (Mu)		Ruth Terry-Johnny Downs			a6/29/40
South of the Border (W)	71	Gene Autry-Smiley Burnette	(F)	12/15/39	b12/16/39
Thou Shalt Not Kill (D)	68	Charles Bickford-Doris Day	(F)	12/22/39	b12/16/39
Three Faces West (D) (Reviewed as "The Refugee")	79	J. Wayne-Sigrid Gurie-C. Coburn	(F)	7/12/40	b6/22/40
Tulsa Kid (W)		Don "Red" Barry			In Prod.
Village Barn Dance (Mu-C)	74	Richard Cromwell-Doris Day	(F)	1/30/40	b2/3/40
Wagons Westward (D)	69	Chester Morris-Anita Louise	(F)	6/19/40	b6/29/40
Wolf of New York (D)	69	Edmund Lowe-Rose Hobart	(F)	1/25/40	b1/27/40
Women in War (D)	71	Elsie Janis-Wendy Barrie	(F)	6/6/40	b6/1/40
Young Buffalo Bill (W)	59	Roy Rogers-George Hayes	(F)	4/12/40	b4/20/40

20TH CENT.-FOX

1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Frontier Marshal (W)	72	Randolph Scott-Binnie Barnes	(F)	7/28/39	b8/5/39
Mr. Moto Takes Vacation (My)	65	Peter Lorre	(F)	7/14/39	b11/19/38
News Is Made At Night (C)	71	Preston Foster-Lynn Bari	(F)	7/21/39	b7/15/39
Ware Case (GB) (D)	78	Clive Brook-Jane Baxter	(F)	7/21/39	b7/15/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Adventures of Sherlock Holmes (My-D)	85	Basil Rathbone-Nigel Bruce	(F)	9/1/39	b8/26/39
Barricade (D)	71	Alice Faye-Warner Baxter	(F)	12/8/39	b12/2/39
Blue Bird (Tech.) (FA)	83	Shirley Temple-Nancy Kelly	(F)	3/22/40	b1/27/40
Charlie Chan at Treasure Island (My)	74	Sidney Toler-Sen Yung	(F)	9/8/39	b8/26/39
Charlie Chan's Murder Cruise (My)	75	Sidney Toler-Marjorie Weaver	(F)	6/21/40	b5/11/40
Charlie Chan in Panama (D)	67	Sidney Toler-Jean Rogers	(F)	3/1/40	b2/10/40
Chicken Wagon Family (C)	63	Jane Withers-Leo Carrillo	(F)	8/11/39	b8/19/39
Cisco Kid and the Lady (D)	74	Cesar Romero-Marjorie Weaver	(F)	12/29/39	b12/2/39
City in Darkness (My)	85	Sidney Toler-Lynn Bari	(F)	12/1/39	b11/25/39
City of Chance (D)	60	Donald Woods-C. Aubrey Smith	(A)	1/12/40	b12/30/39
Day-Time Wife (C)	72	Tyrone Power-Linda Darnell	(A)	11/24/39	b11/18/39
Drums Along the Mohawk (D)	103	H. Fonda-C. Colbert (Tech.)	(F)	11/10/39	b10/21/39
Earthbound (D)	67	Warner Baxter-Andrea Leeds	(A)	6/7/40	b6/8/40
Elsa Maxwell's Hotel for Women (D)	88	Darnell-Ellison-Maxwell	(A)	8/4/39	b8/5/39
Escape, The (D)	62	Kane Richmond-Amanda Duff	(A)	10/6/39	b9/9/39
Everything Happens at Night (C-D)	78	Sonja Henie-Ray Milland	(F)	12/22/39	b12/16/39
Four Sons (D)	89	Ameche-Nancy Kelly-Alan Curtis	(A)	6/14/40	b6/1/40
Free, Blonde and 21 (C)	74	Lynn Bari-Joan Davis	(F)	3/29/40	b2/17/40
Girl in 313 (My)	56	Florence Rice-Joan Valerie	(A)	5/31/40	b6/22/40
Grapes of Wrath (D)	129	Fonda-Bowdon-Grapewin	(A)	3/15/40	b1/27/40
Heaven With A Barbed Wire Fence (C-D)	62	Glenn Ford-Jean Rogers	(F)	11/3/39	b10/7/39
He Married His Wife (C)	83	McCrea-Kelly-Young	(F)	1/19/40	b1/13/40
Here I Am, A Stranger (D)	83	Richard Greene-Brenda Joyce	(F)	9/29/39	b9/23/39
High School (C)	72	J. Withers-Stephens-Edwards	(F)	1/26/40	b1/6/40
Hollywood Cavalcade (D)	98	Alice Faye-Don Ameche	(F)	10/13/39	b10/7/39
Honeymoon's Over (C)	68	Marjorie Weaver-Stuart Erwin	(F)	12/15/39	b12/9/39
Inspector Hornleigh on Holiday (My)	74	Gordon Harker-Alastair Sim	(F)	12/1/39	b2/3/40
I Was An Adventuress (D)	81	Zorina-Richard Greene	(A)	5/10/40	b5/4/40
Johnny Apollo (D)	83	Tyrone Power-Dorothy Lamour	(A)	4/19/40	b4/13/40
Lillian Russell (D)	127	Alice Faye-Don Ameche	(F)	5/24/40	b5/18/40
Little Old New York (D)	100	Alice Faye-MacMurray-Greene	(F)	2/9/40	b2/3/40
Lucky Cisco Kid (D)	68	Cesar Romero-Mary Hughes	(F)	6/28/40	b6/1/40
Man Who Wouldn't Talk (D)	61	Lloyd Nolan-Jean Rogers	(A)	2/2/40	b1/20/40
Manhattan Heartbeat (D)	72	Virginia Gilmore-Joan Davis	(F)	7/12/40	b6/8/40
Maryland (D) (Tech.)		B. Joyce-Payne-Brennan		7/19/40	a3/9/40
On Their Own (C)	63	Jones Family	(F)	5/17/40	b4/13/40

20TH CENT.-FOX 1939-40 (Cont.)

Title	Mins.	Stars		Rel. Date	See Issue of
Pack Up Your Troubles (C)	70	Jane Withers-Ritz Brothers	(F)	10/20/39	b9/23/39
Quick Millions (C)	61	Jones Family	(F)	8/25/39	b8/12/39
Rains Came (D)	103	Loy-Power-Brent	(A)	9/15/39	b9/9/39
Sailor's Lady (D)		Nancy Kelly-Jon Hall		7/5/40	a2/24/40
Shipyard Sally (Mu-D)		Gracie Fields	(F)	10/20/39	b7/29/39
Shooting High (Mu-D)	63	Withers-Autry-Weaver	(F)	4/26/40	b3/9/40
So This Is London (C)	70	Geo. Sanders-Drayton-Churchill	(A)	5/3/40	b2/4/39
Stanley and Livingstone (D)	100	S. Tracy-Greene-Kelly	(F)	8/18/39	b8/5/39
Star Dust (D)	83	Linda Darnell-John Payne	(F)	4/5/40	b4/6/40
Stop, Look and Love (C)	57	Jean Rogers-Robert Kellard	(F)	9/22/39	b9/2/39
Swanee River (Tech.) (D)	86	Al Jolson-Don Ameche-A. Leeds	(F)	1/5/40	b12/23/39
They Came By Night (D)	73	Will Fyffe	(F)	2/23/40	b3/9/40
Too Busy to Work (C)	65	Jones Family-Chandler-Davis	(F)	11/17/39	b11/4/39
20,000 Men a Year (D)	84	Randolph Scott		10/27/39	b10/28/39
Viva Cisco Kid (D)	70	Cesar Romero-Chris-Pin Martin	(F)	4/12/40	b3/23/40
Young as You Feel (C)	59	Jones Family	(F)	2/16/40	b2/3/40

1940-41

Title	Mins.	Stars	Rel. Date	See Issue of
Bride Wore Crutches		Lynne Roberts-Ted Norris		a6/29/40
Brigham Young (H-D)		Tyrone Power-Linda Darnell	8/16/40	a4/27/40
Charlie Chan in the Wax Museum (My)		Sidney Toler-Joan Valerie	10/4/40	In Prod.
Down Argentine Way (D) (Tech.)		Don Ameche-Betty Grable	10/11/40	In Prod.
Elsa Maxwell's Public Deb. # 1 (D)		G. Murphy-B. Joyce-C. Ruggles	9/27/40	a5/4/40
For Beauty's Sake (C)		Ned Sparks-Marjorie Rambeau		In Prod.
Ghost of the Cisco Kid (D)		Cesar Romero-Betty McLaughlin	9/20/40	a6/29/40
Girl from Avenue A (C)		Jane Withers-Kent Taylor	8/23/40	a6/8/40
Girl Must Live (C)	93	Margaret Lockwood-R. Houston	(A)	b5/27/39
Great Profile (C)		John Barrymore-Mary Hughes		In Prod.
Man I Married (D) (Former title "I Married a Nazi")		Joan Bennett-Francis Lederer	8/30/40	a6/15/40
Pier 13 (D)		Lynn Bari-Lloyd Nolan	9/6/40	a5/25/40
Return of Frank James (D)		Fonda-A. Leeds (Tech.)	9/13/40	a6/8/40
Street of Memories		Guy Kibbee-Lynn Roberts	8/9/40	a6/8/40
Young People		Shirley Temple-Jack Oakie		a5/18/40

UNITED ARTISTS

Title	Mins.	Stars		Rel. Date	See Issue of
Captain Caution (D)		V. Mature-Louise Platt-B. Cabot			a6/15/40
Chump At Oxford (C)	63	Stan Laurel-Oliver Hardy	(F)	2/16/40	b2/17/40
Eternally Yours (C)	91	Loretta Young-David Niven	(F)	10/12/39	b10/7/39
Foreign Correspondent		Joel McCrea-Herbert Marshall			a5/4/40
Four Feathers (Tech.) (D)	109	Duprez-Smith-Richardson	(F)	8/4/39	b4/29/39
Great Dictator		Charles Chaplin-P. Goddard			In Prod.
House Across the Bay (D)	88	Joan Bennett-George Raft	(A)	3/1/40	b3/2/40
Housekeeper's Daughter (C)	80	Joan Bennett-Adolphe Menjou	(F)	10/26/39	b9/16/39
Intermezzo—a Love Story (D)	70	Leslie Howard-Ingrid Bergman	(F)	9/22/39	b9/30/39
Kit Carson (D)		Jen Hall-Dana Andrews			a6/22/40
Lion Has Wings (D)	73	Merle Oberon-Ralph Richardson	(F)	1/19/40	b12/16/39
Long Voyage Home (D)		John Wayne-Thos. Mitchell			a5/11/40
Major Barbara		Wendy Hiller-Robert Morley			In Prod.
Man in the Iron Mask (D)	110	Louis Hayward-Joan Bennett	(F)	8/11/39	b7/1/39
My Son, My Son! (D)	116	Brian Aherne-Madeleine Carroll	(A)	3/22/40	b3/9/40
Of Mice and Men (D)	106	Meredith-Fields-Chaney Jr.	(A)	1/12/40	b12/30/39
1,000,000 B.C. (D)	80	John Hubbard-Carole Landis	(F)	4/5/40	b4/13/40
Our Town (D)	90	Fay Bainter-Frank Craven	(F)	5/24/40	b5/18/40
Over the Moon (C-D)	78	Oberon-Rex Harrison (Tech.)	(F)	3/29/40	b11/11/39
Raffles (D)	71	D. Niven-Olivia de Havilland	(F)	12/29/39	b12/23/39
Real Glory (D)	95	Gary Cooper-Andrea Leeds	(F)	9/29/39	b9/16/39
Rebecca (D)	130	Olivier-Anderson-Fontaine	(A)	4/12/40	b3/23/40
Saps at Sea (C)	56	Stan Laurel-Oliver Hardy	(F)	5/3/40	b4/27/40
Slightly Honorable (My-C)	85	O'Brien-Terry-Arnold	(A)	12/22/39	b1/13/40
Son of Monte Cristo		Joan Bennett-Louis Hayward			In Prod.
South of Pago Pago		Jon Hall-Victor McLaglen		7/4/40	a4/27/40
Thief of Bagdad		Sabu-Conrad Veidt (Tech.)			In Prod.
They Shall Have Music (Mu-D)	101	Jascha Heifetz-Andrea Leeds	(F)	8/18/39	b7/15/39
Turnabout (C)	83	Carole Landis-Hubbard-Menjou	(A)	5/17/40	b5/4/40
Westerner (D)		Gary Cooper-Walter Brennan		9/20/40	a12/30/39
Winter Carnival (C-D)	90	Ann Sheridan-Richard Carlson	(F)	7/28/39	b7/22/39

UNIVERSAL 1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
First Love (D)	83	Deanna Durbin-Helen Parrish	(F)	11/10/39	b11/4/39
Forgotten Women (D)	65	Sigrid Gurie-Donald Briggs	(A)	7/7/39	b7/8/39
I Stole a Million (D)	78	George Raft-Claire Trevor	(A)	7/21/39	b7/22/39
Unexpected Father (C-D)	73	Sandy-M. Auer-Shirley Ross	(F)	7/14/39	b7/22/39
When Tomorrow Comes (D)	90	Irene Dunne-Charles Boyer	(A)	8/11/39	b8/19/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
Alias the Deacon (C)	73	Bob Burns	(F)	5/17/40	b5/4/40
Bad Man from Red Butte (W)	58	J. M. Brown-Baker-Fuzzy Knight	(F)	5/31/40	b6/15/40
Big Guy (D)	77	McLaglen-Cooper-Munson	(A)	12/24/39	b12/2/39
Black Diamonds (D)		Richard Arlen-Andy Devine		7/12/40	a6/1/40
Black Friday (D)	64	Boris Karloff-Bela Lugosi	(A)	4/12/40	b3/9/40
Boys From Syracuse (C)		A. Jones-Martha Raye-J. Penner		8/9/40	a5/18/40
Call a Messenger (C-D)	60	Tough Guys-Mary Carlisle	(F)	11/3/39	b9/23/39
Charlie McCarthy, Detective (My-C)	75	Bergen-McCarthy-Snerd	(F)	12/22/39	b12/23/39
Chip of the Flying U (W)	55	J. Mack Brown-Bob Baker	(F)	11/24/39	b1/27/40
Danger on Wheels (D)	61	Richard Arlen-Andy Devine	(F)	2/2/40	b5/11/40
Desperate Trails (W)	60	Brown-Baker-Knight	(F)	9/8/39	b9/2/39
Destry Rides Again (D)	93	Marlene Dietrich-James Stewart	(F)	12/29/39	b12/2/39
Double Alibi (My)	65	Wayne Morris-Margaret Lindsay	(A)	3/1/40	b2/24/40
Enemy Agent (D)	60	Robt. Armstrong-Helen Vinson	(F)	4/19/40	b4/13/40
Framed (D)	60	Constance Moore-R. Armstrong	(A)	2/23/40	b5/11/40
Green Hell (D)	88	Joan Bennett-D. Fairbanks, Jr.	(F)	1/26/40	b1/20/40
Half a Sinner (D)	59	Heather Angel-John King	(F)	4/5/40	b6/1/40
Hawaiian Nights (Mu-C)	64	Downs-Moore-Quillan	(F)	9/8/39	b8/19/39
Hero For a Day (C-D)	62	Charles Grapewin-Anita Louise	(F)	10/6/39	b9/16/39
Honeymoon Deferred (D)	59	Margaret Lindsay-Edmund Lowe	(F)	2/16/40	b2/24/40
Hot Steel (D)	61	Richard Arlen-Andy Devine	(F)	5/24/40	b6/29/40
House of the Seven Gables (D)	88	Vincent Price-Margaret Lindsay	(A)	4/12/40	b3/9/40
I Can't Give You Anything But Love Baby (C)	61	Peggy Moran-Johnny Downs	(F)	6/21/40	b5/11/40
If I Had My Way (Mu-C)	87	Bing Crosby-Gloria Jean	(F)	5/3/40	b4/27/40
Invisible Man Returns (D)	82	Hardwicke-Price-Grey	(A)	1/12/40	b1/20/40
It's a Date (Mu-D)	103	Deanna Durbin-Kay Francis	(F)	3/22/40	b3/2/40
La Conga Nights (C)	60	Hugh Herbert	(F)	5/31/40	b5/18/40
Laugh It Off (C)	63	Johnny Downs-Constance Moore	(F)	12/1/39	b12/30/39
Legion of Lost Flyers (D)	63	Arlen-Devine-Nagel	(F)	11/3/39	b9/16/39
Little Accident (C)	65	Baby Sandy-Florence Rice	(F)	10/27/39	b11/4/39
Love, Honor and Oh, Baby (C)	60	Wallace Ford-Kathryn Adams	(F)	6/7/40	b6/8/40
Ma! He's Making Eyes At Me (C)	61	Tom Brown-Constance Moore	(F)	3/15/40	b4/13/40
Man From Montreal (D)	60	Richard Arlen-Andy Devine	(F)	12/8/39	b3/2/40
Mikado (Mu) (Tech.)	90	Kenny Baker	(F)	9/8/39	b5/20/39
Missing Evidence (D)	64	Preston Foster-Irene Hervey	(F)	12/15/39	b11/25/39
Modern Monte Cristo		Victor McLaglen-John Loder			In Prod.
Mutiny On the Blackhawk (D)	67	Arlen-Moore-Devine	(F)	9/1/39	b8/5/39
My Little Chickadee (C)	83	Mae West-W. C. Fields	(A)	2/9/40	b2/10/40
Oh, Johnny, How You Can Love (C)	64	Tom Brown-Peggy Moran	(F)	1/5/40	b1/20/40
Oklahoma Frontier (W)	59	John Mack Brown-Bob Baker	(F)	10/20/39	b12/9/39
One Hour to Live (D)	60	Doris Nolan-Chas. Bickford	(A)	11/10/39	b9/23/39
Private Affairs (C-D)	73	N. Kelly-R. Young-R. Cummings	(F)	7/5/40	b6/15/40
Riders of Pasco Basin (W)	56	J. M. Brown-Bob Baker	(F)	4/5/40	b5/25/40
Rio (D)	75	Sigrid Gurie-Basil Rathbone	(A)	9/29/39	b9/30/39
Sandy Is a Lady (C)	64	Sandy-Mischa Auer-Nan Grey	(F)	6/14/40	b5/25/40
Ski Patrol (D)	64	Luli Deste-Philip Dorn	(F)	5/10/40	b5/11/40
Son of Roaring Dan (W)		J. M. Brown-Jeanne Kelly			In Prod.
Tower of London (H-D)	92	Basil Rathbone-Boris Karloff	(F)	11/17/39	b11/25/39
Tropic Fury (D)	65	Richard Arlen-Andy Devine	(F)	10/13/39	b9/9/39
Two Bright Boys (D)	70	J. Cooper-Freddie Bartholomew	(F)	9/15/39	b9/9/39
Under-Pup (C)	90	Rob't Cummings-Nan Grey	(F)	9/1/39	b8/26/39
West of Carson City (W)	55	J. M. Brown-Bob Baker		1/19/40	b5/11/40
Witness Vanishes (My)	60	Edmund Lowe-Wendy Barrie	(F)	9/22/39	b9/16/39
You're Not So Tough	72	Dead End Kids-Nan Grey	(F)	7/26/40	b6/1/40
Zanzibar (D)	72	Lola Lane-James Craig	(F)	3/8/40	b3/30/40

UNIVERSAL 1940-41

Title	Mins.	Stars	Rel. Date	See Issue of
Argentine Nights (C)		Ritz Brothers-Andrews Sisters		In Prod.
Fugitive, The (D)	75	Ralph Richardson-Diana Wynyard	(A) 6/28/40	b6/22/40
I'm Nobody's Sweetheart Now		Helen Parrish-Dennis O'Keefe		a6/1/40
Little Bit of Heaven (C)		Gloria Jean-R. Stack-Nan Grey		In Prod.
Margie (C)		Tom Brown-Nan Grey-M. Auer	8/2/40	In Prod.
Mummy's Hand (D)		Dick Foran-Wallace Ford		a6/22/40
Slightly Tempted (C)		Hugh Herbert-Johnny Downs		a6/1/40
South to Karanga (D)		C. Bickford-L. Deste-D. Foran	8/2/40	a4/27/40
Spring Parade (Mu)		Deanna Durbin-Rob't. Cummings		a6/29/40
When the Daltons Rode (D)		Kay Francis-Randolph Scott		a6/29/40

WARNER BROS. 1938-39

Title	Mins.	Stars		Rel. Date	See Issue of
Angels Wash Their Faces (C-D)	86	Dead End Kids-Reagan-Sheridan	(F)	8/26/39	b9/9/39
Cowboy Quarterback (C)	56	Bert Wheeler-Marie Wilson	(F)	7/29/39	b8/12/39
Daughters Courageous (D)	107	John Garfield-Priscilla Lane	(F)	7/22/39	b6/17/39
Each Dawn I Die (D)	92	Cagney-Raft-Bryan	(A)	8/19/39	b7/22/39
Everybody's Hobby (C) (Reviewed as "Hobby Family")	55	Irene Rich-Henry O'Neill	(F)	8/26/39	b8/19/39
Hell's Kitchen (D)	81	Lindsay-Dead End Kids	(F)	7/8/39	b7/8/39
Indianapolis Speedway (D)	82	Pat O'Brien-Ann Sheridan	(F)	8/5/39	b7/22/39
Naughty, But Nice (C)	90	Dick Powell-Gale Page	(F)	7/1/39	b7/1/39
Torchy Plays With Dynamite (D)	59	Jane Wyman-Tom Kennedy	(F)	8/12/39	b10/21/39
Waterfront (D)	59	Dennis Morgan-Gloria Dickson	(F)	7/15/39	b7/22/39

1939-40

Title	Mins.	Stars		Rel. Date	See Issue of
All This and Heaven Too (D)	143	Bette Davis-Charles Boyer	(A)	7/13/40	b6/22/40
Angel From Texas (C)	69	Albert-Wyman-Reagan	(F)	4/27/40	b4/13/40
British Intelligence (D)	62	Boris Karloff-Margaret Lindsay	(A)	1/20/40	b1/13/40
Brother Orchid (C-D)		E. G. Robinson-Sothern-Bellamy		6/8/40	a4/20/40
Brother Rat and a Baby (C)	87	Wayne Morris-Priscilla Lane	(F)	1/13/40	b1/6/40
Calling Philo Vance (My)	62	James Stephenson	(F)	2/3/40	b2/3/40
Castle on the Hudson (D)	76	Garfield-O'Brien-Sheridan	(A)	2/17/40	b3/2/40
Child Is Born (D)	79	Geraldine Fitzgerald-J. Lynn	(A)	1/6/40	b9/9/39
Dead End Kids on Dress Parade (D)	62	Litel-Dead End Kids	(F)	11/18/39	b11/4/39
Dr. Ehrlich's Magic Bullet (D)	102	Edw. G. Robinson-Ruth Gordon	(A)	3/2/40	b2/10/40
Dust Be My Destiny (D)	88	John Garfield-Priscilla Lane	(A)	9/16/39	b8/19/39
Espionage Agent (D)	83	Joel McCrea-Jeffrey Lynn	(F)	9/30/39	b9/30/39
Fighting 69th (D)	90	James Cagney-Pat O'Brien	(A)	1/27/40	b1/6/40
Flight Angels (D)	74	Ralph Bellamy-Dennis Morgan	(F)	5/18/40	b5/11/40
Flowing Gold (D)		Pat O'Brien-John Garfield		8/31/40	In Prod.
Four Wives (D)	99	Lane Sisters-G. Page-J. Lynn	(F)	12/25/39	b11/25/39
Fugitive From Justice (D)	53	Roger Pryor-Lucille Fairbanks	(A)	6/15/40	b6/8/40
Gambling on the High Seas (D)	58	Wayne Morris-Jane Wyman	(F)	6/22/40	b2/24/40
Granny Get Your Gun (D)	56	May Robson-Harry Davenport	(F)	2/10/40	b1/6/40
Invisible Stripes (D)	82	Raft-Holden-Robson	(A)	12/30/39	b12/23/39
It All Came True (D)	97	Ann Sheridan-Jeffrey Lynn	(A)	4/6/40	b3/23/40
Kid Nightingale (C)	58	John Payne	(F)	11/4/39	b9/23/39
King of Lumberjacks (D)	61	John Payne-Gloria Dickson	(F)	4/13/40	b2/24/40
Ladies Must Live (C)		Rosemary Lane		7/20/40	In Prod.
Mad Empress (D) (Reviewed as "Juarez and Maxmilian"—States Rights)	95	Modea Novara-L. Atwill	(A)	12/16/39	b4/29/39
Man Who Talked Too Much (D)	75	Geo. Brent-Virginia Bruce	(A)	7/6/40	b6/29/40
Money and the Woman (D)		Jeffrey Lynn-Brenda Marshall		8/17/40	a6/22/40
Murder in the Air (D)	55	Ronald Reagan-Lya Lys	(F)	6/1/40	b2/24/40
My Love Came Back (C-D)	85	De Havilland-J. Lynn-J. Wyman	(F)	7/20/40	b6/29/40
Nancy Drew and Hidden Stair-case (My)	60	Bonita Granville-Frankie Thomas	(F)	9/9/39	b8/26/39
No Place to Go (C-D)	57	Gloria Dickson-Dennis Morgan	(F)	9/23/39	b9/9/39
Old Maid (D)	95	Bette Davis-George Brent	(A)	9/2/39	b8/5/39
On Your Toes (Mu-C)	94	Vera Zorina-Eddie Albert	(F)	10/14/39	b10/14/39
Pride of the Blue Grass (D)	65	Edith Fellows-Jimmy McCallion	(F)	10/7/39	b11/11/39
Private Lives of Elizabeth & Essex (H-D) (Tech.)	106	Flynn-Bette Davis	(F)	11/11/39	b9/30/39
Private Detective (C-D)	57	Jane Wyman-Dick Foran	(F)	12/9/39	b12/9/39
Return of Dr. X (My-D)	62	Lys-Bogart-Morris-Lane	(A)	12/2/39	b11/18/39
River's End (D)		Dennis Morgan-George Tobias		8/10/40	a6/29/40
Roaring Twenties (D)	106	Cagney-Lynn-Lane	(A)	10/28/39	b10/21/39
Saturday's Children (D)	101	Olivia de Havilland-Garfield	(F)	5/11/40	b4/13/40
Sea Hawk (D)		Flynn-Marshall-Crisp		8/24/40	a3/23/40
Smashing the Money Ring (D)	56	Ronald Reagan-Eddie Foy Jr.	(F)	10/21/39	b10/28/39
Tear Gas Squad (D)	58	D. Morgan-J. Payne-G. Dickson	(F)	5/4/40	b3/23/40
They Drive by Night (D)		Raft-Sheridan-Bogart		8/3/40	a6/1/40
Three Cheers for the Irish (C-D)	100	Priscilla Lane-Dennis Morgan	(F)	3/16/40	b3/9/40
Till We Meet Again (D)	100	Merle Oberon-George Brent	(F)	4/20/40	b4/6/40
Torrid Zone (D)	88	Cagney-O'Brien-Sheridan	(A)	5/25/40	b5/11/40
Virginia City (H-W)	121	Flynn-Hopkins-Scott	(F)	3/23/40	b3/23/40
We Are Not Alone (D)	112	Paul Muni-Jane Bryan	(A)	11/25/39	b11/11/39

1940-41

Title	Mins.	Stars	Rel. Date	See Issue of
City For Conquest (D)		James Cagney-Ann Sheridan		a6/29/40
Dispatch From Reuters (D) (Former title "Man From Fleet Street")		Robinson-Albert-Basserman		a6/8/40
Letter, The (D)		Bette Davis-Herbert Marshall		In Prod.
Life of Knute Rockne (D)		Pat O'Brien-Ronald Reagan		a6/1/40
No Time for Comedy (C)		J. Stewart-R. Russell-C. Ruggles		In Prod.
Tugboat Annie Sails Again (C)		Marjorie Rambeau-Alan Hale		In Prod.

MISCELLANEOUS

Title	Mins.	Stars			See Issue of
Bad Boy (D)	66	Johnny Downs-Rosalind Keith	(F)	Atlas	b1/27/40
Black Eyes (D)	72	Mary Maguire-Otto Kruger	(A)	Alliance	b9/9/39
Buried Alive (D)	74	Beverly Roberts-Rob't Wilcox	(A)	Producers	b1/13/40
Captain Moonlight (D)		John Garrick-Winifred Shotter	(A)	Atlas	b4/27/40
Challenge, The (D)	69	Trenker-Douglas	(F)	Film Alliance	b9/30/39
Daughter of the Tong (D)	56	Evelyn Brent-Grant Withers	(A)	Metrop.	b8/19/39
George Washington Carver (D)	69	G. W. Carver-B. Washington III.	(A)	St. George	b4/13/40
Goose Step (D) (Reviewed as "Hitler, Beast of Berlin")	85	Roland Drew-Steffi Duna	(A)	Producers	b11/18/39
Hidden Menace (D)	56	Otto Kruger-Gertrude Michael	(F)	Alliance	b4/13/40
Invisible Killer (D)	63	Grace Bradley-Roland Drew	(F)	Producers	b2/10/40
Keep Punching (D)	81	Henry Armstrong-Mae Johnson	(F)	M-C Pics	b12/9/39
Mad Youth (D)	60	Mary Ainslee-Betty Compson	(A)	Atlas	b5/25/40
Mercy Plane (D)	60	James Dunn	(F)	Producers	b6/8/40
Mill on the Floss (D)	80	Geraldine Fitzgerald-F. Lawton	(F)	Standard	b11/18/39
North Sea Patrol (D)	61	Toone-Kelly	(F)	Alliance	b12/30/39
One Night In Paris (My-D)	74	Lodge-Kelly-Williams	(F)	Alliance	b8/5/39
Outsider (D)	91	Geo. Sanders-Mary Maguire	(F)	Alliance	b3/23/40
Overnight (D)		Robert Donat-Pearl Argyle	(A)	Mundus	b6/8/40
Pocomania (D)	65	Nina Mae McKinney-Jack Carter	(F)	Lenwal	b12/9/39
Royal Divorce (Cos-D)	84	Chatterton-P. Blanchar	(F)	Select	b8/5/39
Son of Ingagi (D)	66	Alfred Grant-Daisy Bufford	(A)	Sack	b1/20/40
Spies of the Air (My-D)	78	Barry Barnes-Roger Livesy	(A)	Alliance	b8/12/39
Torpedoed! (D)	70	H. B. Warner-Beery-Cromwell	(F)	Film Alliance	b9/23/39
Torture Ship (D)	57	Irving Pichel-Jacqueline Wells	(A)	Producers	b11/25/39

Foreign Language

Title	Mins.	Stars			See Issue of
Harvest (D)	75	Gabriel Gabrio-Edouard Delmont	(A)	Cinema	b11/25/39
Human Beast (D)	79	Jean Gabin-Simone Simon	(A)	Juno	b4/24/40
Louise (Opera)	72	Grace Moore	(A)	Mayer-Burstyn	b2/10/40

(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CS-D) Costume Drama; (W) Western; (Mu-C) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy; (H) Historical

Shorts Booking Guide

COLUMBIA 1939-40

	Comment	Running Time	Reviewed Issue Of
ALL STAR COMEDIES (18)			
All American Blondes	Fair	17	11/11/39
Andy Clyde Gets Spring Chicken	Mere Filler	18	1/ 6/40
Awful Goof		19	Not Rev.
Boobs in the Woods	Funny	16	6/15/40
Glove Slingers	Good Slapstick	18	1/ 6/40
Heckler	Fairly Funny	18	2/24/40
His Bridal Fright		18	Not Rev.
Mr. Clyde Goes to Broadway		18	Not Rev.
Money Squawks		18	Not Rev.
Nothing But Pleasure	Amusing	18	2/17/40
Pardon My Berth Marks	Filler	18	3/16/40
Skinny the Moocher	Funny	16½	9/ 2/39
South of the Boudoir	Good Slapstick	18½	6/15/40
Static In the Attic	Funny	20	9/ 2/39
Taming of the Snood		18	Not Rev.
Teacher's Pest	Fairly Funny	18	8 12 39
You're Next	Poor	18	6/15/40
CINESCOPES (6)			
Berth of a Queen	Interesting	11	4/20/40
Fashion Takes a Holiday	Feminine Appeal	11	3/16/40
Odd Vacations		10	Not Rev.
Threads of a Nation	Interesting	11	2/24/40
World of 1960	Interesting	10	1/ 6/40
COLUMBIA TOURS (6)			
Beautiful Switzerland	Average	10	12/30/39
Historic Cities of India		10	Not Rev.
Holland and the Zuyder Zee	Interesting	10	9/16/39
In the Land of the Pagodas		10	Not Rev.
Life in Paris		10	Not Rev.
New Hampshire	Good Travel Film	11	3/16/40
Pleasurebound in Canada		10	Not Rev.
Unveiling Algeria	Fair	10	4/20/40
COLOR RHAPSODIES (16) (Tech.)			
Blackboard Review		7	Not Rev.
Boy, a Gun and Birds	Fair	7	1/ 6/40
Crop Chasers	Good	7½	10/14/39
Dreams On Ice	Cute	7	10/14/39
Egg Hunt	Cute	7½	6/15/40
Greyhound and the Rabbit	Filler	7	4/20/40
Happy Tots' Expedition		6½	Not Rev.
Jitterbug Knights	Fair	7	9/ 9/39
Mother Goose In Swing-time		7	Not Rev.
Mountain Ears	Cute	7	10/14/39
Ye Olde Swap Shoppe		7	Not Rev.
COMMUNITY SINGS (10)			
College Songs		10	Not Rev.
Crosby Hit Songs		9	Not Rev.
Gypsy Songs	Very Good	10	2/17 40
Medley of Hits		10	Not Rev.
Old Time Songs		9½	Not Rev.
Stephen Foster Songs		10	Not Rev.
FABLES CARTOONS (6)			
Barnyard Babies		6	Not Rev.
Little Lost Sheep	Fair	7	9/16/39
Park Your Baby	Average	7	2/24/40
Practise Makes Perfect	Dull	6	4/20/40
FOOLS WHO MADE HISTORY (6)			
Story of Charles Good-year	Excellent	10	10/21/39
Story of Elias Howe	Excellent	11	9/16/39
HAPPY HOUR			
Book of Books	Outstanding	10	11/18/39
Building of Boys	Noteworthy	10	10/21/39
MOMENTS OF COMEDY (6)			
PALS AND PETS (6)			
PHANTASIES CARTOONS (10)			
Charm Bracelet		6½	Not Rev.
Fish Follies		6	Not Rev.
Man of Tin		7	Not Rev.
Millienaire Hobo		6½	Not Rev.
Mouse Exterminator	Fair	6½	1/27/39
News Oddities		6½	Not Rev.
SCREEN SNAPSHOTS (12)			
No. 1 Art of Make-Up	Very Good	10	10/14/39
No. 2 Training Animal Stars	Above Average	10	11/11/39
No. 3 Novelty Parties		10	Not Rev.
No. 4 Trip Thru Studios		10	Not Rev.
No. 5 Art in Hollywood	Fan Appeal	11	3/16/40
No. 6 Hollywood Recre-ations	Good	10	4/20/40
No. 7 Wardrobe Designers		10	Not Rev.
STOOGE COMEDIES (8)			
A Plumbing We Will Go		18	Not Rev.
Calling All Curs	Good Slapstick	18	8/12/39
Oily To Bed, Oily To Rise	Swell Slapstick	18	9/16/39
Rockin' Through the Rockies	Slap-Happy Fun	16½	3/16/40
Three Sappy People		18½	Not Rev.
You Nazty Spy!	Swell Satire	18	2/10/40
WASHINGTON PARADE (6)			
Archives		11	Not Rev.
Inside the F.B.I.		11	Not Rev.
Smithsonian Institution	Exceptional	11	11/11 39
Social Security	Interesting	11	6/15/40
U. S. Treasury	Excellent	10	2/10/40
WORLD OF SPORTS (12)			
Bows and Arrows	Very Good	10	10/21/39
Flying Targets	For Sportsmen	10	3/16/40
Jai Alai	Good	9	12/30/39
Rough House Fiesta		10	Not Rev.
Saving Strokes With Sam Snead		10	Not Rev.
Skiing Technique		10	Not Rev.
Sport of Kings	Satisfactory	10	6/15/40
Tomorrow's Stars	Good	10	4/27/40

MGM 1939-40

	Comment	Running Time	Reviewed Issue Of
CARTOONS (18) (Tech.)			
Fishing Bear	Clever	9	2/ 3/40
Home on the Range	Cute	9	3/ 3/40
Mad Maestro	Good	8	1/20/40
Peace on Earth	Definitely a "Must"	8	12/ 9/39
Puss Gets the Boot	Good	9	3/ 9/40
Rainy Day		8	Not Rev.
Swing Social	Clever	8	6/ 1/40
CRIME DOESN'T PAY (6)			
Jack Pot	One of the Best	19	3/30/40
Know Your Money	Excellent	21	2/ 3/40
Pound Foolish	Excellent	20	1/20/40
METROSCOPIX (1)			
CAREY WILSON MINIATURES (9)			
Ashcan Fleet	Excellent	11	10/ 7/39
Door Will Open	Unusual	11	3/30/40
Failure at Fifty	Excellent	10	10/28/39
Mendelssohn's Wedding March	For Romanticists	11	11/25/39
Miracle at Lourdes	Excellent	11	1/20/40
Old South	Interesting	10	2/ 3/40
Rumba Rhythm	Entertaining	10	9/ 2/39
Servant of Mankind	A Trailer	9	6/ 1/40
Where Turf Meets Surf	Fair	10	2/ 3/40
OUR GANG (8)			
Alfalfa's Double	Chucklesome	11	2/ 3/40
All About Hash	Fair	11	6/ 1/40
Big Premiere	Poor	10	3/30/40
Captain Spanky's Show-boat	Funny	10	10/14/39
Dad For a Day	Good	11	11/25/39
New Pupil	Poor	11	4/27/40
Time Out for Lessons	Fair	11	12/23/39
JOHN NESBITT PASSING PARADE (8)			
Forgotten Victory	Interesting	9	12/30/39
Hidden Master	Fair	10	4/27/40
XXX Medico	Excellent	10	4/27/40
PETE SMITH SPECIALTIES (13)			
Domineering Male	Excellent	10	3/30/40
Let's Talk Turkey	Swell	10	11/25/39
Maintain the Right	Very Good	10	1/20/40
Romance of the Potato	Good	9	12/23/39
Ski Birds	Excellent	8	11/25/39
Spots Before Your Eyes	Excellent	10	6/ 1/40
Stuffie	Swell	11	3/ 9/40
What's Your I.Q.?	Good	7½	3/ 9/40
ROBERT BENCHLEY (4)			
Day of Rest	Funny	10	10/28/39
Home Movies	A Howl	9	3/ 9/40
See Your Doctor	Very Funny	8	12/23/39
That Inferior Feeling	Excellent	10	1/20/40
SPECIAL SUBJECT			
Flag Speaks	A Must	19	5/ 4/40
Northward Ho!	A Trailer	9	3/ 9/40
FITZPATRICK TRAVELTALKS (12) (Tech.)			
Calling on Colombia	Standard	8	4/27/40
Day on Treasure Island	Colorful	10	9/ 9/39
Land of Alaska Nellie	Good	10	1/27/40
Modern New Orleans	Interesting	9	6/ 1/40
Natural Wonders of Washington State	Okay	10	10/28/39
Night Descends on Treasure Island	Fair	9	3/ 9/40
Old Natchez	Good	9	2/ 3/40
Quaint St. Augustine	Charming	9	11/25/39
Seattle, Gateway to the Northwest	Standard	9	3/30/40
Sitka and Juneau	Interesting	9	4/27/40
Suva, Pride of Fiji	Pleasing	9	6/ 1/40
Valiant Venezuela	Standard	9	12/23/39

1940-41

CARTOONS (18) Tech.
CRIME DOESN'T PAY (6)
CAREY WILSON MINIATURES (10)
OUR GANG (9)
PASSING PARADE (9)
PETE SMITH SPECIALTIES (14)
FITZPATRICK TRAVELTALKS (12)

PARAMOUNT 1939-40

	Comment	Running Time	Reviewed Issue Of
COLOR CLASSICS (6) (Tech.)			
Ants in the Plants	Good	7	3/23/40
Fresh Vegetables Mystery	Clever	7	10/21/39
Kick in Time	Cute	7	5/18/40
Little Lambkin	Good	7	2/24/40
COLOR CRUISES (7)			
Argentina		10	Not Rev.
Chile	Fair Travelogue	10	12/16/39
Cuba		10	Not Rev.
Ecuador	Fair	10	9/16/39
Isle of Columbus		10	Not Rev.
Pacific Paradise		10	Not Rev.
Peru	Average	10	10/21/39
HEADLINERS (10)			
Artie Shaw's Class in Swing	For Swing Fans Only	10	8/26/39
Blue Barron & Orch.	Good	10	6/ 8/40
Frankie Masters and His Orchestra	Entertaining	11	1/20/40
Have You Met Yvette?	Good	10	5/ 4/40
Here's Hal	Average Band Number	10	12/16/39
Jimmy Dorsey and His Orchestra	Snappy	10	2/24/40

PARAMOUNT 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
HEADLINERS (Cont'd)			
Moments of Charm of 1940	Very Good	11	11/ 4/39
George Olsen and His Music	Peppy	10	3/23/40
Ted Fio Rito and His Orchestra	Good	11	11/11/39
PARAGRAPHICS (10)			
Bits of Life	Misses Fire	11	12/16/39
Busy Little Bears	Splendid	10	11/11/39
Not So Dumb	Excellent	10	3/23/40
Pictorial	Interesting	10	2/24/40
Public Hobby No. 1	Stamp-endous	10	9/ 2/39
Sugar Wind	Good	10	2/ 3/40
Television Preview	Interesting	10	5/18/40
Touchdown Review	Good Resume	10	1/27/40
POPEYE (12)			
Females Is Fickle	Good	7	3/23/40
Me Feelin's Is Hurt	Fair	7	5/ 4/40
Never Sock a Baby	Good	6	11/18/39
Nurse Mates		7	Not Rev.
Onion Pacific	Satisfactory	7	6/ 8/40
Shakespearian Spinach	Funny	7	2/ 3/40
Stealin' Ain't Honest	Average	7	5/ 4/40
Wimmin Is a Myskery	Funny	7	6/ 8/40
POPULAR SCIENCE (6)			
No. 1	Very Good	10	9/23/39
No. 2	Very Interesting	10	11/25/39
No. 3	Interesting	10	1/27/40
No. 4	Exceptionally Interest'g	10	2/24/40
No. 5	Very Good	10	5/ 4/40
SPORTLIGHTS (13)			
Aqua-Rhythm	Good	10	11/18/39
Blue Streak	Excellent	10	5/ 4/40
Bowling Skill	Very Good	10	2/ 3/40
Catching Whoppers	Thrilling	10	9/23/39
Cradle of Champions	Excellent	10	6/15/40
Dog Is Born	Excellent	10	11/ 4/39
Desert Adventure	Excellent	10	9/23/39
Human Fish	Excellent	10	2/24/40
Hydro-Maniacs	Exciting	10	8/26/39
Judo Experts	Excellent	10	1/20/40
Playmates of the Wild	Unique	10	5/18/40
Two of a Kind	Fine	10	3/23/40
STONE AGE CARTOONS (12)			
Foul Ball Player	Fair	7	6/ 8/40
Granite Hotel	Good	7	5/18/40
Ugly Dino			Not Rev.
Way Back When a Nag Was Only a Horse	Okay	7	3/23/40
Way Back When a Night Club Was a Stick		7	Not Rev.
Way Back When a Triangle Had Its Points	Fair	7	2/24/40
SYMPHONIC (3)			
Blue Danube Waltz	Glorious Music	10	10/21/39
Merry Wives of Windsor	For Music Lovers	9	11/11/39
William Tell	Serious Music	10	12/16/39
UNUSUAL OCCUPATIONS (6)			
No. 1	Good	11	10/14/39
No. 2	Fairly Interesting	11	12/16/39
No. 3	Good	11	2/ 3/40
No. 4	Interesting	10	5/ 4/40
No. 5	Good	10	5/18/40

1940-41

ANIMATED ANTICS (10)
COLOR CRUISES (6)
GABBY CARTOONS (8)
HEADLINERS (8)
PARAGRAPHICS (6)
POPEYE (12)
POPULAR SCIENCE (6)
PUPPETOONS (6)
ROBERT BENCHLEY (4)
SPECIAL CARTOON (1)
SPORTLIGHTS (13)
UNUSUAL OCCUPATIONS (6)

RKO-RADIO 1939-40

	Comment	Running Time	Reviewed Issue Of
DISNEY CARTOONS (18) (Tech.)			
Bill Poster	Very Good	8	5/25/40
Donald's Dog Laundry	Very Funny	8	5/25/40
Mr. Duck Steps Out	Swell	8	5/25/40
Officer Duck	A Scream	8	9/16/39
Riveters	A Howl	7	5/25/40
Tugboat Mickey	Excellent	8	5/25/40
EDGAR KENNEDY (6)			
Act Your Age	Extremely Funny	18	10/ 7/39
Kennedy the Great		19	Not Rev.
Mutiny in the County		17	Not Rev.
Slightly at Sea		16	Not Rev.
INFORMATION PLEASE (13)			
No. 1	Like Radio Program	11	9/30/39
No. 2	Entertaining	10	10/28/39
No. 3	Entertaining	10	11/18/39
No. 4	Very Good	11	12/23/39
No. 5	Good	11	2/10/40
No. 6	Very Good	10	2/17/40
No. 7	Entertaining	11	4/ 6/40
No. 8	Excellent	10	4/13/40
No. 9	Excellent	11	4/27/40
No. 10	Good	11	6/15/40
No. 11	Entertaining	11	6/15/40

RKO-RADIO 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
LEON ERROL (6)			
Scrappily Married		20	Not Rev.
Truth Aches		19	Not Rev.
Wrong Room	A Howl	19	10/14/39
MARCH OF TIME (13)			
Crisis in the Pacific	Excellent	17	12/23/39
Republic of Finland	Very Timely	18	1/20/40
Vatican of Pius XII	Box Office	18	2/17/40
Canada at War	Interesting	18	3/ 9/40
America's Youth—1940	Satisfactory	19	4/13/40
Philippines	Interesting	19	5/11/40
U. S. Navy	Good	19	6/ 8/40
RADIO FLASH (8)			
Blamed For a Blonde	Very Funny	19	10/ 7/39
Chicken Feed		18	Not Rev.
Coat Tales		18	Not Rev.
Goodness a Ghost		16	Not Rev.
Twincuplets		20	Not Rev.
RAY WHITLEY (8)			
Bandits and Ballads		17	Not Rev.
Corralling a School Marm		20	Not Rev.
Cupid Rides the Range	Very Good	18	9/16/39
Molly Cures a Cowboy		19	Not Rev.
REELISMS (13)			
Acres of Plenty	Very Good	9	11/ 4/39
Air Army	Timely	9	4/27/40
American Royal	Excellent	9	11/18/39
Men of Muscle	Good	9	2/10/40
Navajoland	Very Good	10	2/10/40
Nevada Unlimited	Interesting	9	9/30/39
Siege	Startling	10	2/10/40
Stray Lamb	Unusual	8	6/15/40
Vacation Diary	Exhilarating	10	2/17/40
West Wall	Informative	10	12/23/39
SPORTSCOPES (13)			
Aquapoise	Swell	9	2/10/40
Court Favorites	Interesting	10	4/27/40
Flycasting	Interesting	9	4/ 6/40
Gun Play	Fair	9	9/30/39
Hunting Hounds	Very Interesting	9	11/ 4/39
Hurdle Hoppers	Splendid	9	6/15/40
Ice Cutters	Good	9	11/ 4/39
Pennant Chasers	For Baseball Fans	9	4/ 6/40
Silent Wings	Interesting	10	Not Rev.
Sky Game	Excellent	9	12/23/39
Stray Lamb		10	Not Rev.
Winter Playground	Splendid	9	12/ 9/39

1940-41

DISNEY CARTOONS (18) (Tech.)
EDGAR KENNEDY (6)
INFORMATION PLEASE (13)
LEON ERROL (6)
MARCH OF TIME (13)
RAY WHITLEY (4)
PICTURE PEOPLE (13)
SPORTSCOPES (13)

20th CENTURY-FOX 1939-40

	Comment	Running Time	Reviewed Issue Of
ADVENTURES OF A NEWSREEL CAMERAMAN (4)			
Conquering the Colorado	Exciting	11	8/19/39
Filming the Fleet	Exceptional	10	9/23/39
Sky Fighters	Excellent	10	12/ 9/39
Sanctuary of the Seals	Unique	10	6/ 8/40
DRIBBLE PUSS PARADE—LEW LEHR (6)			
Cheerio My Dears		9	Not Rev.
Labor Savers	Amusing	9	3/30/40
Monkeys Is the Cwaziest People	Riot of Laughs	10	9/30/39
Silly Season	Very Funny	10	11/18/39
FASHION FORECASTS (4) (Tech.)			
For Going Places	Natural For Women	10	9/23/39
For Outdoors	Excellent	10	3/30/40
For Play Hours	Excellent	10	2/24/40
MAGIC CARPET OF MOVIETONE (6)			
Aghileen Pinnacles	Excellent	11	10/14/39
Birthplace of Icebergs	Remarkable	11	8/19/39
Climbing the Spirit's Home	Interesting	10	3/30/40
Evergreen Empire	Interesting	10	9/23/39
Flying Stewardess		10	Not Rev.
Isles of the East	Excellent	9	Not Rev.
Kangaroo Country	Interesting	10	12/ 9/39
Valley of 10,000 Smokes	Fascinating	10	12/ 9/39
SPORTS REVIEWS—THORGERSEN (6)			
Action on Ice		10	Not Rev.
Big Game Fishing	Exciting	10	9/16/39
Clocking the Jockeys	Interesting	11	10/14/39
Following the Hounds	Outstanding	10	2/24/40
Over the Seven Seas	Fine	10	3/30/40
Top Notch Tennis	Good	10	2/24/40
TERRYTOONS (26) (10 in Tech.)			
All's Well That Ends Well	Fair	7	4/ 6/40
Catnip Capers	Good	7	6/ 8/40
Dog in a Mansion	Good	7	2/24/40
Edgar Runs Again	Very Good	7	2/24/40
First Robin (Tech.)		7	Not Rev.
Golden West	Clever	7	8/19/39
Hare and Hounds		7	Not Rev.
Harvest Time	Clever	7	2/24/40
Hitch-Hiker		7	Not Rev.
Hook, Line and Sinker (Tech.)		7	Not Rev.
Ice Pond		7	Not Rev.
It Must Be Love		7	Not Rev.
Just a Little Bull (Tech.)		7	Not Rev.
Love in a Cottage		7	Not Rev.
Much Ado About Nothing	Good	7	4/ 6/40
One Mouse in a Million	Fair	7	12/ 9/39
Orphan Duck (Tech.)	Diverting	7	10/14/39
Professor Offkeyski	Good	7	Not Rev.
Rover's Rescue		7	Not Rev.
Rupert the Runt		7	Not Rev.

20th CENTURY-FOX 1939-40 (Cont.)

	Comment	Running Time	Reviewed Issue Of
Sheep in the Meadow	Satisfactory	7	10/14/39
Swiss Ski Yodelers	Clever	7	6/ 1/40
Two Headed Giant (Tech.)	Good	7	8/19/39
Watch Dog		7	Not Rev.
Wicky Wacky Romance	Very Good	7	12/ 9/39
Wot's All the Shootin' Fer		7	Not Rev.

20th CENTURY-FOX 1940-41

ADVENTURES OF A NEWSREEL CAMERAMAN (4)
FASHION FORECASTS (4) (Tech.)
FATHER HUBBARD'S ALASKAN ADVENTURES (4)
LEW LEHR COMEDIES (4)
MAGIC CARPET OF MOVIETONE (4)
SPORTS REVIEWS—THORGERSEN (6) (3 in Tech.)
TERRYTOONS (26) (13 in Tech.)

UNIVERSAL 1939-40

CARTUNES (13) WALTER LANTZ (Tech.)			
A-Haunting We Will Go	Pretty Good	7	7/15/39
Andy Panda Goes Fishing	Fair	9	2/10/40
Kittens' Mittens	Good	9	2/24/40
Life Begins For Andy Panda	Amusing	9	9/30/39
100 Pygmies and Andy Panda	Good	7½	5/11/40
Scrambled Eggs	Cute	8	12/30/39
Sleeping Princess	Good Fun	7	12/ 2/39
Tom Thumb, Jr.	Cute	8	4/ 6/40
GOING PLACES (15)			
No. 66		10	Not Rev.
No. 67	Very Good	9	10/21/39
No. 68	Excellent	9	10/21/39
No. 69	Interesting	9	12/23/39
No. 70	Very Good	9	12/30/39
Strange American Animals (No. 71)	Interesting	9	2/10/40
Rhodesia (No. 72)	Good	9	4/ 6/40
No. 73	Excellent	9	3/30/40
Barbados (No. 74)	Interesting	9	4/20/40
Death Valley (No. 75)	Fascinating	10	4/20/40
No. 76	Good	9	5/11/40
No. 77	Interesting	10	6/22/40
Curacao (No. 78)	Timely	9	6/22/40
MUSICALS (13)			
Boy Meets Joy	Good Diversion	20	9/ 2/39
Bullets and Ballads	Good	18	2/17/40
Folies Parisienne	Just Fair	18	4/20/40
International Revels	Okay Filler	18	4/ 6/40
Naughty Nineties	Pleasing	18	6/22/40
Rhythm Jamboree	Fair Vaudeville	18	2/10/40
Rhumba Land	Good Vaudeville	18½	12/ 2/39
Snow Follies	Light Fare	19	12/30/39
Swing Hotel	Diverting	17	10/21/39
Swingin' In the Barn	Rustic Rhythm	19	6/22/40
SPECIAL SUBJECT (1)			
March of Freedom	Well Done	20	5/20/39
STRANGER THAN FICTION (15)			
No. 66	Very Good	10	9/23/39
No. 67	Good	10	10/21/39
No. 68	Interesting	9	10/21/39
No. 69	Good	9	12/23/39
No. 70	Average	9	12/23/39
No. 71	Good	9	2/ 3/40
No. 72	Average	9	4/ 6/40
No. 73	Interesting	9	4/ 6/40
No. 74	Good	9	4/20/40
No. 75	Good	9	4/20/40
No. 76	Good	9½	5/11/40
No. 77	Good	9	6/22/40
No. 78	Average	9	6/22/40

1940-41

GOING PLACES (15)
MUSICALS—TWO REEL ((13)
ONE REEL SUBJECTS (13)
STRANGER THAN FICTION (15)
SPECIAL SUBJECT (1)

VITAPHONE-WARNER BROS. 1939-40

BROADWAY BREVITIES (10)			
Alex in Wonderland		20	Not Rev.
Double or Nothing	Amusing	20	2/17/40
Ice Frolics	Entertaining	20	9/30/39
Just a Cute Kid		18	Not Rev.
One For the Book	Entertaining	20	12/30/39
Public Jitterbug No. 1		18	Not Rev.
Remember When	Swell Entertainment	20	9/ 2/39
Slapsie Maxie's	Perfect Clowning	17	8/26/39
Spills and Thrills		20	Not Rev.
World's Fair Junior	Just Fair	20	11/ 4/39
COLOR PARADE (10)			
American Saddle Horses	Interesting	10	11/25/39
Gun Dog's Life	Sure to Please	10	5/18/40
Mechanix Illustrated #1	Good	10	9/ 2/39
Mechanix Illustrated #2		10	Not Rev.
Mechanix Illustrated #3	Interesting	10	2/17/40
Mechanix Illustrated #4	Interesting	10	6/15/40
Men Wanted	Interesting	10	4/13/40
Movie Dog Star		10	Not Rev.
New Horizons	Good	10	12/30/39
The Valley		10	Not Rev.

VITAPHONE-WARNER (Cont.)

	Comment	Running Time	Reviewed Issue Of
FEATURETS (Tech.) (8)			
Cinderella's Feller	Excellent	16	6/15/40
Flag of Humanity		16	Not Rev.
Monroe Doctrine	Excellent	16	10/28/39
Old Hickory	Outstanding	17	12/30/39
Pony Express Days		16	Not Rev.
Royal Rodeo	Entertaining	15	11/25/39
Singing Dude	Excellent	18	4/13/40
Teddy the Rough Rider	Excellent	19	2/17/40
LOONEY TUNES (16)			
Africa Squeaks	Hilarious	7	2/24/40
Ali Baba Bound		7	Not Rev.
Chewin' Bruin	Amusing	7	6/15/40
Film Fan	Excellent	7	1/ 6/40
Jeepers Creepers	Funny	7	10/ 7/39
Naughty Neighbors	Good	7	11/ 4/39
Patient Porky		7	Not Rev.
Pied Piper Porky	Good	7	11/25/39
Pilgrim Porky	Clever	7	4/13/40
Porky's Baseball Broadcast		7	Not Rev.
Porky's Hotel	Good	7	9/ 2/39
Porky's Last Stand		7	Not Rev.
Porky's Pony Express		7	Not Rev.
Porky's Poor Fish		7	Not Rev.
Porky the Giant Killer		7	Not Rev.
Slap Happy Pappy		7	Not Rev.
You Ought to Be In Pictures	Novel	7	5/18/40
MELODY MASTERS (10)			
Dave Apollon	Average Musical	10	2/24/40
Frances Carroll and the Coquettes	Just Filler	10	1/ 6/40
Dipsy Doodler	Swingy	10	5/18/40
Woody Herman		10	Not Rev.
Vincent Lopez	Lively	10	9/23/39
Ozzie Nelson	Good	10	6/15/40
Romance in Rhythm	Satisfactory	10	4/13/40
Rubinoff and Orch.	Good	10	11/ 4/39
Swing Styles	Good	10	8/26/39
Symphony of Swing	Satisfactory	10	12/ 2/39
MERRIE MELODIES (26) (Tech.)			
Bears' Tale		7	Not Rev.
Busy Bakers		7	Not Rev.
Ceiling Hero		7	Not Rev.
Circus Today		7	Not Rev.
Confederate Honey		7	Not Rev.
Cross Country Detours	A Knockout	7	4/13/40
Curious Puppy		7	Not Rev.
Early Worm Gets the Bird		7	Not Rev.
Egg Collector		7	Not Rev.
Elmer's Candid Camera		7	Not Rev.
Fagin's Freshmen	Amusing	7	11/25/39
Fresh Fish	Swell	7	11/ 4/39
Gander at Mother Goose	Good	7	5/18/40
Ghost Wanted		7	Not Rev.
Good Egg		7	Not Rev.
Hardship of Miles Standish		7	Not Rev.
Land of the Midnight Fun	Superb	7	9/23/39
Little Lion Hunter		7	Not Rev.
Merry Mexico		7	Not Rev.
Mighty Hunters	Pleasing	7	2/17/40
Screwball Football	Swell Cartoon	7	12/30/39
Sioux Me	Clever	7	9/ 9/39
Sniffles and Bookworm	Cute	7	2/24/40
Sniffles Takes a Trip		7	Not Rev.
Tom Thumb in Trouble	Cute	7	6/15/40
Wild Hare		7	Not Rev.
SPECIAL RELEASE			
Cavalcade of Academy Awards	Fan Appeal	31	5/18/40
VITAPHONE VARIETIES (6)			
All Girl Revue		7	Not Rev.
No Parking	Fairly Funny	10	4/13/40
Organ Novelty	Fair	9	11/11/39
Radio and Relatives		10	Not Rev.
Sword Fishing	Exciting	10	10/ 7/39
Vote Trouble	Laughs	10	8/26/39

1940-41

History Repeats Itself	Good	10	9/30/39

MISCELLANEOUS

Aida (Guaranteed)	For Music Lovers	9	5/11/40
Ave Maria (Malchain)	Impressive	10	7/ 1/39
Birth of the Movies (Alliance)	Interesting	22	11/ 4/39
Gems of the Orient (Modern)	Interesting	10	3/25/39
Memory Lingers On No. 2 (Progress)	Excellent	10	8/ 5/39
New England, Yesterday & Today (Jam Handy)	Very Good	19	4/ 1/39
North Sea (Lenauer)	Exciting	20	3/18/39
Norway's Fate (Hoffberg)	Fair	10	5/18/40
On the Trail of the Tarpon (N. Y. Zoological Society)	Thrilling	11	1/13/40
Paper Hanger (King of Comedy Pictures)	Delightful	19	3/ 2/40
Rembrandt (Malchain)	Fascinating	11	7/ 1/39
Swing With Bing	Excellent	18	4/13/40
Trip to the Sky (Malchain)	Interesting	10	7/ 1/39
Xochimilco (Atlas)	Entertaining	11	1/13/40

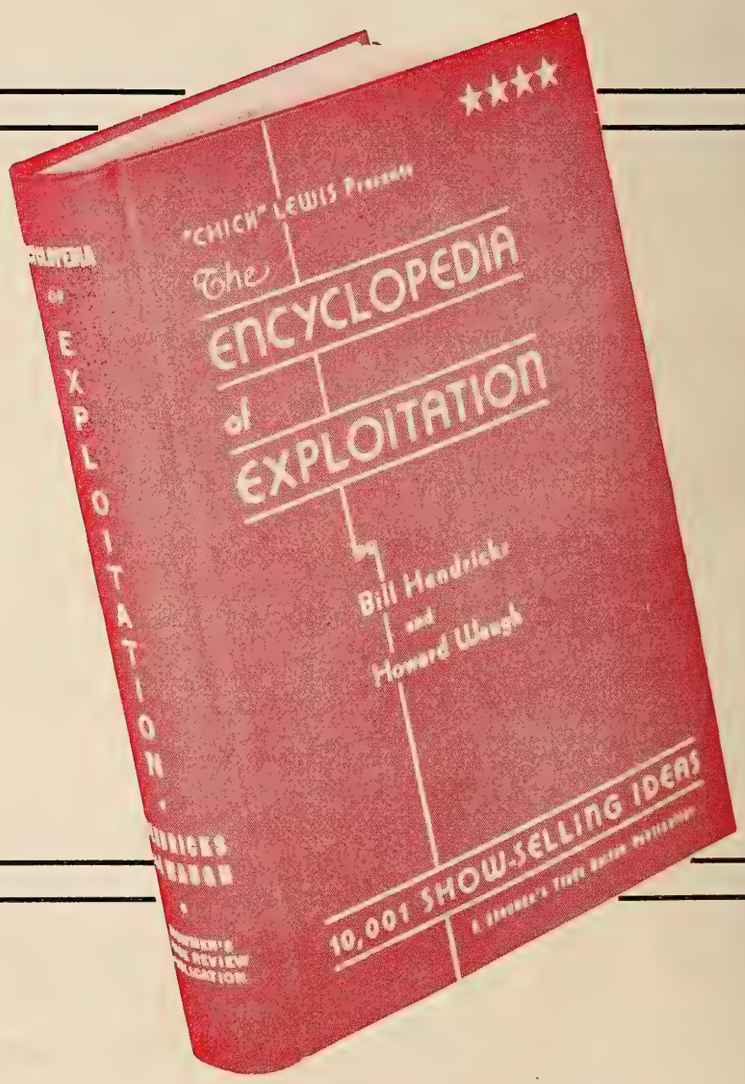
1939-40

COLUMBIA		
The Shadow	15 Chaps.	1/13/40
Terry and the Pirates	15 Chaps.	4/20/40
REPUBLIC		
Adventures of Red Ryder	12 Chaps.	6/15/40
Dick Tracy's G-Men	15 Chaps.	8/19/39
Drums of Fu Manchu	15 Chaps.	2/17/40
Zorro's Fighting Legion	12 Chaps.	12/ 2/39
UNIVERSAL		
Flash Gordon Conquers the Universe	12 Chaps.	2/24/40
Green Hornet	13 Chaps.	12/ 2/39
Phantom Creeps	12 Chaps.	8/12/39
Winners of the West	15 Chaps.	5/11/40

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